



GCE A LEVEL MARKING SCHEME

SUMMER 2019

**A LEVEL (NEW)
MEDIA STUDIES - UNIT 3
1680U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

**WJEC A2 MEDIA STUDIES
1680U30-1**

UNIT 3

MARK SCHEME SUMMER 2019

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. The generic assessment grid is designed to establish the quality of a response whilst the indicative content will provide guidance on the scope of acceptable responses and the likely content of 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 both 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 completely meets the descriptors, the highest mark should be awarded.
- Where the candidate's work securely meets the descriptors, a mark in the middle of the band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark 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. The strengths of the candidate's response should be then used to determine the mark to be awarded 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 likely areas 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 banded levels of response in the generic assessment grids.

Section A: Television

1. (a) How important are digital platforms to the success of television programmes? Compare the distribution of *Hinterland* and the **historical** crime drama you have studied. [30]
1. (b) How important is marketing to the television industry? Compare the marketing of *Hinterland* and the **European** crime drama you have studied. [30]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p>13-15 marks</p> <ul style="list-style-type: none"> Excellent, detailed and accurate knowledge and understanding of industry Excellent use of appropriate subject specific terminology and accurate grammar, punctuation and spelling 	<p>13-15 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of industry to analyse the set crime dramas Perceptive and detailed exploration of examples from the set crime dramas
4	<p>10-12 marks</p> <ul style="list-style-type: none"> Good, accurate knowledge and understanding of industry Good use of appropriate subject specific terminology and mostly accurate grammar, punctuation and spelling 	<p>10-12 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of industry to analyse the set crime dramas Detailed exploration of examples from the set crime dramas
3	<p>7-9 marks</p> <ul style="list-style-type: none"> Satisfactory and generally accurate knowledge and understanding of industry Satisfactory use of appropriate subject-specific terminology and generally accurate grammar, punctuation and spelling 	<p>7-9 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of industry to analyse the set crime dramas Straightforward exploration of examples from the set crime dramas
2	<p>4-6 marks</p> <ul style="list-style-type: none"> Basic knowledge and understanding of industry Basic use of appropriate subject specific terminology and some errors in grammar, punctuation and spelling 	<p>4-6 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of industry to analyse the set crime dramas Tendency to describe examples from the set crime dramas
1	<p>1-3 marks</p> <ul style="list-style-type: none"> Minimal knowledge and understanding of industry Minimal use of appropriate subject specific terminology and many errors in grammar, punctuation and spelling 	<p>1-3 marks</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of industry to analyse the set crime dramas Limited, if any, consideration of mainstream and non-mainstream/historical magazines
	<p>0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit. 	<p>0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit.

Question 1(a) and 1(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. If only one crime drama is considered, assess the quality of the response in relation to the descriptors in all five bands and divide the marks by two.

AO1

Responses are expected to demonstrate knowledge and understanding of the importance of digital platforms to the distribution of TV programmes/ compare the marketing of two crime dramas. Responses in the higher bands will explicitly engage with the distribution and the importance of digital platforms to/ marketing of the crime dramas studied, responses at band 3 will satisfactorily engage with the distribution and the importance of digital platforms to/ marketing of the crime dramas studied, whilst responses in the lower bands will show limited awareness of the distribution and the importance of digital platforms to/ marketing of the crime dramas studied.

AO2

Responses in the higher bands will explore more detailed aspects of the industry in the crime dramas studied. Responses in the middle band will focus on more straightforward or obvious aspects of the industry, and those in the lower bands may be descriptive. For marks in bands 2 and above, responses must include comparisons between the crime dramas studied. It is not expected that these will be analysed equally, although responses in the higher and middle bands will cover both products in a more even way, whilst at band 2 there may be greater emphasis on one of the crime dramas studied.

1. (a) How important are digital platforms to the success of TV programmes?
Compare the distribution of *Hinterland* and the **historical** crime drama you have studied.

This is a broad question which may elicit a range of relevant responses. For example, candidates may argue (particularly in the case of historic texts) that digital platforms were not important to the initial success of the programmes studied but that later success was dependent on digital platforms. Candidates may discuss the nature of 'success' as being critical and/or financial.

With regard to individual programmes, candidates may refer to the following points:

Y Gwyll/Hinterland:

The programme was widely distributed via a range of both freeview and digital platforms (see below). The programme achieved a string of awards and critical acclaim suggesting it was very successful. Its bilingual format; Nordic noir genre conventions; noteworthy performances; cinematography and location shooting also contributed to its success - but this would not have been achieved so widely had it not been for its global distribution.

