



GCE AS MARKING SCHEME

SUMMER 2023

**AS
MEDIA STUDIES - COMPONENT 2
B680U20-1**

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 2: INVESTIGATING MEDIA FORMS AND PRODUCTS

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, covering all options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where a candidate's work convincingly meets the descriptors, the highest mark within the band should be awarded
- Where a candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where a 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 that 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, considering 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 2

Assessment Objective	Questions 10-30	Questions 41-61	Questions 42-62	Questions 70-80
AO1 1a	✓	✓		
AO1 1b	✓	✓		
AO1 2a				
AO1 2b				
AO2 1			✓	✓
AO2 2			✓	✓

SECTION A: TELEVISION

Option 1: *Life on Mars*

- 1 0** Explain how marketing strategies promote television programmes. Refer in detail to *Life on Mars* to support your answer. [20]

Option 2: *Humans*

- 2 0** Explain how marketing strategies promote television programmes. Refer in detail to *Humans* to support your answer. [20]

Option 3: *The Jinx*

- 3 0** Explain how marketing strategies promote television programmes. Refer in detail to *The Jinx* to support your answer. [20]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media.
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how marketing strategies promote television programmes • Detailed reference to the set products, demonstrating a thorough knowledge and understanding of media industries • Detailed reference may be made to relevant critical concepts and/or theories
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how marketing strategies promote television programmes • Reasonably detailed reference to the set products, demonstrating a secure knowledge and understanding of media industries • Appropriate reference may be made to relevant critical concepts and/or theories
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how marketing strategies promote television programmes • Reference to the set products is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of media industries • Reference to relevant critical concepts and/or theories may not be made, may lack relevance or be undeveloped
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of how marketing strategies promote television programmes • Reference to the set products is undeveloped, demonstrating a partial understanding of media industries. There may be a tendency to simply describe • Reference to relevant critical concepts and/or theories is unlikely to be made
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of how marketing strategies are used to promote television programmes • Significant inaccuracies, irrelevance or lack of clarity • Reference to the set products is superficial and generalised, demonstrating little or no understanding of media industries • Reference to relevant critical concepts and/or theories is not made
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit.

Questions 10, 20 and 30: Indicative content

This is an extended response question with a focus on **industry**. This is an AO1 question, so textual analysis is **not required**. The emphasis is on knowledge and understanding of the theoretical framework with a focus on how marketing strategies are used to promote television programmes.

To achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured. Various conclusions are acceptable provided they are substantiated.

Responses at Band 3 may straightforwardly explain the way that marketing attracts audiences, while responses in the lower bands may not engage with the question or will simply describe different aspects of the set products. Responses in the higher bands will explicitly demonstrate a detailed understanding of explicitly named marketing strategies – trailers, DVD covers and so forth. Explicit reference to theories is not a requirement but reference to theories surrounding industry, e.g. Curran and Seaton, may be present in higher band responses.

| | | |---|---| | 1 | 0 | |---|---| With regard to *Life on Mars*, responses may include reference to:

- Creation of a series “brand identity” that is further extended by the show’s Ashes to Ashes sequel – the second series potentially attracts new audiences for the first.
- The way in which the marketing campaign emphasises the production values of the programme: aesthetics, soundtrack, quality branding, BBC reputation, use of testimonials
- The way in which the marketing campaign for the programme attracts audiences– may include reference to:
 - publicity (including magazine articles) ; BBC website with archive material
 - trailer with e.g. CGI gearstick to maintain younger audience
 - posters, spin-off merchandise – T-shirts – “It’s 1973. Nearly dinner time. I’m having hoops.” calendar, books – ‘A Guide to Modern Policing’ etc.
- The way in which the DVD covers which focus on genre, enigma and character attract audiences
- The way in which the marketing of the programme attracts different audiences – through emphasis on its genre or narrative or, plausibly, through the construction of character relatability.
- The way in which the programme’s marketing focuses on the cast/stars. Fans of stars - John Simm (younger TA – intertextuality with ‘Doctor Who’/’24 Hour Party People’; older TA – ‘The Lakes’/’Clocking Off’). Fans of Glenister/ Gene Hunt – fictional character captured public affection
- The way in which the marketing campaign focuses on the programme’s intertextuality (e.g. soundtrack, references to 70s popular culture) and the creation of a sense of nostalgia. Inherited fan bases – from e.g. ‘The Sweeney’, ‘The Professionals’. Tertiary audience – fans of period. Over 30s. Pleasure through nostalgia – music of period (Bowie etc.) visual codes and iconography – old BBC idents, Crombie, Ford Cortina, flares etc.
- The way in which the BBC must attract audiences to maintain ratings and justify the licence fee, BBC context as a public service broadcaster and production context.

