GCE AS MARKING SCHEME

AUTUMN 2020

AS
MEDIA STUDIES - COMPONENT 1
B680U10-1

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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.

GCE AS MEDIA STUDIES

AUTUMN 2020 MARK SCHEME

COMPONENT 1: INVESTIGATING MEDIA LANGUAGE AND REPRESENTATION

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 1	Question 2	Question 3(a)	Question 3(b)	Question 3(c)	Question 4(a)	Question 4(b)
AO1 1a			✔	✔		✔	✔
AO1 1b				✔			✔
AO1 2a					✔		
AO1 2b					✔		
AO2 1	✔	✔					
AO2 2	✔						

Section A: Media Representations

1.   Compare how representations of ethnicity convey values and attitudes.

      In your answer, you must consider:
      • the similarities and differences in the representations of ethnicity
      • how far the representations relate to social and cultural contexts   [25]

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

Question 1: 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 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 two music videos. Responses in the higher bands will explore more detailed aspects of representation. They may include reference to relevant theories of representation e.g. Hall and Gauntlett, 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 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 relate to social and cultural contexts. Responses in the higher bands will explicitly engage with this aspect of the question, responses in the middle band will show knowledge of the contexts with some straightforward engagement, 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:
  - how and why particular social groups in a national and global context may be under-represented or misrepresented
  - 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
  - the way issues are represented through the process of selection and combination
  - the processes which leads media producers to make choices about how to represent individuals and social groups
  - how and why stereotypes can be used positively and negatively
  - the effect of historical context on representations
  - Similarities in how representations of ethnicity convey attitudes and beliefs may include;

Values and Attitudes conveyed	*Representation of Ethnicity in God's Plan*	*Representation of Ethnicity in Formation*	*Representation of Ethnicity in Dream*
Acceptance of depravity / inequality – ethnic struggle	- wide shots of superstores and apartments with upturned trolleys and littered floors represents lack of wealth for African Americans who reside there - use of strikingly warm colours in run down locations represent African American acceptance of deprivation - slow motion and close ups on deprived subjects smiling despite their deprivation represents acceptance of their disenfranchisement	- the substitution for black characters in place of white colonials constructs a message about the history of black people and their disenfranchisement - Beyoncé's performance with obscene gestures represent her frustration with political issues surrounding the black experience / inequality in America	- settings such as off licences and buildings with letters missing (illustrative of lyrics) represent hardships ethnic groups have had to endure in stereotypically socially deprived inner city environments
Independence and necessity for the ethnic artist to make their fortune / status	- low angle shots of Drake on top of the Student Centre and empowered posture represent the artist as Godlike, powerful and inspirational – stereotypically he has found wealth through music	- Beyoncé standing on the police car with black power salute, and designer clothing reflect her empowerment and wealth as an African American artist	- props representing power such as the microphone giving voice to the voiceless – a step away from deprivation and rebellion achieving a dream – reinforced further by the music box with stars around it connoting Dizzee Rascal's success as an artist / respected member of society

Charitable / good will of artists offer hope and solidarity with the need to share wealth in times of ethnic hardship / inequality	- opening captions of music video's '$996, 631.90' budget, followed by '… we gave it all away' uses inclusive mode of address representing artist Drake's selfless act – giving back to the deprived in America	- Beyoncé's frequent direct mode of address toward audience and her powerful stances in front of racial hierarchal groups represent her concern surrounding inequality	- direct mode of address from Dizzee Rascal toward audience addresses issues of ethnicity in the music video and represents his success as a musician from adversity
	- Drake dancing in isolation within a clothes store represents his self made wealth but further implies an emptiness and need to share wealth with others (giving back to society)	- the repeated imagery of different groups of women, anchored by the lyric 'OK ladies, let's keep in formation' constructs a positive representation of solidarity and, in this case, sisterhood	- linear narrative resolution to disruption represents dominant message of Dizzee Rascal's triumph over adversity through commitment to hope / a dream
	- white colour aesthetic used around Drake represents his innocence and charitable goodwill	- black power salute represents unity / solidarity of oppressed people	
	- sped up editing rhythm when Drake gives residents money represents hope and change (charitable gestures) he and other artists make to the lives of others		
	- Drake's embracing gestures to those he has given charity represent him as identifiable to those in ethnic hardship		

o   Differences in how representations of ethnicity convey values and attitudes may include;