- Produced by Fiction Factory (Cardiff based) in association with S4C, BBC Cymru Wales and Tinopolis
- All3Media, the UK's largest TV, film and digital production and distribution company and a joint venture company co-owned by Discovery Communications and Liberty Global distributed the programme. These are both large American conglomerates with significant worldwide reach.
- In the UK, *Hinterland* was broadcast first on S4C, then on BBC1 (Wales) and finally on BBC 4 giving wide freeview distribution.

- All3Media sold series 1 to a number of European public service broadcasters including Iceland (RUV); Norway (NRK); France (Dizal); Belgium (VRT). In France, viewers saw *Y Gwyll* on mainstream TV.
- Series 1 was also distributed across Europe – for example to Denmark, Russia, Poland, Austria and Japan and shown on TV in these countries.
- In Australia the programme was shown on BBC Global
- In North America, *Hinterland* was distributed via Netflix but note, *Hinterland* is available on Netflix but *Y Gwyll* isn't.
- *Hinterland* is also available in Japan, Taiwan, India, South Africa, North America, South America, Europe, Australia and New Zealand via Netflix.
- The programme is (world) widely available on DVD; via Youtube; Sky Store; Amazon Instant; blinkbox; Apple iTunes etc.

For all the historical texts, the programmes were originally aired on ITV, a terrestrial television network and later released on VHS. Each programme attracted high audiences and therefore attracted high advertising revenue for ITV, making all of them financially successful for the terrestrial network. The arrival of digital platforms enabled each programme to access a newer, wider audience both within the UK and across the globe, clearly contributing to their on-going success (both critical and financial) and appeal. Digital distribution also enables audiences to access the programmes on a range of platforms, not just via the TV set.

Candidates may refer to the distribution of the series (e.g. *Touching Evil* Series 1), rather than the specific episode, this is acceptable.

Prime Suspect:

- *Prime Suspect* was first shown on ITV in 1991. It was made by Granada TV and was originally distributed by ITV Studios.
- It was distributed in the USA in 1992 via WGBH/Boston public service broadcasting network, Masterpiece, which helped to develop a keen following for the Series in the US.
- Early distribution was originally via VHS Castle Vision and 2 Entertain and was widely available throughout Europe
- DVD distribution (from 1996) was widespread and copies of the DVD are still available via (for example) Amazon.
- The programme is available via Youtube, BFi Screen on-line, Amazon Instant, iTunes, Acorn TV etc.
- The series was released on Blu-Ray (by Acorn Media) in 2013
- In 2013 Netflix made series 1 – 6 available on-line for streaming
- *Prime Suspect* was also successful because of its innovative take on the genre, gender bias (female leads were rare), storyline, script and performance.
- *Prime Suspect* won multiple BAFTA Awards, Emmy Awards, Golden Globe Awards and a Peabody Award.
- American version and recent prequel *Prime Suspect 1973* have also helped to boost popularity.

Touching Evil:

- Produced by United Productions for Anglia TV and originally distributed across the ITV network
- High initial ratings led to two further series
- Re-made in the USA in 2004, but this was not successful – suggesting that the script, narrative, performance of the original series all contributed to its early success.
- Initially distributed via Public service broadcasters such as NHK –BS2 in Japan and PBS in the USA
- Released on DVD in 2008
- Image Entertainment (a subsidiary of RLJ Entertainment) has been instrumental in the DVD distribution of *Touching Evil*.
- Available via DVD plan via Netflix in the USA
- Available for download via Apple iTunes
- Genre, narrative storylines, characterisation, actors and performance also contributed to the success of *Touching Evil*.

Inspector Morse:

- Produced by Zenith Productions, Central TV and Carlton TV and shown networked across all ITV channels.
- Recently re-shown on ITV3 and (currently) available on the ITV Hub. This continues to attract additional advertising revenue.
- *Inspector Morse* had peak viewing figures of 18 million in the UK but worldwide its audience is estimated by ITV at one billion across 200 countries.
- Available in North America via streaming service Acorn TV and via Brit Box (a BBC/ITV joint venture). Not available on Netflix
- Available via iTunes
- In 2016, Simply Media TV purchased the rights to the Zenith Entertainment Library and DVD remains the main form of distribution to worldwide audiences.
- *Inspector Morse* was one of Britain's most successful crime dramas. Part of its success can be contributed to (for example) the script (originally from the books by Colin Dexter), performances by John Thaw and Kevin Whately, scheduling (two hour complete episodes), genre and complex plot lines.

