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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

**A LEVEL  
MEDIA STUDIES - COMPONENT 1  
A680U10-1**

## **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.

## **GCE A LEVEL MEDIA STUDIES**

### **COMPONENT 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES**

#### **GENERAL INFORMATION**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

#### **Band Descriptors**

There is an assessment grid for each question. When awarding a mark within that band, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark within that band in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within that band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

#### **Indicative Content**

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

## Assessment Objectives

- AO1** Demonstrate knowledge and understanding of:
- the theoretical framework of media
  - contexts of media and their influence on media products and processes.
- AO1 1a** Demonstrate knowledge of the theoretical framework of media.  
**AO1 1b** Demonstrate understanding of the theoretical framework of media.  
**AO1 2a** Demonstrate knowledge of contexts of media and their influence on media products and processes.  
**AO1 2b** Demonstrate understanding of contexts of media and their influence on media products and processes.
- AO2** Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
  - evaluate 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 evaluate academic theories.  
**AO2 3** Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

## Assessment Objective Coverage in Component 1

AO	Q1	Q2	Q3 (a)	Q3 (b)	Q3 (c)	Q3 (d)	Q4 (a)	Q4 (b)
AO1 1a			✓	✓	✓		✓	✓
AO1 1b					✓		✓	✓
AO1 2a						✓		
AO1 2b						✓		
AO2 1	✓	✓						
AO2 2								
AO2 3		✓						

1. Explore how the combination of elements of media language influences meaning in the *This Girl Can* advertisement. [15]

<b>Band</b>	<b>AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products</b>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the advertisement</li> <li>• Analysis of the advertisement is perceptive, detailed and is likely to be informed by relevant theories</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 advertisement</li> <li>• Analysis of the advertisement is logical and may be informed by relevant theories</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 the theoretical framework to analyse the advertisement</li> <li>• Analysis of the advertisement is reasonable and straightforward</li> </ul>
<b>2</b>	<p style="text-align: center;"><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 advertisement, although this is likely to lack clarity, relevance and accuracy</li> <li>• Analysis of the advertisement is undeveloped and there may be a tendency to simply describe features of the advertisement</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the advertisement with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of the advertisement is superficial and generalised</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>

### **Indicative Content: Question 1**

*The content below is not prescriptive and all valid points should be credited. This is a rich product for study; it is not expected that responses will include all of the points listed below. It is also the case that additional points not included here may be referred to and should be credited where valid.*

*Responses are expected to explore how the combination of media language in this advert influences meaning. Responses are not required to focus on all aspects of media language and may focus more on certain aspects than others.*

*Responses may be informed by reference to relevant theories such as semiotics. Use of theories is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of how the combination of media language influences meaning. Responses in the higher bands will explore media language in more detail with a greater focus on the idea of how the combination of factors constructs viewpoints and ideologies. Those in the middle band will focus on more straightforward and obvious aspects and those in the lower bands will be descriptive.*

## AO2

Responses will explore how the combination of media language influences meaning in the *This Girl Can* advertisement. They may also refer to:

- how the advert incorporates viewpoints and ideologies
- the codes and conventions of the advertising form

The combination of elements of media language in the advert has a clear purpose to make exercise seem less daunting and to encourage women of all ages to become involved. This will include reference to audio, visual and technical codes, narrative structure and the conventions of the form. Responses may include:

- the fact that this is an awareness raising campaign focusing on encouraging women, in particular, to engage in more exercise and therefore has a specific purpose and role in communicating a message through the combination of media language.
- the inclusion of codes and conventions of this advertising sub-genre including the use of 'real people' who are relatable to the target audience, the slogan and the recognisable logo for this campaign.
- the challenging of perceptions regarding exercise reinforced by the anchorage of the voice-over of the poem.
- the montage of images juxtaposing different, ordinary women in diverse situations e.g. applying lipstick/playing rugby, all involving some form of exercise suggesting that women of all ages and shapes can exercise in some way. Demonstrates a post-modern perspective of women.
- the settings are realistic, emphasising that these are ordinary women just like the target audience.
- visual codes including the colour palette which is bright and cheerful communicating a positive message about the enjoyment of exercise. The choice of these colours and the combination of elements of media language also connotes a less serious representation of exercise.
- the codes of expression and gestures of the women show that they are happy and smiling suggesting a sense of achievement - gestures are ones of celebration engendering a sense of community. This is further reinforced by the slogan 'This Girl Can'.
- audio codes include the music which has a strong powerful beat connoting a positive feeling associated with exercise. The purpose is to take away the fear some women may have about engaging in exercise; this is the aim of the campaign.
- this is reinforced by the use of the poem and the matching of images to the words, for example, 'I'm not cute or built to suit a fashion model size' is juxtaposed alongside a range of images of different women.
- the language used is upbeat including the hyperbole 'phenomenal woman', the title of the advertisement, to inspire women.
- technical codes include fast paced editing and a range of close-ups of women's laughing faces to create the meaning that exercise can be fun.
- slow motion shots are used to focus on the determined faces alongside the phrase 'because I'm a woman'.
- shots of women in childbirth and with children create a sense of what it means to be a woman.
- the selection of some shots and the way the narrative is constructed establishes the sense of community and 'sisterhood' involved in exercising.
- the final bird's eye view shot shows the group of women and the logo and slogan of the campaign thus reinforcing it in the mind of the audience.
- the narrative follows the exercise journey of some of the women; we are shown them at the start, engaging in the exercise and then at the end, for example the girl at the end of the road and the older women after finishing her swim.

