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# **GCE AS MARKING SCHEME**

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**AUTUMN 2020**

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

## **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.

## **EDUQAS AS MEDIA STUDIES**

### **COMPONENT 2: INVESTIGATING MEDIA FORMS AND PRODUCTS**

#### **AUTUMN 2020 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 the candidate's work convincingly meets the descriptors, the highest mark within the 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.
- 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 1-3	Questions 4-6 (a)	Questions 4-6 (b)	Questions 7-8
AO1 1a	✓	✓		
AO1 1b	✓	✓		
AO1 2a				
AO1 2b				
AO2 1			✓	✓
AO2 2			✓	✓

## Section A: Television

Answer **one** question in this section.

Either,

### Option 1: *Life on Mars*

1. Explain how television organisations maintain national and global audiences. Refer in detail to *Life on Mars*. [20]

Or,

### Option 2: *Humans*

2. Explain how television organisations maintain national and global audiences. Refer in detail to *Humans*. [20]

Or,

### Option 3: *The Jinx*

3. Explain how television organisations maintain national and global audiences. Refer in detail to *The Jinx*. [20]

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

## Questions 1, 2 and 3: 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. The focus is on how television organisations maintain national and global audiences.*

*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 argue that audiences are maintained through marketing and /or product, and straightforwardly explain this rather than explicitly linking to the television industry, whilst responses in the lower bands may not engage with the question or may simply describe different aspects of the set products. Responses in the higher bands will explicitly engage with the industry's need to maintain audiences and may include detailed knowledge and understanding of marketing, of the text and of the industry itself. Explicit reference to theories is not a requirement but reference to theories surrounding industry, e.g. Curran and Seaton, may be present in the higher band responses.*

1. With regard to *Life on Mars*, responses may include reference to:
  - The way in which the **BBC requires audiences to maintain ratings and justify the licence fee**; BBC context as a public service broadcaster and production context. Promoted as a BBC quality drama – mark of trust
  - The way in which the television industry maintains audiences through the **production values** of the programme: aesthetics, soundtrack, quality branding, BBC reputation, testimonial
  - The different audiences maintained by the television industry through the text: fans of the crime genre (loyalty), fans of sci-fi; older and younger audiences, global markets- major media institutions formatting their own cultural products. There may be reference to global spin-offs and sales e.g. US
  - The way in which the television industry maintains audiences through the **programme's genre**: the popularity of the crime genre – particularly for important international sales, instances of repetition and difference (Neale), recognition of genre codes and conventions. Audience for 'nostalgic crime' is traditionally ABC1 but this overlaps with C2DE because of its intertextual links to 70s crime shows e.g. 'The Sweeney'
  - Secondary audience - fans of science –fiction – hybrid generic elements in the text - more alternative/niche audience – young males. Alternative audience because of non-linear, surreal narrative structure and lack of closure
  - The way in which the television industry maintains different audiences through the programme's **intertextuality** (e.g. soundtrack, references to 70s popular culture) and 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 television industry maintains audiences through the **scheduling** of the programme – 9pm slot, post-watershed
  - The way in which the television industry maintains audiences through the **marketing campaign** for the programme –publicity (including magazine articles), trailer with 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. Creation of series "brand".

- Global audiences maintained through different marketing materials – e.g. DVD covers and posters.
- The way in which the television industry maintains audiences through the programme's **investigative narrative structure**: use of hermeneutics e.g. 'Am I...?', episodic structure with cliff-hangers, multi-strand elements and different narrative arcs; the quest structure and the hero's journey
- The way in which the television industry maintains audiences through the **representations** within the text. Cross-gender appeal – male audiences may identify with either Tyler or Hunt (role models) - aspiration. Female audiences may identify with Annie and/or find Tyler/Hunt attractive
- The way in which the television industry maintains audiences through 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
- Reference to **Curran and Seaton** is possible here.