Cracker:

- ITV Drama made by Granada TV and originally scheduled on ITV network.
- Its original success was due to its controversial and hard-hitting storylines (written initially by Jimmy McGovern), its acting (for example Robbie Coltrane, Barbara Flynn and Christopher Ecclestone) and its 'new' take on the genre (anti-hero psychologist instead of the usual police procedural of the time). This episode '*To be somebody*' attracted critical praise for its Hillsborough storyline.
- The series won many awards including best TV drama and best actor (Robbie Coltrane) three years running (1994,1995,1996) suggesting initial critical acclaim and success which was not dependent of digital platforms.
- Globally distributed via a number of digital platforms including ITV Essentials (Europe only), watch-series, Amazon instant, YouTube, watcheng.com and by DVD.
- No longer available via Netflix but is available as an Apple download
- The series was rated 11/50 of Empire Magazine's top 50 TV programmes (UK and USA) in 2016 – suggesting that its global distribution had found responsive audiences worldwide - and had brought in substantial revenue for ITV.
- There was a US version that ran for a single series and was also shown in the UK – entitled *Fitz*. It was not successful – again, suggesting that the critical and audience success of the original programme was mainly due to its content.

1. (b) How important is marketing to the television industry? Compare the marketing of *Hinterland* and the **European** Crime Drama you have studied.

Marketing is essential to the television industry in order to appeal to, and attract, a range of target audiences. All these programmes were highly marketed in their own countries and were then marketed (as products) to overseas networks (such as the BBC in the case of the European programmes). The sales of the European programmes to the BBC were an essential part of each of those broadcasters' financial strategy.

The programmes were all first shown on public service channels in the UK (BBC and S4C) where high ratings figures are essential as a means of justifying the licence fee. Marketing prior to transmission is essential to alert audiences to the products but marketing post initial TV viewing is essential for sales income generated through, for example, DVD sales and selling to overseas broadcasters (*Hinterland*, for example). This marketing continues via sites such as Amazon, iTunes etc.

Generically, like all TV programmes, the studied programmes will have been marketed both via traditional means such as - trailers, posters, press releases, actors' television (and radio) appearances and interviews, scheduling guides, magazine and newspaper reviews and through the use of digital platforms such as Twitter, Facebook and Instagram and sites such as Nordic.noir.tv. Updated audience reviews on websites (such as IMDb) and social media platforms are also an essential part of contemporary marketing strategies, targeting new audiences. The European programmes were all broadcast on BBC4 in what has become the traditional European noir Saturday night slot and were trailed across the BBC network and on their website.

Each television programme used USPs as part of their marketing strategies to attract as wide a television audience as possible – below are some additional key factors that candidates may refer to:

Hinterland:

- There was an extensive BBC/S4C bi-lingual trailer and poster campaign. A number of different posters were issued (billboards etc.) featuring the lead actor against the background of West Wales – suggesting genre and character.
- Welshness and Welsh landscape were USPs, together with the Noir tag.
- Characters, such as the brooding flawed hero were heavily marketed to raise genre expectations.
- Previews were posted on the BBC and S4C websites
- Extensive materials on BBC website including taster projects
- Twitter, Facebook and Instagram pages marketed the programme
- Press releases such as magazine and newspaper articles – for example the Guardian's *Hinterland – the TV noir so good they made it twice* article
- Marketing is on-going via media platforms such as Netflix as the programme continues to be viewed globally.
- DVD marketing also continues to attract audiences.
- Symbiotically, the programme is heavily marketed by the Wales Tourist Board

The Bridge:

- Traditional marketing methods such as trailers, posters, interviews, reviews, Radio Times features etc.
- Social media (Facebook, Twitter etc.), YouTube, websites (for example BBC4), IMDb, Netflix and fan sites such as MrsPeabodyInvestigates.
- Saga (aka Sofia Helin) was used as a USP – featuring on posters as the brooding heroine and in interviews where she was often compared to *The Killing's* Sarah Lund, reinforcing genre signifiers.
- The co-production angle – Denmark and Sweden – was also used as an original marketing point.