2 0 With regard to *Humans*, responses may include reference to:

- The way in which the marketing campaign emphasises the production values of the programme to attract audiences, potentially discussing: aesthetics, editing, stylised credits, quality branding, C4's reputation or the use of testimonials
- The way in which the marketing campaign for the programme attracts audiences – may include reference to:
 - The “water-cooler” effect of “guerrilla” marketing techniques and social media buzz. Fanboy/fangirl audience – use of digital technology – Social Media (TA)– Facebook and Twitter.
 - Publicity – including Comic Con appearances.
 - Trailers – focus on genre, enigma and representation. Cross-gender and age appeal through characters (Laura, Mattie, Leo) and ethnic diversity (Fred, Anita)
 - Posters and DVD covers – The dominant use of Gemma Chan – her aesthetic appeal and her potential function in attracting a male audience via the male gaze.
 - Some merchandising (key rings, T-shirts for Persona Synthetics available).
 - Hyperreal marketing campaign - use of mock-up eBay site selling synths - Persona Synthetics, “Meet Sally”, “Product Recall”, press and conventional marketing, ads, stunts and Regent Street storefront.
 - Marketed/promoted as hyperreality, reflecting ideological context (taps into society's fears about AI)
- The way in which the marketing of the programme attracts audiences via an emphasis on genre or narrative – enigma and “what ifs?” e.g. where does Anita go? - trailers and posters are driven by hermeneutics
- The way in which the marketing of the programme attracts fans of Sci-fi – the marketing campaign focuses on the programme's genre (e.g. instances of repetition and difference (Neale), recognition of codes and conventions e.g. dystopia, AI, man v machine) and intertextuality (e.g. Asimov, *Blade Runner*).
- The way in which the programme's marketing focuses on the cast/stars. William Hurt taps into US/global market, as does Carrie-Ann Moss in Series 2; Colin Morgan ('Merlin'), Will Tudor ('Game of Thrones') attract the younger, fantasy audience.
- C4's role as publisher-broadcaster. As a commercially funded public service broadcaster, C4 is required to attract audiences to maintain ratings and advertising

3 0 With regard to *The Jinx*, responses may include reference to:

- The way in which the marketing campaign emphasises the production values of the programme: HBO documentary mini-series (Blumhouse Productions and HBO Documentary Films) – a subsidiary of Time Warner and the world’s most successful pay TV service. HBO brand identity minimizes financial risk and guarantees US and global market. Elements of franchise (Jarecki’s *All Good Things* film) – companies format their own cultural products through heavily branded marketing to attract audiences.
- The way in which the high-profile marketing campaign for the programme attracts audiences– may include reference to:
 - publicity (including magazine articles) High profile coverage in newspapers and television - front pages. Final episode “event”.
 - integrated use of internet and social media - Social media buzz.
 - posters and ads - Robert Durst– single image – appeals voyeuristically to audience. Also constructs enigma through the ‘is this a murderer’ tagline?
 - the DVD covers, which focus on enigma and character, attract audiences
 - spin-off merchandise – minimal merchandising (the calendar)
- The way in which the marketing of the programme attracts audiences – through emphasis on its genre – for example, as a documentary with a true crime twist (Steve Neale’s “difference”). This attracts documentary viewers – those who like the notion of finding out the truth - cross-gender and age appeal is also constructed via other hybrid generic elements (true crime, thriller, reality TV). Promoted on contemporary relevance – “true crime”
- The way in which the marketing attracts audiences through narrative enigma and “what if?”- trailers and posters are driven by hermeneutics.
- The way in which the marketing relies on spectatorship to attract an audience. The voyeuristic pleasure and vicarious tension of Durst’s guilt or innocence. Durst, as such, is constructed as a spectacle.
- The way in which the marketing campaign focuses on the programme’s intertextuality to attract inherited fan bases – from Jarecki e.g. ‘Capturing the Friedmans’; from HBO “The Walking Dead”, “Breaking Bad; fans of Kirsten Dunst/Ryan Gosling who have seen “All Good Things” and been hooked by the story
- Produced by major global media institution/vertically integrated company (TimeWarner) with cross-media interests e.g. film/TV. Promoted as a ‘quality’ programme from HBO– mark of trust. Sky Atlantic is a commercial broadcaster with a reliance on advertising, therefore needs to attract audiences.