2. With regard to *Humans*, responses may include reference to:
- **C4 role** as publisher-broadcaster. As a commercially funded public service broadcaster, **C4 requires audiences to maintain ratings and advertising**. Co-production between AMC and Kudos maintains global audience.
  - The way in which the television industry maintains audiences through the **scheduling** of the programme – 9pm – post-watershed
  - Adapted from Swedish *‘Real Humans’* to develop more global audience – US, Canada, Australia etc. 2018 Chinese adaptation announced.
  - The way in which the television industry maintains audiences through the **marketing campaign** for the programme – Sold on novelty – “water-cooler” effect of “guerrilla” marketing techniques and social media buzz. Comic Con – “event”. Some merchandising (key rings, T-shirts for Persona Synthetics available). Hyperreal campaign - 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 television industry maintains audiences through social media - Fanboy/fangirl audience – use of digital technology – **Social Media (TA)**– Facebook and Twitter. Use of mock-up eBay site selling synths
  - The way in which the television industry maintains audiences through the **production values** of the programme: aesthetics, editing, stylised credits, quality branding, C4 reputation, testimonial
  - The way in which the television industry maintains **different audiences** through the programme’s **genre**: Secondary audience - fans of science –fiction – hybrid generic elements in the text. Sci fi but also family drama, with some action e.g. in Leo sequences; the popularity of the sci-fi genre, instances of repetition and difference (Neale), recognition of codes and conventions e.g. dystopia, AI, man v machine.
  - The way in which the television industry maintains different audiences through the programme’s **intertextuality** (e.g. Asimov, *Blade Runner*).
  - The way in which the television industry maintains audiences through the programme’s **narrative**- enigma and “what ifs?” e.g. where does Anita go? - trailers and posters are driven by hermeneutics
  - The way in which the television industry maintains audiences through the **representations** within the text. Gemma Chan – single image – appeals aesthetically to audience – she becomes the spectacle - male gaze? Cross-gender and age appeal through characters (Laura, Mattie, Leo) and ethnic diversity (Fred, Anita)– may link to C4 remit
  - The way in which the television industry maintains audiences through the **cast of 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.
  - Reference to **Curran and Seaton** is possible here.

3. With regard to *The Jinx*, responses may include reference to:
- The way in which the television industry maintains audiences through its **production context** - HBO documentary mini-series (Blumhouse Productions and HBO Documentary Films) 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 (Janecki's *All Good Things* film) – companies format their own cultural products through heavily branded marketing.
  - 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 maximise audiences**.
  - The way in which the television industry **maintains different audiences**: Primary Target Audience – fans of true crime (mainly female) - and HBO - mainstream audience. 15+ (9pmTV slot).
  - The way in which the television industry maintains audiences through **inherited fan bases** – from Jarecki e.g. 'Capturing the Friedmans'; from HBO "The Walking Dead", "Breaking Bad" Secondary audience - fans of Kirsten Dunst/Ryan Gosling who have seen "All Good Things" and been hooked by the story
  - The way in which the television industry maintains audiences through **scheduling** - Controlled release and circulation, scheduled through HBO with HBO Now and HBO Go. In the UK - Sky Atlantic at 9pm post-watershed.
  - The way in which the television industry maintains audiences through high-profile **marketing campaign** including integrated use of internet and **social media**. Tertiary audience – the box-set viewer- attracted by the marketing and publicity to a genre they may not normally watch. Posters and ads - Robert Durst– single image – appeals voyeuristically to audience –is this a murderer? High profile coverage in newspapers and television - front pages. Final episode "event". Social media "buzz". Some merchandising (the calendar)
  - The way in which the television industry maintains audiences through **genre**. Tried and tested genre (documentary) with a "true crime" and current twist (Steve Neale's "difference") which maintains audiences). Appeal to the documentary viewer – those who like the notion of finding out the truth - cross-gender and age appeal through **hybrid generic elements** in the text (true crime, thriller, reality TV). Promoted on **contemporary relevance** – "true crime"
  - The way in which the television industry maintains audiences through **narrative** enigma and "what ifs?"- trailers and posters are driven by hermeneutics. Experiencers maintained through the vicarious tension of Durst's guilt or innocence.
  - The way in which the television industry maintains audiences through **spectatorship**. The voyeuristic pleasure of Durst as 'spectacle' – are we watching a murderer?
  - The way in which the television industry maintains audiences through **creation of a brand**
  - Reference to **Curran and Seaton** is possible here.