The Disappearance:

- The credentials of this programme – based on a very successful Spanish TV drama and its location shots of Lyon – were both used as part of its USP
- Marketed as a French noir via sites such as the influential Nordic.noir.tv and Thekillingtimestv.wordpress.com
- Print materials and BBC4 website heavily feature cop Molina and side-kick Guerin as well as the missing Lea – giving clear genre conventions and suggesting a character driven narrative to appeal to audiences.

The Killing:

- Originally marketed via genre, narrative and character – mainly through traditional methods of posters, trailers and reviews.
- Articles, for example The Observer and The Radio Times, focussed on Sofie Gråbøl who played Sarah Lund.
- Lund (and her jumpers) became part of the marketing USP featuring in a range of media – including fashion magazines and sarahlundswearer.com
- Via fan-based sites such as DenofGeek and MrsPeabodyInvestigates and Eurocrime.blogspot

Arne Dahl:

- USP: Television series was based on the crime novels of Jan Arnald, who goes under the pen name Arne Dahl
- Traditional marketing methods such as trailers across the BBC and posters using genre signifiers and characterisation to attract audiences
- Interviews, reviews, Radio Times features etc. (not always favourable however)
- Fan reviews on social media

Section B: Magazines

2. (a) Explore how far the representations of gender in the **contemporary mainstream and historical magazines** you have studied reflect their historical contexts. [30]
2. (b) Explore how far the representation of issues in the **mainstream and non-mainstream** magazines you have studied reflect their social contexts. [30]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
5	<p>13-15 marks</p> <ul style="list-style-type: none"> Excellent, detailed and accurate knowledge and understanding of how far representations of gender/issues within the magazine industry reflect their historical/social contexts Excellent use of appropriate subject specific terminology 	<p>13-15 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of the magazine industry to analyse representations within mainstream and non-mainstream/historical magazines. Perceptive and detailed exploration of examples from mainstream and nonmainstream/historical magazines
4	<p>10-12 marks</p> <ul style="list-style-type: none"> Good, accurate knowledge and understanding of how far representations of gender/issues within the magazine industry reflect their historical/social contexts Good use of appropriate subject specific terminology 	<p>10-12 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of the magazine industry to analyse representations within mainstream and non-mainstream/historical magazines Detailed exploration of examples from mainstream and non-mainstream magazines
3	<p>7-9 marks</p> <ul style="list-style-type: none"> Satisfactory and generally accurate knowledge and understanding of how far representations of gender/issues within the magazine industry reflect their historical/social contexts Satisfactory use of appropriate subject-specific terminology 	<p>7-9 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of representations within the magazine industry to analyse mainstream and non-mainstream/historical magazines Straightforward exploration of examples from mainstream and non-mainstream/historical magazines
2	<p>4-6 marks</p> <ul style="list-style-type: none"> Basic knowledge and understanding of how far representations of gender/issues within the magazine industry reflect their historical/social contexts. Basic use of appropriate subject specific terminology 	<p>4-6 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of representations within the magazine industry to analyse mainstream and non-mainstream/historical magazines Tendency to describe examples from mainstream and non-mainstream/historical magazines
1	<p>1-3 marks</p> <ul style="list-style-type: none"> Minimal knowledge and understanding of how far representations of gender/issues within the magazine industry reflect their historical/social contexts Minimal use of appropriate subject specific terminology 	<p>1-3 marks</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of representations within the magazine industry to analyse mainstream and non-mainstream/historical magazines Limited, if any, consideration of mainstream and non-mainstream/historical magazines
	<p>0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit. 	<p>0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit.

AO1

Responses may contain aspects of historical contexts which overlap with cultural contexts. Responses will demonstrate knowledge and understanding of the concept of representation and of relevant media contexts, such as:

- how media language is selected, mediated and constructed to create representations of gender
- historical contexts, encompassing reference to specific historical contexts
- how the values inherent to the representations may be reflective of the contexts which influenced the representations
- how the representations within the magazines are understood through the cultural capital and expectations of audiences

AO2

Responses will apply knowledge and understanding of the concept of representation and of relevant media contexts to the magazines studied, such as:

Vogue

- Bailey's cover image of Sophia Loren conforms to an accepted standard of beauty and glamour within this era. However, the ethnic overtones of the image - Loren is dressed in stereotypically Eastern costumery, and the model herself has Italian roots - challenges Caucasian hegemony.
- The editorial regarding money reinforces a paradigm that women are simply impractical when it comes to finance, with the implication being that men take charge of money. Nonetheless, the positive existence of such an article promotes female independence, supporting the burgeoning woman's liberation which was contextual to this product.
- The adverts for cosmetics explicitly link applying makeup with realising femininity: 'a great feminine art', 'are you womanly enough to wear them?'. In such an aspirational magazine, this could be read as self-actualisation within the historical context.