SECTION B: MAGAZINES – Questions 41, 51 and 61

Option 1: *Woman*

- 4 1** Briefly explain Gerbner’s cultivation theory. Refer to the set edition of *Woman* to support your response. [5]

Option 2: *Woman’s Realm*

- 5 1** Briefly explain Gerbner’s cultivation theory. Refer to the set edition of *Woman’s Realm* to support your response. [5]

Option 3: *Vogue*

- 6 1** Briefly explain Gerbner’s cultivation theory. Refer to the set edition of *Vogue* to support your response. [5]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	<p>5 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of Gerbner’s cultivation theory • This will be confidently exemplified.
4	<p>4 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of Gerbner’s cultivation theory • This will be exemplified in a secure manner.
3	<p>3 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of Gerbner’s cultivation theory • This will be reasonably well exemplified, although there may be some minor inaccuracies or inconsistencies.
2	<p>2 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of Gerbner’s cultivation theory • Exemplification is likely to be basic or partially flawed.
1	<p>1 mark</p> <ul style="list-style-type: none"> • Minimal knowledge and understanding of Gerbner’s cultivation theory • Exemplification is likely to be limited or significantly flawed.
	<p>0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

Questions 41, 51, 61: Indicative content

This question addresses AO1 and the focus is therefore on displaying knowledge and understanding of the theoretical framework. Textual analysis is not required. Candidates only need to provide one example to access full marks for this question. A best fit approach should be taken where exemplifications and explanations are detailed at different band levels.

Points may include:

- the idea that exposure to repeated patterns of representation over long periods of time can shape and influence the way in which people perceive the world around them (i.e. cultivating particular views and opinions)
- the idea that cultivation reinforces mainstream values (dominant ideologies).
- the idea that media texts can produce mass behavioural change or can amplify ideas – mean world syndrome, for example
- the idea that the media can produce resonance or mainstreaming effects

Textually specific points may include:

41. *Woman*

- The mass cultivation of a highly restricted range of gender-based expectations/narrow beauty standards, outlined for example in the *A-Level Beauty page*.
- The widespread enculturation of domestic femininity, as detailed within *A Present for the Kitchen*
- The way that the letters page might shape or reinforce mainstream sexual norms, references to pre-marital sex, for example, reinforce prevailing sexual mores of the period.

51. *Woman's Realm*

- The cultivation of a highly restricted range of gender-based expectations/narrow beauty standards, as exemplified, for example, in the *Atrix advert*
- The enculturation of domestic femininity in *The Sunday Cook*, and, potentially, the foregrounding of middle-class values as an ideal lifestyle outlook in this piece.
- The way that the letters page potentially inflects 'mean world syndrome' through extended references to deviant youth behaviour. The numerous allusions to the rebellious behaviour of younger people might be cited here.

61. *Vogue*

- The widespread cultivation of a highly restricted range of gender-based expectations/narrow beauty standards, as defined, for example, in the *Cutex and Revlon adverts*
- The mass enculturation of a family-oriented female ideal in the *Imperial Leather advert*
- The reinforcement of Englishness and England as a morally superior value system in the *Picnics* article – candidates might further allude to the way that this presentation reinforced prevailing attitudes of the period regarding English identity

SECTION B: MAGAZINES – Questions 42, 52 and 62

Option 1: *Woman*

- 4 2** Explore how particular social groups may be misrepresented in the set edition of *Woman*. [15]

Option 2: *Woman's Realm*

- 5 2** Explore how particular social groups may be misrepresented in the set edition of *Woman's Realm*. [15]

Option 3: *Vogue*

- 6 2** Explore how particular social groups may be misrepresented in the set edition of *Vogue*. [15]

Band	<p style="text-align: center;">AO2 1</p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • analyse media products, including in relation to their contexts and through the use of academic theories •
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • Excellent detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories and contexts • Analysis is fully supported with detailed reference to specified aspects of the set magazine edition
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the theoretical framework to analyse the set product including possible reference to relevant theories and contexts • Analysis is logical and well supported with reference to specified aspects of the set magazine edition
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis is reasonable and supported in a straightforward manner with some reference to specified aspects of the set magazine edition
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the set product, although this will lack development • Analysis is basic and likely to be undeveloped, only partially supported by reference to specified aspects of the set magazine edition
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity • Analysis is lacking in supporting evidence from the set magazine edition
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

Questions 42, 52, 62: Indicative content

This question assesses AO2 – applying knowledge and understanding of the theoretical framework. The focus should therefore be on analysis.. Responses in the higher bands will engage with the analysis, potentially exploring in detail how representations of social groups in the set issue are influenced by their context. Higher band responses will offer detailed examples, whilst responses at band 3 will explore how social groups are mis-represented, using exemplification that will lack detailed references to the set product or that doesn't fully explore the impact of those parts of the set magazines that are cited.

In the lower bands, responses may not engage with the “explore” element of the question and may simply describe aspects of the set product.