## Section B: Magazines

Answer **one** question in this section. All questions are in two parts

Either,

### Option 1: *Woman*

4. (a) Briefly explain Gauntlett's theory of identity. [5]

Or,

### Option 2: *Woman's Realm*

5. (a) Briefly explain Gauntlett's theory of identity. [5]

Or,

### Option 3: *Vogue*

6. (a) Briefly explain Gauntlett's theory of identity. [5]

<b>Band</b>	<b>AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media</b>
<b>5</b>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of Gauntlett's theory of identity</li> <li>• This will be precisely explained</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of Gauntlett's theory of identity</li> <li>• This will be generally well explained</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of Gauntlett's theory of identity</li> <li>• This will be fairly well explained although there may be some minor inaccuracies or inconsistencies</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of Gauntlett's theory of identity</li> <li>• The explanation lacks clarity, demonstrating only a basic or partial understanding.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of Gauntlett's theory of identity</li> <li>• There are significant inaccuracies in the explanation, demonstrating a very limited understanding.</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>

### Questions 4a,5a,6a Indicative Content

#### Points may include:

Theories of identity - David Gauntlett

- the idea that the media provide us with 'tools, 'triggers' or resources that we use to construct our identities
- the idea that in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities
- the idea that the media today offer us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas.
- the idea that, since the advent of Web 2.0, people build their own sense of self-identity through 'making and exchanging' online

This question assesses AO1 and requires candidates to demonstrate knowledge and understanding of the theoretical framework. Candidates may offer additional traditional or contemporary examples to support their explanation and these should be credited where appropriate. However, there is **no requirement** for specific examples – a detailed and clear explanation of theory without examples may still achieve the higher bands.

**Option 1: *Woman***

4. (b) To what extent do representations in the set edition of *Woman* reflect the time in which the magazine was produced? [15]

**Option 2: *Woman's Realm***

5. (b) To what extent do representations in the set edition of *Woman's Realm* reflect the time in which the magazine was produced? [15]

**Option 3: *Vogue***

6. (b) To what extent do representations in the set edition of *Vogue* reflect the time in which the magazine was produced? [15]

<b>Band</b>	<p><b>AO2 1 and 2</b> Apply knowledge and understanding of the theoretical framework of media to:</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>13-15 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 set product, including possible reference to relevant theories</li> <li>• Analysis of the set magazine edition and links drawn between the set magazine edition and its historical context are perceptive and insightful</li> <li>• Judgements and conclusions regarding the extent to which representations in the set issue reflect its historical context are perceptive, insightful and fully supported with detailed reference to specific aspects of the set magazine edition</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories</li> <li>• Analysis of the set magazine edition and links drawn between the set magazine edition and its historical context are logical and coherent</li> <li>• Judgements and conclusions regarding the extent to which representations in the set issue reflect its historical context are logical and well supported with reference to relevant aspects of the set magazine edition</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate application of knowledge and understanding of straightforward aspects of the theoretical framework to analyse the set product</li> <li>• Analysis of the set magazine edition and links drawn between the set magazine edition and its historical context are generally sound</li> <li>• Judgements and conclusions regarding the extent to which representations in the set issue reflect its historical context are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set magazine edition</li> </ul>

<b>2</b>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the set product, although this will lack development</li> <li>• Analysis of the set magazine edition and links drawn between the set magazine edition and its historical context are basic and undeveloped. There may be a tendency to simply describe the representations and/or the historical context rather than explaining the relationship between them.</li> <li>• Some basic conclusions are drawn regarding the extent to which representations in the set issue reflect its historical context, but these are likely to be undeveloped and only partially supported by reference to the set magazine edition</li> </ul>
<b>1</b>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of the set magazine edition and links, if drawn, between the set magazine edition and its historical context are superficial and generalised</li> <li>• Any conclusions regarding the extent to which representations in the set issue reflect its historical context are superficial, generalised and lacking in supporting evidence from the set magazine edition</li> </ul>
	<p><b>0 marks</b> Response not worthy of credit.</p>