Woman

- The singular noun of this British magazine's title suggests that it is a contemporary chronicle of womanhood; with a cover that focuses on the importance of the kitchen, cosmetics, and that includes a sanction from a male figure.
- The magazine's primary ideology of domestication is consolidated by a two-page spread that offers frugal tips for 'your' kitchen, implying that this area is a female domain within this historical context.
- The magazine promotes a binary opposition between men and women, to the extent that men are represented as remote and entirely separate to women: 'Getting To Know Them.... That's Where We Differ'.

Woman's Realm

- The problem page, full of antiquated and trivial problems, represents women as helpless and in urgent need of advice of how to achieve a feminine standard within this historical context
- The roles of men and women within the household are clearly delineated into stereotypes within an advert for hand cream: he decorates with paint and brushes, she keeps 'everything clean and spotless'
- When a woman is represented as active and dynamic in the sultana advertisement, there is still the almost surreal notion that she is always a 'hostess' (surfing whilst perfectly balancing a tray of dessert).

<http://www.cosmopolitan.co.uk/>

- The substance of this website is often explicitly and comprehensively carnal, which offers a modern sex positive representation of women
- A binary opposition between heterosexual men and women characterised by 'traditional' ideologies is still observed, with recurrent 'what it feels like to be a man who...' articles, a representation that reinforces distinction between the genders
- Idealised yet accessible aspiration is the angle that this website uses to approach fashion and beauty content, with the sort of modern female icons that women respond to.

<http://www.hellomagazine.com/>

- In an attempt to flatter its demographic, the representations of women here often focus on older women who defy time and still 'look amazing'
- Representations of motherhood are prominent - 'Celeb X shares picture of child' - with the emphasis on the 'yummy mummy' contemporary stereotype
- The specification 'royalty' in the website's navigation bar provides representations of The Duchess of Cambridge that are modern and reflective of contemporary fashion; an aspirational figure for the conservative audience.

<http://www.menshealth.co.uk/>

- The insider nomenclature of the magazine 'lift, dadbod' suggests ideologies of male physique which are confirmed by the many images of muscled men.
- Although there are representations of celebrity role models, imagery of men throughout the website are usually of anonymous models: the suggestion is that the physically robust representation is standard.
- The navigation bar provides appeals to male vanity such as 'work outs, nutrition, weight loss' constructing a representation of modern man as image conscious and anxious to conform to a physical ideal.

<http://www.vogue.co.uk/>

- The website's ideology of consumerism is propagated by consistent representations of women dressed in high couture.
- The 'catwalk' section of the website focuses on representations of women which, due to Vogue's influence, arguably not only reflect their historical context, but set the agenda as to what contemporary women can look like.
- The 'arts and entertainment' section showcases representations of women who have succeeded within the industries of film and music

AO1

Responses will demonstrate knowledge and understanding of the concept of representation and of relevant media contexts, such as:

- how media language is selected, mediated and constructed to create representations of issues
- social contexts, encompassing reference to specific social issues
- how the values inherent to the representations may be reflective of the contexts that influenced the representations
- how the representations within the magazines reflect social circumstances

AO2

Responses will apply knowledge and understanding of the concept of representation and of relevant media contexts to the magazines studied, such as:

<http://www.cosmopolitan.co.uk/>

- The representation of issues within this magazine is often mediated towards a contemporary female frame of reference
- The escapist and sybaritic ideologies of the magazine often mean that issues will be related with minimal detail, reflecting the superficiality of 'clickbait' culture
- The news and politics section of the website is not a primary concern (having no presence in the navigation bar), the sort of issues represented are those that are tangentially linked to the themes of beauty and sex; reinforcing *Cosmopolitan's* USP in a competitive media context.

<http://www.hellomagazine.com/>

- The aristocratically aspirational content of *Hello* entails running coverage of issues linked to the British royal family, reflecting a social culture where interest in the royal family is renewed by tabloids and escapist products such as *Hello*
- The constancy and the intricate detail of Royal stories reflects a social media context where websites must compete by having regularly updated content
- The representation of such issues is unremittingly positive, which reflects the ideology of the conservative readership.