Explicit reference to theories is not a requirement, but reference to theories of media representations, e.g. Hall, Gauntlett, Butler, hooks, may be present in responses in the higher bands.

Points may include:

- The way in which mis-representation may be linked to the historical context in which the magazines were produced
- The context of the 1960s – traditional post-war representations of ‘the happy housewife’ and reassertion of traditional gender roles. The notion that a woman’s value lies in her domestic ability or physical attractiveness.
- 1960s attitudes to ethnicity, gender, sexual orientation, class
- 1960s imperialist, post-colonial values – celebration of traditional Britishness and the ‘othering’ of exceptions to the dominant white-centric viewpoint found in magazines
- The context of the 1960s - cultural change and developments in e.g. social mobility, gender, sexuality, ethnicity, liberal values and reasons for these, including, potentially, youth oriented counter culture/expansion of consumerist values.

Textually specific points may include:

42. *Woman*

- Mis-representation of gender – constructed from a post-war ideological perspective.
- Whilst women are obviously stereotyped, so are men, who are given a peripheral presence within the set product
- The patriarchal representation of women as in control in the domestic sphere (use of direct mode of address) – but uninvolved in major decisions or the wider world. e.g. the *Breeze* advert assumes women are concerned about feeling fresh, smelling fresh, being treated ‘kindly’ (dependent), feeling ‘feminine’ – they make decisions about which soap to buy, but not necessarily about more important issues.
- The representation of women as passive maintains patriarchal hegemony - women are dependent on men for acceptance and protection. e.g. *Max Factor* ad - Female is passive – putting on make-up, male is active, dressed professionally, moving towards her. Female ‘needs’ make-up when she’s meeting an ‘exciting someone’ – needs to be beautiful for a male – dependent on male for acceptance. Male behind her – sense that he is in control, protecting her, active.
- Hitchcock article establishes successful male as firmly in control – Pointing finger, lower angle and filling of frame connote authority. This is emphasised using first person and active verbs (“I chose”, “I recognised”) within the written text which anchors the images.

- The representation of women as domestic e.g. “*Seven Star Improvements for Your Kitchen*” and as maternal care-giver - Domestic images of woman and child in “*A Present for Your Kitchen*”. “*Back to School Clothes*” as the responsibility of the female
- The representation of women as sexualised or judged by their appearance. Cover image – visual codes are feminine, floral (prettiness) e.g. “*Are you an A Level Beauty?*”, “*Lingerie Goes Lively*”; *Sized Up* – focus on female weight; *Breeze* ad - Female is naked, clothed only in soap suds – conforms to stereotypical notions of female beauty –subtle sexual connotations – ‘All over feminine’. Sense of objectification, even though it is a female magazine. *Max Factor*: Female looks at herself, male also looks at her – object of his gaze. ‘Just a few quick touches... you’re perfectly lovely again’
- *Evelyn Home* – husband has affair – ‘I’d suggest you become a really warm and loving wife’. Her coldness is to blame. BUT wife having an affair – ‘a pity you did not think of them earlier’. Double standard.
- Britishness is celebrated – Hitchcock article – ‘British women have a special magic’. Royal family – *Royal Holiday* etc.
- Under-representation. There is **no** representation of any ethnicity other than those that are white. Russians are ridiculed (‘*Soviet Service*’)
- There is no reference to any sexual orientation or gender identity other than heterosexuality
- Traditional values are consistently reinforced
- However, the historical context as a period of social change may be linked to challenges to traditional representations, for example the advent of feminism and youth counter cultural movements.
- ‘*Extra Special on Men*’ – main image of female right of frame, with bare feet on male’s head. Connotes that women have the upper hand and will appeal to the magazine’s target audience. “Man is Creation’s Masterpiece: but who says so? – men.” Implies challenge to traditional hierarchy based on gender. Men are also crudely stereotyped – *Man Talk* – ‘women, sport, cars, politics’
- *Dig Him* – image of ‘Autumn’s Mr. Average’ – low angle shot of male with chin in air – looks superior but comical. This may be linked to the cartoon image of bald male in barber’s who wants a “Beatle” cut – signifying that males are vain and humorous; cartoon image illustrating colour blindness – female teacher, 2 girls with central boy – image creates a sense of female superiority.
- *Women’s Royal Army Corps* advert offers a ‘new’ identity for women as active: use of lexis – ‘promotion’, ‘challenges’, ‘action’ – historical context – women taking on more active roles
- May be linked to historical context and traditional stereotypes of ethnicity - Stuart Hall or Alvarado.