*This question assesses AO2 and candidates are therefore required to **apply** their knowledge and understanding of the theoretical framework. Responses in the higher bands will engage with the ‘to what extent’ part of the question and offer analysis and detailed examples, whilst responses at band 3 will explore how representations in the set issue reflect the magazine’s historical context, but examples may be undeveloped. In the lower bands, responses may not engage with the question of historical context and may simply describe aspects of the set product.*

*Explicit reference to theories is **not** a requirement but reference to theories of representation, e.g. Hall, Gauntlett, etc. may be present in responses in the higher bands. Theory should be credited only where it is applied to the text or elucidates the argument – downloaded theory should not be rewarded.*

**Points may include:**

- The context of the 1960s – traditional, post-war representations of ‘the happy housewife’ and reassertion of traditional gender roles
- The context of the 1960s - cultural change and developments in e.g. social mobility, gender, sexuality, ethnicity, liberal values and reasons for these.
- Rise of consumerism – ‘shop and spend’.
- The sexual revolution – the end of the “Chatterley ban” 1960, the Pill, miniskirts, Married Women’s Property Act, abortion law and gay rights.
- The cultural revolution and “Swinging Britain”. Hippy culture, protest, alternative culture and religion and ‘flower power’.

## 1. Woman

The extent to which this context affects representations in the set product – for example:

- The rather patronising, **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’ – make decisions about which soap to buy, but not necessarily about more important issues. ‘Because you are a woman’ assumes men would not be concerned about these things.
- The representation of **women as consumers** - “improvements”
- The representation of women as **passive** continues to maintain 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.
- 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 traditional 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*”, *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’ – attractiveness is dependent on a product – consumerism (may link to female as consumer stereotype as identified by Tunstall)
- The historical context as a **period of social change** may be linked to the **challenges to traditional representations**, for example -
- ‘*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 audience. “Man is Creation’s Masterpiece: but who says so? – men.” Implies **challenge to traditional hierarchy** based on gender
- *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**

## 2. Woman's Realm

The extent to which this context affects representations in the set product – for example:

- The rather patronising, **patriarchal representation** 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/possession of the male**.
- **Males stereotyped** as "makers": '*Man about the House: A tea-time table to make*'
- The traditional representation of women as uninvolved in major decisions or the wider world. *Clare Shepherd Problem Page* – implies that **women need advice** – 'A Worried Reader.' Romantic novel '*Game of Hazard*' extract – "What chance had Sonia, a girl alone...?"
- The traditional 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 traditional 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 traditional representation of women as **sexualised or judged by their appearance** e.g. *Atrix* - Female's hands shown in full, with manicured nails-conforming to notions of female beauty
- Women as **romantic** rather than practical – "The Language of Flowers", "Exciting new period romance"
- *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
- The **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.



### 3. Vogue

The extent to which this context affects representations in the set product – for example:

- 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 – but the natural setting connotes the context of hippy culture and flower power; 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 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
- 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 traditional representation of **women as consumers** (may link to Tunstall)- e.g. ‘Dear Miss Black, what can I buy with £500?’ Contents page - readers assumed to have high disposable income – consumerist focus – shopping, trends, travel – cruises
- The **challenges to stereotypical representations** – women as active – reflect changes in historical context e.g. “*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 male here used as eye candy – objectified by female readers. The Karnac image - open, liberated non-verbal communication 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 ideology
- The Contents page indicates a majority of female writers e.g. Antonia Fraser, *Money Q & A* - female journalist Sheila Black – **new roles for women** (around half of women were employed during this historical period)
- The construction of women as **aspirational figures** – cover image - Use of star – Sophia Loren – connotes Hollywood glamour with European style

- The images in the “Picnics” feature focus on the white female with the “natives” clearly represented as “**other**”. May be linked to tokenism, historical context and traditional stereotypes of ethnicity.