<http://www.menshealth.co.uk>

- Issues which are covered by other magazines are often studiously ignored by *Men's Health*, due to the niche interests of the content
- Issues which are covered – violent video games, net neutrality - are often mediated towards an explicitly male point of view
- The absence of hard news/issues on the website, which has a wide circulation, would suggest that its audience access the products to consume the dominant reading

<http://www.vogue.co.uk/>

- There is more detailed coverage of issues within *Vogue*, which look at issues from a fourth wave feminist perspective (for example, the lack of female nominees within the 2018 Golden Globes)
- The 'Vogue Daily' link offers content which is updated daily, and offers representation of issues which are more specific to the general ideologies of the magazine, but which can be further ranging (Grenfell)
- The photography of *Vogue* is often striking, using characteristic media language to influence meaning.

<https://www.adbusters.org/>

- The magazine's counter cultural ideologies offer representations that are in diametric opposition to the ideological content provided by more mainstream media
- Imagery within the website is usually a response to dominant media images: *Adbusters* recreates iconic images with satirical intent (a link on the navigation bar leads to 'spoofs')
- The magazine promotes its own issues through campaigns designed to encourage active participation of audiences, reflecting a cultural context wherein audiences can be producers as well as consumers.

<http://attitude.co.uk>

- The representation of issues is often gay-centric, reflecting a culture which is more open and which recognises gay men as viable consumers
- Issues are often mediated through their relevance to male vanity. For example, sporting issues are linked to athletes' diets and exercise regimes, with accompanying imagery that propagates a hegemonic ideal
- The selection of issues is often ideologically driven. For example, the ongoing coverage of gay marriage laws reflect a cultural context that is undergoing seismic change.

<http://www.huckmagazine.com>

- *Huck* is a countercultural magazine which provides representation of subcultural issues which occur outside of mainstream hegemony
- The 'perspectives' area linked to by the navigation bar leads to an 'activism' sub-section, wherein an activist, social justice context is reflected
- The photography used within the website is often non-glossy, and constructed as a snapshot, to support an authentic representation in opposition to the ersatz experience of mainstream media.

<http://pridemagazine.com/>

- As the self-proclaimed 'lifestyle bible for women of colour', *Pride* represents issues from this paradigm, reflecting an ongoing challenge to the white hegemony which still prevails in more mainstream publications.
- Representations of issues employ the hyperbolic mode of address which is typical of style magazines and typical of clickbait culture
- The 'Life Stories' section of the site mediates issues through individual experience, suggesting that black experience not represented in other publications

Section C: Video Games

1. (a) David Gauntlett suggests that the media provide audiences with resources which they use to construct identities. Explore this idea in relation to **two** video games that you have studied. [30]
1. (b) Albert Bandura suggests that audiences develop attitudes through modelling by the media. Explore this idea in relation to **two** video games that you have studied. [30]

Band	AO1 Demonstrate knowledge and understanding of the key concepts and critical perspectives of media	AO2 Apply knowledge and understanding of the key concepts of media studies to analyse media products
	<p>13-15 marks</p> <ul style="list-style-type: none"> Excellent, detailed and accurate knowledge and understanding of audiences and Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Excellent use of appropriate subject-specific terminology 	<p>13-15 marks</p> <ul style="list-style-type: none"> Excellent application of knowledge and understanding of audiences to analyse the two video games studied Excellent application of knowledge and understanding of Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Perceptive and detailed exploration of the video games studied
	<p>10-12 marks</p> <ul style="list-style-type: none"> Good, accurate knowledge and understanding of audiences and Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Good use of appropriate subject-specific terminology 	<p>10-12 marks</p> <ul style="list-style-type: none"> Good application of knowledge and understanding of audiences to analyse the two video games studied Good application of knowledge and understanding of Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Detailed exploration of the video games studied
	<p>7-9 marks</p> <ul style="list-style-type: none"> Satisfactory and generally accurate knowledge and understanding of audiences and Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Satisfactory use of appropriate subject-specific terminology 	<p>7-9 marks</p> <ul style="list-style-type: none"> Satisfactory application of knowledge and understanding of audiences to analyse the two video games studied Satisfactory application of knowledge and understanding of Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Straightforward exploration of the video games studied
	<p>4-6 marks</p> <ul style="list-style-type: none"> Basic knowledge and understanding of audiences and Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Basic use of appropriate subject-specific terminology 	<p>4-6 marks</p> <ul style="list-style-type: none"> Basic application of knowledge and understanding of audiences to analyse the two video games studied Basic application of knowledge and understanding of Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Tendency to describe the video games studied
	<p>1-3 marks</p> <ul style="list-style-type: none"> Minimal knowledge and understanding of audiences and Gauntlett's theory of Identity or Bandura's media effects theory (as appropriate) Minimal use of appropriate subject-specific terminology 	<p>1-3 marks</p> <ul style="list-style-type: none"> Minimal application of knowledge and understanding of audiences to analyse the two video games studied Limited, if any, consideration of the video games studied
	<p>0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit 	<p>0 marks</p> <ul style="list-style-type: none"> No response attempted or no response worthy of credit

Question 3(a) and 3(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.