52. Woman's Realm

- While women are obviously stereotyped, so are men who are given a peripheral presence within the set product
- The misrepresentation of gender - patriarchal representations of women as in control in the domestic sphere, but passive and dependent on men for acceptance and protection. Title of magazine – connotes a domestic kingdom ruled by women. Direct mode of address, emotive language, construction of ideal lifestyle – domestic, romantic. *Atrix* ad- 'Perfect marriage' is one where gender roles are clearly defined. Female is wearing a wedding ring, male is not - inequality, sense that woman is more dependent on/possession of the male. Female's hands shown in full, with manicured nails- conforming to notions of female beauty
- Males are also stereotyped as "makers": '*Man about the House: A tea-time table to make*'; *Atrix* ad; as animalistic fighters/rapists in '*Game of Hazard*'
- Women are misrepresented as romantic rather than practical – "The Language of Flowers", "Exciting new period romance"
- The representation of women as domestic or marital. e.g. '*Your 48-page Picture Treasury of Homemaking*'. Knitting, cooking sections in contents reinforce traditional roles. *Atrix* ad: Female 'keeps everything clean, spotless, shining, bright' – domestic. Female has a less active role than her husband who is painting – and making a mess that the woman will clean.
- The representation of women as uninvolved in major decisions or the wider world. *Clare Shepherd Problem Page* – implies that women need advice – 'A Worried Reader' '*Game of Hazard*' extract – "What chance had Sonia, a girl alone?"; 'It is sensible to be afraid, Baron'. 'For women, perhaps'. Sonia has to dress as a boy to travel to her aunt – must adopt masculine role to be independent /safe
- The representation of woman as nurturer. e.g. "*The Sunday Cook*" The cartoon image reinforces the stereotypical nuclear family. Father is in a suit at the head of the table, clearly in a dominant position, mother is perfectly poised, dressed and made-up with a lace apron and a beaming smile connoting contented, traditional femininity
- 'The Sunday Cook' also reinforces post-war traditional values and Britishness through its representations- shows the tradition of church-going and (like the tablecloth and crockery) reinforces conservative values. Britishness emphasised – the classic afternoon tea with crumpets. In '*Game of Hazard*', the villainous soldiers speak French or German
- *Australian Sultanas* ad - Male hand holding up plate in foreground – dominant position – audience view female through his eyes, reinforced by the phallic symbolism of the food on the plate. Female surfing and holding up plate elegantly – with perfectly styled hair – sense of 'perfection', aspirational. Connotations of the language 'sweet things in life....' – relates to the food, but also, potentially, the female
- Challenges to traditional representations: *Australian Sultanas* ad – Woman is active. Woman in red swimming costume connoting power; positioned top left of image – objectified but confident, in dominant position. Negotiated representation reflecting the changing historical context.
- Under-representation – there is no representation of any ethnicity other than white. The *Gor Ray* ad features Lord Jim, which is set in the Middle/Far east, but despite images of e.g. Thailand, there is no focus on Eastern ethnicities. The white actors are listed first, with Daliah Lavi (Israeli) and Akim Tamiroff at the end. Daliah Lavi (who plays 'The Girl') is referenced in the ad but the model is blonde.
- There is no reference to any sexual orientation or gender identity other than prevailing heteronormative oriented depictions
- Traditional values are consistently reinforced
- May be linked to historical context and traditional stereotypes of ethnicity - Stuart Hall or Alvarado.