Attitudes and beliefs conveyed	*Representation of Ethnicity in God's Plan*	*Representation of Ethnicity in Formation*	*Representation of Ethnicity in Dream*
Concerns with institutional racism	- focuses on deprivation of ethnic groups but not on racism	- use of news footage and lone dancing boy references police brutality and represents inequality - Beyoncé (e.g. sitting / standing on the police car with black power salute), reflects her empowerment as an African American artist paired with the antebellum slaver references, representing the complexity of identity and the resistance to reducing her persona to a simple stereotype	- props of puppets on strings ('Punch and Judy') representing ethnic divide and hierarchies of control e.g. brutal white male police officer beating a youth
Concerns related to racial hierarchy	- focuses on deprivation of ethnic groups but not explicitly on racial hierarchy. Trump's 'alt- right' administration practise is arguably implicit in the music video	- re-appropriating history with Beyoncé and her sisterhood empowered in plantations, represents the historical oppression African Americans have endured from privileged white Americans - explores lack of response from George Bush's administration to the events of Hurricane Katrina in New Orleans and focuses on subsequent aftermath and impact on the African American victims	- white pianist interacts with puppet mule – childlike representation used to contrast with the contemporary issues of ethnic oppression represented - white pianist reflects stereotypical responses of older audiences to rap music and urban artists: 'he's such a rascal' - reaction shots of white pianist reveal her shock/ disapproval of black 'youths' and their stereotypical anti-social associated behaviour - binary opposition from the privileged 1950's setting and the socially deprived inner city area

- Consider how far the representations relate to social and cultural contexts:

  - *God's Plan* relates to social and cultural contexts by:
    - focusing on deprived African Americans, representing the extremity of the issue and the endangerment of American values after the election of Donald Trump
    - exploring the universal need of money for happiness, a motif throughout, with Drake offering cheques or handfuls of dollar notes to those deprived
    - the need for solidarity and unification in times of hardship, seemingly representing the contemporary divide in the world, notably America, since President Trump's election in 2016

  - *Formation* relates to social and cultural contexts by:
    - setting it against the backdrop of the flooding in New Orleans following Hurricane Katrina and the associated racial tension in America
    - re-appropriating history, drawing on parallels with references to racism and slavery
    - repeated references to different elements of African American culture (historical and contemporary), and to Beyoncé's own culture/identity, relating to the values and attitudes of ethnic and cultural diversity in contemporary American society
    - exploring the issues related to the experience of living in modern day America as part of a black community
    - exploring institutional racism such as the graffiti 'stop shooting us' and the positioning of Beyoncé on the sinking police car directed at police brutality / ignorance

  - *Dream* relates to social and cultural contexts by:
    - showing binary oppositions reflecting hierarchies of power in society. The dominant white female's power is retained as Dizzee Rascal (stereotypically deprived young inner city black person) gets back in the box, reinforcing 1950s hegemonic power within social groups
    - representing equality and triumph over adversity e.g. central message of black man striving to achieve a 'dream' to escape social deprivation
    - use of stereotypes allegorical of contemporary issues with ethnicity and other issues such as anti-social behaviour in early 2000s
    - highlighting conflict/contemporary social problems between urban youths and the police
    - promoting societal shifts and the importance of an inclusive and multicultural diverse society in early 21st century Britain with its fable story

2.   How are genre conventions used in this poster to attract audiences to the film?   [10]

Band	AO2 1 **Apply knowledge and understanding of the theoretical framework of media to analyse media products**
5	**9-10 marks** • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster • Analysis of the film poster is perceptive, detailed and may be informed by relevant theories
4	**7-8 marks** • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster • Analysis of the film poster is logical, reasonably detailed and may be informed by relevant theories
3	**5-6 marks** • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen film poster • Analysis of the film poster is reasonable and straightforward
2	**3-4 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen film poster, although this is likely to lack clarity, relevance and accuracy • Analysis of the film poster is undeveloped and there may be a tendency to simply describe features of it
1	**1-2 marks** • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen film poster, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the film poster is superficial and generalised
	0 marks • Response not worthy of credit

Question 2: Indicative Content

Candidates are required to analyse the use of genre conventions to attract audiences to this film from its poster. Responses are not required to focus on all aspects of genre conventions and may focus more on certain aspects than others. Relevant theories may inform the analysis in terms of application of genre theory or terminology. Responses in the higher bands will explore genre conventions in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

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

AO2

Responses are likely to analyse genre conventions in the film poster related to how audiences are attracted, such as:

- use of setting i.e. rich mahogany surroundings suggest wealth of vampires appealing to vampire horror genre enthusiasts

- the decaying wallpaper, gothic carpet staircase and font on film title has conventional associations with the vampire genre and the vampire's age/heritage - cultural signifiers appealing to the mature audience being targeted

- white wing collar shirts and long brown tailcoat connote seemingly dated European cultural style and are identifiable conventions to vampire sub-genre's target audience