If only one video game is considered, assess the quality of the response in relation to the descriptors in all five bands and divide the marks by two.

AO1

Responses are expected to demonstrate knowledge and understanding of audiences and critical perspectives on audiences. The concept of identity may be applied to social contexts (such as gaming communities) and/or 'within game' identities (avatars or gameplays constructed by the player).

In the higher bands, there is likely to be explicit knowledge, understanding and application of identity theory – Gauntlett – or media effects – Bandura – as appropriate. Responses in the middle band will include knowledge, understanding and application of straightforward aspects of the relevant critical perspective, whilst responses in the lower bands may only engage implicitly with the relevant critical perspective or may not use it at all.

AO2

Responses in the higher bands will explore audience issues in relation to the video games studied in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands may be descriptive. Responses are required to engage with the debate within the question.

Question 3(a)

AO1

Responses will demonstrate knowledge and understanding of the concept of audience and of Gauntlett's theory of identity, such as:

- how users use video games in different ways, reflecting demographic factors, aspects of identity and cultural capital
- how users can be actively involved with video games through gameplay and participatory cultures
- how audiences can exert ownership over games through interaction
- the predominance of leader-boards and multi-player online systems recognise individual success within the gaming community
- games are often open to individual modification
- 'ownership' can veer into negative ideological territory with social media fuelled feuds such as 'gamergate'.

AO2

Responses will apply knowledge and understanding of the concept of audiences and of Gauntlett's critical perspective on audience to the video games studied, such as:

Assassin's Creed

- the website for Assassin's Creed fosters communal participation on a global scale with a system that rewards players for the frequency of their interaction with the site
- users were actively involved with the development of the game with polls concerning which historical eras the franchise could represent in the future.
- the multiplayer appeal of the game has established *Assassin's Creed's* gameplay as both interactive and competitive.

Tomb Raider

- the branding of Lara Croft has polysemic meaning for audiences, with her iconic outfit often appropriated by both cosplaying fans and creative use of her image in fan made videos
- the character also has a cross-platform media presence that exists beyond her video game inception, suggesting further potential for intertextual engagement
- although the feminist application of Lara Croft is established within related media, the mass appeal of the *Tomb Raider* game series suggests that playing offers pleasures beyond identification.

Grand Theft Auto

- the *GTA* franchise is a mainstay of social media 'play throughs' as the narrative gameplay often creates spectacle for audiences. These 'play throughs' are often subject to creative fan response, with interpretations beyond the suggested readings of the game: fans have replayed and transformed the game as a horror, for example
- in contrast to the anti-social, criminalistic nature of the gameplay, the online multiplayer version of *GTA* nurtures community and co-operation with audiences able to support each other on missions
- various mods of the game exist where fans have actively re-positioned the action within different genres - a famous mod features Godzilla. This fan interaction both supports and enhances the original gameplay.

Mass Effect

- the *Mass Effect* narrative universe is maintained and chronicled by dedicated online audiences through fan-powered wikis. This allows for fan conversation and ownership
- the established narrative codes of the *Mass Effect* franchise have given rise to a 'fan fiction' community where audiences exchange their creative expansions upon the plot and characters of the game
- the cast of playable characters in *Mass Effect* allows for different gaming experiences within the diegesis, and the character that a player 'mains' (plays consistently) corresponds with individual preference.

Wii Sport

- the game necessitates a bespoke experience, with players using their self-designed avatar across the range of potential contexts
- the marketing for the Wii focussed on communal as well as individual experience, the USP of the console is based on audience exchange and shared experience
- the game has a practical outcome to some audiences also, with the physical simulation being used as part of a fitness routine.