62. Vogue

- Vogue seems to challenge stereotypical representations and offer more diversity – women as active. These more progressive representations are exemplified in “*Picnics: Probable and Improbable*” article – the Tissot recreation connotes domestic and maternal femininity but also implies that the women are content and entirely in control in this sphere – they are more active whilst the male figures are passive. The bareback rider image has a dominant female with the stereotyped male here used as eye candy – objectified by female readers.
- The Karnac image - open, liberated NVC connotes freedom and independence. Reflects changing historical context and gender roles.
- The “*Heatwave Holiday*” images construct women as independent travellers, strong and active (using the iconography of suitcases etc.) and reflects changing representations
- The Contents page indicates a majority of female writers e.g. Antonia Fraser, *Money Q & A* - female journalist Sheila Black – new roles for women
- However – there remains misrepresentation of gender. Whilst women are obviously stereotyped, so are men and they are generally only peripheral within the set product
- The traditional representation of women as sexualised or judged by their appearance e.g. *Cutex* - ‘bare essentials...birthday-suit hues... they’re just barely decent.’ Are you woman enough to wear them?’ Femininity defined by beauty product. Semantic field of nudity.
- Stereotypical notions of female beauty – blonde, slender. Sex kitten image in *Cutex* ad may be linked to historical context - ideals of female beauty in the 1960s – e.g. *Barbarella*, Bardot – dark eyes, pale pout, backcombed hair and bare shoulder; in the ‘*Heatwave Holiday*’ fashion spread, women are objectified and fetishized through the setting (the bed), make-up, facial expressions and body language (the arms behind the head) and costume (e.g. the “vest” with undone ribbon or the kitten heels)
- The traditional representation of woman as nurturer. e.g. *Imperial Leather* ad: idealised image of woman as mother in the home – pink (feminine) towel, focus on the child, lighting highlights her hair and the baby’s skin, she is smiling – content in this role. Framing reflects iconic Madonna and Child images. Women as passive. Women are dependent on men for acceptance and protection e.g. *Imperial Leather*: Use of language ‘you want skin that feels soft’ – imperative, women being told what they want; repeated use of ‘soft’ and ‘gently’, ‘safely’ reinforces stereotypes of women as weaker/ dependent
- The representation of women as domestic or marital, uninvolved in major decisions or the wider world. e.g. *Revlon* ad: Woman choosing to buy make-up – not an important decision, but “A great feminine art”. Phrases such as ‘you’re blushing’ imply a sense of desire to look attractive to male. “*Money Q & A* – ‘Married women have to bring their husbands in somehow’ links effectively to historical context and traditional roles
- Under-representation – there is little reference to ethnicities other than those that are white.
- There is a sense of a world outside Britain – use of Arabic- *Fi amman Allah, Abu Dhabi* (but N.B. UAE was a British Protectorate in 1965)
- Sophia Loren in cover image – dressed as Turkish dancer – cultural appropriation. She is adopting the exotic but is still European – Italian
- The images in the “Picnics” feature focus on the white female with the “natives” clearly represented as “other”. Karnac – turbaned ‘natives’ serving tea, Nile – sidelined black man – serving white man who is sharing the picnic. White model who has been exoticised through make-up and costume.
- Points may be linked to historical context and traditional stereotypes of ethnicity - Stuart Hall or Alvarado.
- There is no reference to any sexual orientation or gender identity other than heterosexual

SECTION C: ONLINE MEDIA

Option 1: *Alfie Deyes*

7 0 How far does technology impact on media language in online products? Explore *Alfie Deyes* to support your answer. [20]

Option 2: *Zoe Sugg*

8 0 How far does technology impact on media language in online products? Explore *Zoe Sugg* to support your answer. [20]

Band	<p style="text-align: center;">AO2 1 and 2</p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> • analyse media products, including in relation to their contexts and using academic theories • make judgements and draw conclusions
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework including possible reference to relevant theories • Analysis is perceptive and insightful and fully supported with accurate, detailed exploration of the set product • Judgements and conclusions regarding how far technology impacts on media language are perceptive and fully supported
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of the theoretical framework including possible reference to relevant theories • Analysis is good with detailed exploration of the set product • Judgements and conclusions regarding how technology impacts on media language are logical and well supported
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of the theoretical framework • Analysis is reasonable and supported in a straightforward manner with some reference to the set product • Judgements and conclusions regarding how far technology impacts on media language are reasonable and supported in a straightforward manner
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework although this will lack development • Analysis is basic and undeveloped. There may be a tendency to simply describe rather than analyse • Some basic conclusions regarding how far technology impacts on media language, but these are undeveloped and only partially supported
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the theoretical framework with significant inaccuracies, irrelevance and a lack of clarity • Analysis is likely to be superficial and generalised, demonstrating little or no understanding • Any conclusions regarding how far technology impacts on media language are likely to be superficial, generalised, and lacking in supporting evidence from the set product
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

Indicative content:

This question assesses AO2 – applying knowledge and understanding of the theoretical framework. The focus should therefore be on analysis and making judgements and drawing conclusions. This is an extended response question, with the emphasis on expressing a coherent and substantiated argument. Responses in the higher bands will engage with the question, explicitly exploring the extent of the impact of technology on the media language used by online texts.

Higher band responses will offer detailed exemplification, while responses at band 3 will likely explain the codes and conventions of online media texts using less detailed and/or undeveloped analysis. Level 3 responses might also be marked by discussion of technological impact that implicitly rather than explicitly tackles the ‘how far’ aspect of the question posed. In the lower bands, responses may not engage with the question and may simply describe the texts at a basic level.

There may be reference to theories– e.g. Barthes, Levi-Strauss, Shirky - particularly in responses in the higher bands. All valid arguments presented that address the ‘how far’ aspect of the question ought also to be rewarded. It is entirely possible, for example, that candidates might outline responses that forward the notion that technology has had a limited impact on online media – that set texts, for example, use a well-worn range of strategies that are just as likely to be used by more traditional media forms, or that online producers have increasingly deployed mass media communication strategies as their popularity has grown.