## Section C: Online Media

*Answer **one** question in this section.*

**Either,**

### Option 1: *PointlessBlog*

7. To what extent do audiences interact with blogs and vlogs? Explore examples of media language in *Pointless Blog*. [20]

**Or,**

### Option 2: *Zoella*

8. To what extent do audiences interact with blogs and vlogs? Explore examples of media language in *Zoella*. [20]

<b>Band</b>	<p><b>AO2 1 and 2</b> Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> <li>analyse media products, including in relation to their contexts and using academic theories to make judgements and draw conclusions</li> </ul>
<b>5</b>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to explore how far audiences interact with blogs and vlogs, including possible reference to relevant theories and context</li> <li>Analysis is perceptive and insightful and fully supported with accurate, detailed reference to audience and media language in the set product</li> <li>Judgements and conclusions regarding how far audiences interact with blogs and vlogs are perceptive and fully supported</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Good application of knowledge and understanding of the theoretical framework to explore how far audiences interact with blogs and vlogs including possible reference to relevant theories and context</li> <li>Analysis is good with detailed reference to audience and media language in the set product</li> <li>Judgements and conclusions regarding how far audiences interact with blogs and vlogs are logical and well supported</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the theoretical framework to explore how far audiences interact with blogs and vlogs</li> <li>Analysis is reasonable and supported in a straightforward manner with some reference to audience and media language in the set product</li> <li>Judgements and conclusions regarding how far audiences interact with blogs and vlogs are reasonable and supported in a straightforward manner</li> </ul>

<b>2</b>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to explore how far audiences interact with blogs and vlogs, although this will lack development</li> <li>• Analysis, including reference to audience and media language in the set product is basic and undeveloped. There may be a tendency to simply describe rather than analyse</li> <li>• Some basic conclusions regarding how far audiences interact with blogs and vlogs, but these are undeveloped and only partially supported</li> </ul>
<b>1</b>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of the theoretical framework to explore how far audiences interact with blogs and vlogs, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of audience and media language is likely to be superficial and generalised, demonstrating little or no understanding</li> <li>• Any conclusions regarding how far audiences interact with blogs and vlogs are likely to be superficial, generalised and lacking in supporting evidence from the set product</li> </ul>
	<p><b>0 marks</b> Response not worthy of credit</p>

**Indicative Content:**

*This is an extended response question with a focus on **media language** and **audience**. This is an AO2 question, so the emphasis is on making judgements and drawing conclusions.*

*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 in the higher bands will engage with the question, explicitly exploring how far audiences interact with blogs and vlogs and offering detailed examples, whilst responses at band 3 will be able to explore the codes and conventions of online media texts but examples may be undeveloped and discussion of the 'how far' element of the question may be more implicit. 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, particularly in responses in the higher bands, but this should be applied rather than downloaded.*

*Please note that the points below are not prescriptive. There is no requirement for candidates to include these suggestions or to reference the same examples. Please mark on merit and reward all valid points.*

## Option 1: *PointlessBlog*

### Points may include:

- The way that the development of technology (Web 2.0) has impacted on the codes and conventions of blogs and websites and the way audiences interact – for example through **dynamic and interactive** elements which allow for **collaboration, participation and interaction**
- The way that the development of technology has created **interactive audiences** and participatory culture – inclusion of audience responses has become a convention of the texts
- 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*’. YouTube commentary provides audience feedback whilst also satisfying user interactivity needs
- Candidates may offer examples of audience feedback and responses to the texts
- The way that the development of technology has **created hypermodality**- extra level of interconnectedness that online products typically possess. Media language on homepages now includes interactive conventions such as:
  - **Menu bar or navigation bar** and search box e.g. on YT;
  - **Carousel or slider** – sequential presentation allows for greater syntagmatic choice by content creator (e.g.) or clickthrough increases 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 which audiences may sometimes skip
  - **Hyperlinks** to contact details. ‘About Me’ section, copyright notices, other platforms which audiences may access
- 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. Audiences interact with these through likes and posts etc.
- **More collaborative content** to create subscription uplifts via content made available on fellow YouTube channels – links to *Zoella*, games (*Zalfie Sims*) and live shows e.g. *Girlfriend Controls My Day*. Audiences choose to participate in these