Cooking Mama

- the gameplay of *Cooking Mama* rewards players with the ability to customise their gameplay, along with the option to purchase in game upgrades; an example of exchange and transformation becoming monetised
- the non-narrative nature of the game, and the portable nature of the DS and iOS platforms, means that *Cooking Mama* is often played casually
- PETA created a satirical flash version of the game criticising *Cooking Mama*'s use of meat-based recipes, creating ideological exchange and conversation.

Minecraft

- *Minecraft*'s sandbox gameplay offers multiple different ways for gamers to engage. Gamers can choose to play different types of modes: a survival game, which is *Minecraft*'s primary 'game' mode, but also choose to play the 'creative mode' where players can build and shape the game's diegesis
- the game has a dedicated modding community, and also has an option where gamers can exchange maps which have been created by other gamers. The game itself supports such conversation with a dedicated interface
- social media is used by fans to exchange and converse, promoting their captured experiences through video platforms such as YouTube.

The Sims

- the game encourages collaboration between the player and the design of the game, by necessitating personal interaction with the game's environment
- fans have created various websites that host user generated content which can be used to modify and transform the game
- the unlimited replay value of *Sims* means that the player must engage and commit with the gameplay, which, in turn, develops according to the individual's style of play or strategy.

AO1

Responses will demonstrate knowledge and understanding of the concept of audience and of Bandura's media effects theory to the video games studied, such as:

- the representations inherent to each chosen game and how these representations position audiences
- a recognition of how media industries regulate games in the digital age and the challenges posed by such regulations
- the development of skills that success at gaming entails and the communities that gaming culture can foster
- Bandura's media effects theory:
 - the media can implant ideas in the mind of the audience directly
 - audiences acquire attitudes, emotional responses and new styles of conduct through modelling
 - media representations of transgressive behaviour, such as violence or physical aggression, can lead audience members to imitate those forms of behaviour.

AO2

Responses will apply knowledge and understanding of the concept of audiences and of Bandura's media effects theory to the video games studied, such as:

Assassin's Creed

- the PEGI rating of this game has been set at 18, meaning that the violent content is not suitable for younger players
- the interactive nature of gameplay and auxiliary media (websites) fosters community and promotes the possibility of players learning from each other's success and failure
- the continued success of the franchise would suggest that the player's intrinsic motivation when playing *Assassin's Creed* is to unlock and experience the next stage in the narrative, rather than role modelling violence.

Tomb Raider

- as a female action hero, Lara Croft has been positioned as an aspirational female action hero, but her representation has also been deemed as unrealistically sexualised
- the continued success of the franchise is based upon a variety of gameplay, which both depends on physical skill and problem solving
- Lara Croft remains a cosplaying favourite and a cultural icon who has been a model for female inspiration.

Grand Theft Auto

- *GTA* has achieved notoriety by inspiring several moral panics, with questions even being asked in parliament regarding the violent content of the gameplay
- the racial and gender representations the game are often exaggerated stereotypes, with a misogynistic edge (women are often depicted as prostitutes that male characters 'use' in order to improve their gameplay)
- nonetheless, it is arguable that the ideologies within *GTA* are satirical, and the franchise has provided an openly homosexual protagonist (Gay Tony)

Mass Effect

- the tropes and iconography establish *Mass Effect* within a recognisably fantastic genre framework
- this hegemony is extended to the conservative representation of gender roles
- a primary reason for the popularity of the franchise is the complex gameplay which tests the player's strategy and skill

Wii Sports

- a primary reason for the popularity of this game is the shared audience experience, and the space to mutually develop skill
- Nintendo encourage self-actualisation through the bespoke design and development of avatars
- the game has real life application, with the *Wii Sports* marketed as a game that can encourage physical fitness.

Cooking Mama

- players develop skill through repetitive gameplay rather than strategy
- the lack of defined representations eradicates problematic role modelling, although the gender specific title may encourage stereotyping
- PETA's anti-Cooking Mama campaign suggests that the medium of video games can be used to promote ideologies.

Minecraft

- the educational applications of *Minecraft* have their own subculture, with websites devoted to pedagogical synergy. Microsoft has launched a dedicated website for teachers
- players are not only consumers, but also have the potential to become producers who can code and create their own playing experience
- the play-through culture of *Minecraft* does provide modelling for players to improve their game.

The Sims

- the 'real life' simulation the game provides gives younger players the opportunity to vicariously negotiate such adult problems as budgeting, bills and balancing finances
- *The Sims* promotes empathy and responsibility as the primary goal is to care for and tend to a virtual family
- The cartoonish representations mean that a neutral distance is maintained between player and text.