- casual dress of male character standing to the right of the sofa which subverts the vampire stereotype, suggesting he is the outsider/potential victim and may be identifiable to a contemporary young adult audience being targeted

- makeup and prosthetics i.e. pale white skin and fangs which connote the vampire's supernatural nature that audience being targeted will associate with subgenre

- the characters' direct mode of address invites the audience to gaze upon them and their lifestyle, subverting vampire film codes/conventions and adding to the film's comic nature / seemingly observational approach, attracting audiences interested in comedy horror

- warm lighting and non-verbal codes signify the characters being non-threatening and add to the film's comedy sub-genre, reaching a wider audience

- the critical recognition and quotes i.e. 'Hilarious' repeated across the poster imply the film's comic conventions and attract an audience who enjoy comedy

- fans of comedy show 'Flight of the Conchords' are targeted by use of 'From the creators of…' along with casting of Jemaine Clement

- the film's slogan 'Some interviews with some vampires' is a comic intertextual reference to 'Interview with the Vampire' and anchors the film's documentary (mockumentary) style appealing to young contemporary audience

- the film's title 'What We Do In the Shadows' anchors film's documentary approach and narrative, inviting audiences to observe what happens in the vampire's private lives

- the construction suggesting dynamic and historically relative nature of sub-genre to appeal to the contemporary audience (repetition and difference - Neale)

Section B: Media Industries and Audiences

3. (a) Name a **major** film studio that distributes films globally. [1]

AO1 1a	
Demonstrate knowledge of the theoretical framework of media	
1 mark for a correct example	Major film studios can include: • Universal Pictures • Sony Pictures Entertainment / Columbia – Tri-star Pictures • Paramount Pictures • 20th Century Fox • Walt Disney Studios • Warner Bros. Pictures
0 marks	• No response attempted or no response worthy of credit.

(b)   Briefly explain **two** advantages of a major studio producing a film.   [4]

AO1 1a and 1b
Demonstrate knowledge and understanding of the theoretical framework of media

1 mark for each valid advantage that is simply stated up to a maximum of 2 marks	- Big budget - Casting of A-list actors - Hiring of high-profile directors - High production values e.g. CGI / spectacular visuals - Major film studios are part of a media conglomerate - Lucrative funding / partnership opportunities - Wider release / global output - Audiences may have a sense of expectation - Greater potential for promotional events - Stronger social media campaigns - Multiplatform release strategies (physical and digital) Credit all valid advantages.
1 mark for each valid explanation of an advantage up to a maximum of 2 marks	- Big budget – more money allows film to have a big crew, to shoot globally and to not be restricted like independent films, maximising audience appeal - Casting of A-list actors (highly bankable) is likely to attract fans/wider audiences and can be utilised in making film a star-vehicle, minimising risk - High production values e.g. CGI / spectacular visuals is likely to attract mainstream audiences and allows film to maximise profit - Major film studios are part of a media conglomerate (vertically integrated) system which (post-production) will allow for global distribution and / or cross – promotion opportunities, maximising film's potential - Lucrative funding / partnership opportunities – more money may be invested in film to reach wider audiences, maximising exposure to film - Wider release / global output - film can reach national and international audiences more easily and so will be on much more screens than independent films - Audiences may have a sense of expectation - product quality guarantee can be linked with similar genres associated with the studio - Greater potential for promotional events – film might be considered red carpet worthy, festival worthy, award season worthy and part of a television tour campaign - Stronger social media campaigns – studio's track record will minimise risk and support film reaching audience online through personalised website and highly reputable social media sites - Multiplatform release strategies (physical and digital) – studio will assess and ensure film reaches as wide an audience as possible whether in theatres, online, straight to DVD/Bluray/4K HD – maximised exposure guaranteed Credit all valid explanations.
0 marks	No response attempted or no response worthy of credit.

(c) Explain how economic contexts influence film distribution.
Refer to *Straight Outta Compton* to support your points. [10]

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

Question 3 (c): Indicative Content

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

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

AO1

Responses will demonstrate knowledge and understanding of how economic contexts influence film distribution such as:
• processes of production and distribution by organisations in a global context
• the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
• the relationship of recent technological change and media distribution
• how media organisations maintain, including through marketing, varieties of audiences nationally and globally

Responses are likely to refer to examples of how economic contexts influenced *Straight Outta Compton's* distribution, such as:

- targeting established audiences to minimise financial risk - Universal's strategic use of celebrity endorsement with intro by Ice Cube and Dr. Dre appealed to older audiences/pre-sold Hip Hop fan base of N.W.A.
- Biopic appeal to minimise financial risk– marketed film as 'real-life' story; the financial success of other hip-hop biopics/music drama films, e.g. *Get Rich or Die Tryin'* (2005), *Notorious* (2009), *8 Mile* (2002) would guarantee an audience for film
- significance of conglomerate Comcast ownership (vertical integration) - second, global trailer released on 1 April 2015, before screening of Universal's tent-pole film *Furious 7* was intended to widen audience appeal, maximising exposure of film
- the need to maximise box office revenue – theatrical version was cut, toning down swearing, violence and nudity to appeal to younger audiences – rated 'R' in US and '15' in the UK
- utilising social media to allow film to go viral and broaden exposure – in August 2015, Beats by Dre launched app allowing users to interact with StraightOuttaSomewhere.com website. Over 6 million 'Straight Outta' images generated on social media before film's release
- Universal's strategic release plan - film released in the USA on 11 August 2015 (premiere in Los Angeles) and then globally, reaching Britain on 28 August 2015 allowing positive word of mouth and critical praise to spread
- strategic releasing during awards season led to nominations (including Academy Award for Best Original Screenplay) which would contribute to further marketing i.e. on DVDs to further build on financial success
- further revenue potential beyond box office – releasing extended cut on home release (certified '18' in the UK, although '15' in cinema)
- cross-promotion / synergy opportunities - both the soundtrack for film, featuring music by N.W.A. and a Dr Dre album inspired by the film would (under Universal labels) be released in conjunction with the theatrical release. The commercial success of these albums (e.g. soundtrack entering the US album chart at number 2, a week prior to film's release) arguably contributed to the film's success
- Universal's drive for 'profit and power' (Curran and Seaton) – film was a major commercial success, making over $200 million – it had a $50 million total budget ($28 million of which was production).

4. (a) Identify **two** ways in which audiences can be actively involved with online news. [2]

AO1 1a **Demonstrate knowledge of the theoretical framework of media**	
1 mark for each correct example that is stated up to a maximum of 2 marks.	• User generated content • Online forums • Citizen journalism • Interactive opportunities e.g. competitions, polls and ways for audiences to submit their own stories • Relatable social media sites Credit any valid responses.
0 marks	• No response attempted or no response worthy of credit

(b) Explain how media technologies impact on audience consumption. Refer to the *Daily Mirror* to support your points. [8]

Band	**AO1 1a and b** Demonstrate knowledge and understanding of the theoretical framework of media
4	**7-8 marks** • Excellent, detailed and accurate knowledge and understanding of how media technologies impact on audience consumption • Detailed reference to the set newspaper to support points
3	**5-6 marks** • Good, accurate knowledge and understanding of how media technologies impact on audience consumption • Reasonably detailed reference to the set newspaper to support points
2	**3-4 marks** • Satisfactory knowledge and understanding of how media technologies impact on audience consumption, although this may lack development • Appropriate reference to the set newspaper to support points
1	**1-2 marks** • Basic knowledge and understanding of how media technologies impact on audience consumption, with significant inaccuracies, irrelevance and a lack of clarity • Limited reference to the set newspaper to support points
	0 marks • Response not worthy of credit

Question 4 (b): 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 media technologies impact on audience consumption from a wide range of examples from the Daily Mirror *newspaper and online. 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 impact on audience, 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 media technology impacts on audience consumption of the *Daily Mirror* and will refer to examples, such as:

* the *Daily Mirror* has responded to declining patterns of traditional print consumption by launching 'Mirror Online' and having a presence on social media sites to maximise circulation and reach of their audience
* digital generation prefer to access news on the go (notably on mobile devices) so can now consume the *Daily Mirror* news on the 'Mirror Online' website or app
* rather than seeing digital media as a threat, the company has embraced its digital expansion and offers digital marketing as well as digital classified ads, generating additional income so that access to digital services for their audience remains free, widening consumption and satisfaction
* news often appears on social media first so audiences can stay up to date with social and political events, meeting their needs and encouraging further consumption
* social media allows conversation between audience members and more news can be discovered this way. Rather than one viewpoint, a range of views can be heard
* the 'Mirror Online' website and app offers interactive opportunities for its readers with competitions, polls and a 'Got a Story?' feature which invites readers to submit their own stories / political views online
* the conceptualisation of audience members as passive consumers is no longer tenable in the age of the internet with the rise of the prosumer who can create their own content such as submitting stories and being part of forums
* audiences are encouraged to subscribe / register to the 'Mirror Online' to access exclusive content
* consumption habits can be tracked easily using data gathering, allowing the *Daily Mirror* to tailor news to their audience's interest
* being a horizontally integrated company with a wide range of online newspapers has allowed Reach (formally Trinity Mirror) to maximise their audience and their consumption, minimising risks