Candidates may also argue that audiences are, in fact, less interactive than has been suggested:

- **Content creators encode** their texts to create a preferred meaning and act as gatekeepers within the sites
- Preferred meanings are constructed **through multimodality** – the combination of images, sound, speech, writing etc. which are selected by the content creator rather than the audience
- The **requirement for authenticity and therefore codes of realism** which are deliberately constructed by the content creator. 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
  - **Technical codes** such as font choice, layout and graphics e.g. clean, simple buttons and menu bar; e.g. *PB* logo – eroded, signet/stamp effect. Blue branding connotes masculinity.
  - **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; 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
- **Clickbait and calls to action** deliberately direct users to other sites
- Whilst there are elements of interactivity, and the texts were/are initially user-generated, the texts are still **mediated** in the same way as other media texts to produce the desired reading from the audience and to generate sales and profit.
- References to 'end of audience' theory are possible and should be credited

## Option 2: Zoella

### Points may include:

- The way that the development of technology (Web 2.0) has impacted on the codes and conventions of blogs and websites and the way audiences interact – for example through **dynamic and interactive** elements which allow for **collaboration, participation and interaction**
- The way that the development of technology has created **interactive audiences** and participatory culture – inclusion of audience responses has become a convention of the texts - e.g. YT videos by audiences opening Zoella's Advent Calendar/Christmas Cracker 2018
- The way that the development of technology has created a **sense of immediacy and interaction as a convention**.
- Candidates may offer examples of audience feedback and responses to the texts
- 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*
- Media language on homepages now includes interactive conventions such as:
  - **Menu bar or navigation bar** and search box e.g. on YT
  - **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) or clickthrough increases 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 which audiences may sometimes skip (or not) e.g. *Everyday Festive Glam Look* Dec 2017 – advertorial for Benefit
  - **Hyperlinks** to contact details. 'About Me' section, copyright notices, other platforms which audiences may access
  - 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. Audiences interact with these through likes and posts etc. e.g. *#HappyHalloween* and plugs for book *Cordially Invited*

Candidates may also argue that audiences are, in fact, less interactive than has been suggested:

- **Content creators encode** their texts to create a preferred meaning and act as gatekeepers within the sites
- Preferred meanings are constructed **through multimodality** – the combination of images, sound, speech, writing etc. which are selected by the content creator rather than the audience
- The **requirement for authenticity and therefore codes of realism** which are deliberately constructed by the content creator. High key lighting creates light-hearted, natural, ‘amateur’ aesthetic; everyday mise-en-scène, through costume and make-up that appears deliberately natural
  - **Technical codes** such as font choice, layout and graphics e.g. clean, simple buttons and menu bar; Setting and mise-en-scène – heavily styled images, e.g. white brick walls in *Dreaming of Mykonos* – wide open frame connotes freedom; blue skies signify happiness; boat in background suggests escape and privileged lifestyle. Animations – e.g. falling snow at Xmas, pastel pink; flashing, animated fairy lights – connote femininity, romance and glamour, “handwritten” *Zoella* logo
  - **Framing, costume and non-verbal communication** – proxemics, facial expression, gesture – parallels “theme” of page or blog - *Who Run the World?* the interrogative implying an inclusive response and connoting ‘girl power’ through intertextual reference to Beyoncé. This is mirrored by a bespectacled Zoella looking more professional.
  - **Multimodality through video codes** - single camera perspectives - intimate confessional tone creates identification and relatability in vlogs e.g. *What I’ve Been Up To Recently*, *Beach Walk*
- **Clickbait and calls to action** deliberately direct users to other sites
- Whilst there are elements of interactivity, and the texts were/are initially user-generated, the texts are still **mediated** in the same way as other media texts to produce the desired reading from the audience and to generate sales and profit (e.g. embedded ads and advertorial)
- References to ‘end of audience’ theory are possible and should be credited