Option 1: *Alfie Deyes*

Points may include:

- The way that content creators encode their texts to create a preferred meaning
- The way that digital technology has impacted on the codes and conventions of blogs and websites – for example through dynamic and interactive elements on homepage such as:
 - Menu bar or navigation bar and search box;
 - Carousel or slider – sequential presentation allows for greater syntagmatic choice by content creator, click through features increase audience interactivity
 - Banner ads: embedded in the webpage and linked directly to the advertiser’s website. They can be animated or static. Sponsored content and advertorials
 - The footer: that appears at the bottom of the homepage. Hyperlinks to Contact details.
- The way that the development of technology has created multimodality - images, sound, speech, writing: These combine to create meaning, for example
 - Technical codes such as font choice, layout and graphics e.g. clean, simple buttons and menu bar
 - Framing, costume and non-verbal communication – proxemics, facial expression, gesture – parallels “theme” of page or blog
- Multimodality through video codes - single camera perspectives - intimate confessional tone creates identification and relatability e.g. in PB’s videos the vocabulary and mode of address: e.g. “Hey Guys”; neutrally accented, ebullient delivery; colloquial register and conversational tone – ‘I am knackered today’; direct address to camera all combine to create a friendly relationship with the audience and act as a “confessional” e.g. “*My Most Embarrassing Zalfie Moment*”; editing and accelerated motion connote high speed, exciting life e.g. “*Friday Night Celebration*” camera and lighting; *Friday Drinks and Quiz with Friends Online* (2020 lockdown)
- The way that the development of technology via online media has emphasised the requirement for authenticity and therefore codes of realism. High key lighting creates light-hearted, natural, ‘amateur’ aesthetic; everyday mise-en-scène, through costume and make-up that appears deliberately natural. POV shots & tracking hand-held camera position us with Alfie; high key lighting creates light-hearted, natural ambience
- The way that the development of technology has impacted on layout and design, for example:
 - above the fold and below the fold designs dominate on the site. Impact and choice within visual hierarchy.
 - F-scan reading pattern on blogs and websites– text in small blocks, bold, sub-headings; high image to text ratios, with lots of white space and short paragraphing
 - Teaser headlines operate as clickbait links, whilst story content tends to be dominated by enigmas to lure audiences in
- The way that the development of technology has reinforced the importance of the logo as a form of branding - helps to create continuities of iconography between the different pages and platforms in which the brand operates, e.g. *PB* logo – eroded, signet/stamp effect. Blue branding connotes masculinity. Pale blue branding is maintained on newer Alfie Deyes YouTube with font that connotes movement and change

- The way that the development of technology has created hypermodality- extra level of interconnectedness that online products typically possess, for example:
 - Development of Social Media platforms - Social media optimisation with icons now a convention: links to Podcasts, Facebook, Twitter and Instagram pages as well as YouTube channel. Personalised content and star connectivity meanwhile are reinforced by Twitter feeds and Instagram uploads. The development of different conventions within media language to fit each platform – e.g. the construction of narrative as stories on FB or Insta with additional conventions such as labels, tags and captions
 - More collaborative content to create subscription uplifts via content made available on fellow YouTube channels – links to *Zoella*, *Pointless Blog Games* -games (*Zalfie Sims*) and live shows e.g. *Girlfriend Controls My Day*
- The way that the development of technology has created a sense of immediacy and interaction as a convention. YouTube content – fast assembly – content that is always up to date – content creators regularly post material, and the use of satellite social media provides opportunities to connect audiences with their on-screen icons in real time e.g. Halloween 2018 –‘*Horror Farm With Friends*’. *Christmas Q & A* (2020). YouTube commentary provides audience feedback whilst also satisfying user interactivity needs: *Answering Questions You Asked Us*
- The way that the development of technology has created interactive audiences and participatory culture – inclusion of audience feedback in YouTube vlogs has become a convention - may link to Shirky here
- The presence and effects of ‘personalisation’ – using, for example, technology to target advertising and/or content via ‘cookies’ or the use of historical user browsing activity to direct audiences to appropriate content
- The effect of the dominant ‘free to access’ mode of online media and the use/effects of advertising to monetise content. Candidate’s might talk about the layout and positioning of ‘paid for’ advertising and sponsorship, or, conversely, might cite the use or prevalence of advertorials/disguised marketing content
- The effects of online media’s publish first/filter later model – the lack of gatekeeping/amateur aesthetic

Option 2: Zoe Sugg

Points may include:

- The way that content creators encode their texts to create a preferred meaning
- The way that the development of technology has impacted on the codes and conventions of blogs and websites – for example through dynamic and interactive elements on the homepage such as:
 - Menu bar or navigation bar and search box;
 - Carousel or slider – sequential presentation allows for greater syntagmatic choice by content creator (e.g. *Anxiety: the Update* – grey/black hoodie connotes protection/hiding, glasses are black-rimmed. Facial expression and direct gaze in following images connote confronting fears and taking charge of life). Click through features also increase audience interactivity
 - Banner ads: embedded in the webpage and linked directly to the advertiser's website. They can be animated or static e.g. Zoella x bag & bones for Coppafeel boobs neon light. Sponsored content and advertorials e.g. *Top Picks from Bobbi Brown*
- The way that the development of technology has created multimodality - images, sound, speech, writing – these combine to create meaning, for example:
 - Technical codes such as font choice, layout and graphics e.g. clean, simple buttons and menu bar; Setting and mise-en-scene – heavily styled images, white brick walls e. g. *Dreaming of Mykonos* – wide open frame connotes freedom; blue skies signify happiness; boat in background suggests escape and privileged lifestyle. 2020 lockdown Garden Picnic, Brighton beach: animations – e.g falling snow at Xmas. Vlogmas; changing colour palette of Insta posts to reflect seasons – blues and golds of Summer to Oranges and earth tones for autumn.
 - Framing, costume and non-verbal communication – proxemics, facial expression, gesture – parallels “theme” of page or blog
- Multimodality through video codes - single camera perspectives - intimate confessional tone creates identification and relatability.
- The way that the development of technology via online media has emphasised the requirement for authenticity and therefore codes of realism. High key lighting creates light-hearted, natural, ‘amateur’ aesthetic; everyday mise-en-scène, through costume and make-up that appears deliberately natural.
- The way that the development of technology has impacted on layout and design, for example:
 - above the fold and below the fold design needs. Impact and choice within visual hierarchy. *Who Run the World?* the interrogative implying an inclusive response and connoting ‘girl power’ through intertextual reference to Beyonce.
 - F-scan reading pattern on blogs and websites– text in small blocks, bold, sub-headings; high image to text ratios, with lots of white space and short paragraphing
 - Teaser headlines operate as clickbait links, whilst story content tends to be dominated by enigmas to lure audiences in
 - The monetisation of codes and conventions – Shop Zoella 2020– Filmm App (includes light effects, film scans + distortions, Professional colour-grading filters, Total watermark control, Early pricing + access to all upcoming features) and Instagram Template

- The way that the development of technology has reinforced the importance of the logo as a form of branding - helps to create continuities of iconography between the different pages and platforms in which the brand operates. e.g. pastel pink; flashing, animated fairy lights – connote femininity, romance and glamour, “handwritten” *Zoella* logo on old site; cleaner, more adult ‘Z’ on the new (2020) whilst retaining the pastel and soft focus elements within the images and hand-written animations (e.g. ‘Very Merry’ Xmas 2020)
- The way that the development of technology has created hypermodality- extra level of interconnectedness that online products typically possess, for example, links to YT *More Zoella*
 - Development of Social Media platforms - Social media optimisation with icons now a convention: links to Facebook, Twitter and Instagram pages as well as YouTube channel. Personalised content and star connectivity meanwhile are reinforced by Twitter feeds and Instagram uploads e.g. *#HappyHalloween* and plugs for book *Cordially Invited*. The development of different conventions within media language to fit each platform – e.g. the construction of narrative as stories on FB or Insta with additional conventions such as labels, tags and captions
 - More collaborative content to create subscription uplifts via content made available on fellow YouTube channels – e.g. *Festive Movie Day with Mark*
- The way that the development of technology has created a sense of immediacy and interaction as a convention e.g. *#blackouttuesday* for Black Lives Matter 2020, *#DDD* – Digital Detox Day; YouTube content – fast assembly – content that is always up to date – *Day in the Life Vlogs* - content creators regularly post material, and the use of satellite social media provides opportunities to connect audiences with their on-screen icons in real time e.g. *Feeling Festive with Family*. YouTube commentary provides audience feedback whilst also satisfying user interactivity needs
- The way that the development of technology has created interactive audiences and participatory culture – inclusion of responses has become a convention – e.g. YT videos by audiences opening *Zoella’s Advent Calendar/Christmas Cracker 2018* - responses may link to Shirky theory here
- The presence and effects of ‘personalisation’ – using, for example, technology to target advertising and/or content via ‘cookies’ or the use of historical user browsing activity to direct audiences to appropriate content
- The effect of the dominant ‘free to access’ mode of online media and the use/effects of advertising to monetise content. Candidate’s might talk about the layout and positioning of ‘paid for’ advertising and sponsorship, or, conversely, might cite the use or prevalence of advertorials/disguised marketing content
- The effects of online media’s publish first/filter later model – the lack of gatekeeping/amateur aesthetic