## Representation

2. Compare how these pages from the *Daily Mail* and the *Daily Mirror* construct versions of reality.

In your answer you must:

- consider the choices media producers make when constructing versions of reality
- consider the similarities and differences in the representations
- make judgements and draw conclusions about how far the representations relate to relevant media contexts.

[30]

<b>Band</b>	<b>AO2 1 and 3</b> <b>Apply knowledge and understanding of the theoretical framework of media to:</b> <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>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>• Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set newspaper pages</li> <li>• Analysis of the choices media producers make when constructing versions of reality is perceptive, detailed and may be informed by relevant theories</li> <li>• Detailed and appropriate comparisons of how the newspapers construct versions of reality</li> <li>• Judgements and conclusions regarding how the newspapers relate to relevant media contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the newspapers</li> </ul>
<b>4</b>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set newspaper pages</li> <li>• Analysis of the choices media producers make when constructing versions of reality is logical and may be informed by relevant theories</li> <li>• Reasonably detailed, appropriate comparisons of how the newspapers construct versions of reality</li> <li>• Judgements and conclusions regarding how the newspaper pages relate to relevant media contexts are logical and are supported with appropriate reference to relevant aspects of the newspapers</li> </ul>
<b>3</b>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set newspaper pages</li> <li>• Analysis of the choices media producers make when constructing versions of reality is reasonable and straightforward</li> <li>• Satisfactory comparisons of how the newspapers construct versions of reality, although there may be more focus on one of the products</li> <li>• Judgements and conclusions regarding how the newspapers relate to relevant media contexts are straightforward and supported with some reference to relevant aspects of the newspapers</li> </ul>

<b>2</b>	<b>7-12 marks</b>
	<ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the unseen and set newspaper pages, although this is likely to lack clarity, relevance and accuracy</li> <li>• Analysis of the choices media producers make when constructing versions of reality is undeveloped and there may be a tendency to simply describe features of the newspapers</li> <li>• Basic comparisons of how the newspapers construct versions of reality may be made, although there is likely to be more focus on one of the products</li> <li>• Basic judgements are made regarding how the newspapers relate to relevant media contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples</li> </ul>
<b>1</b>	<b>1-6 marks</b>
	<ul style="list-style-type: none"> <li>• Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen and set newspaper pages, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of the choices media producers make when constructing versions of reality is superficial and generalised</li> <li>• Minimal, if any, comparisons of how the newspapers construct versions of reality are made and the response is likely to focus only on one product</li> <li>• Lacks judgements and conclusions regarding how the newspapers relate to relevant media contexts</li> </ul>
	<b>0 marks</b>
	<ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>

Indicative Content: Question 2

*This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.*

*Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.*

*Responses are expected to compare the unseen and set newspapers. The responses will consider how the two different events represented in the newspapers construct versions of reality. Responses in the higher bands will explore more detailed aspects of the representation and the choices made related to political contexts. They may include reference to relevant theories such as reception theory or theories of representation, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of representation and choices made, and those in the lower bands will be descriptive.*

*For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.*

*Responses are expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of*



*the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far', whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.*

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

## **AO2**

Responses will apply knowledge and understanding of aspects of representation from the theoretical framework of media, such as:

- how representations invoke discourses and ideologies and position audiences
- the way events and issues are represented through a process of selection and combination
- how audiences respond to and interpret media representations

Responses will:

- consider the processes which lead media producers to make choices about how to represent events, including, for example:
  - the processes of mediation that the newspapers have undergone regarding paradigmatic choices made
  - the choice of a central image, a headline and supplementary images
  - layout and design and how meanings are encoded in the two newspapers
  - construction and anchorage
  - language and mode of address and how this contributes to the version of reality created in relation to the event
- analyse the similarities in how the newspapers construct versions of reality through the way in which they re-present the events. Such as:
  - both newspapers clearly establish their political leanings through the front pages and in the case of the *Daily Mirror*, the article.
  - the events represented in both newspapers reflects the ideology and discourse of the newspaper, the *Daily Mirror* with the left-wing, liberal anti-Republican stance in relation to the US election and the *Daily Mail's* right-wing anti-Labour position related to the General Election
  - the use of images reflects the choice of the producers and constructs a representation of the event. For example, in the article featured in the *Daily Mirror* the code of expression in the images of Trump and his supporters is one of aggression, the image of Trump in the 'Comment' column anchored by the sub-heading 'creating fear is no way to solve a crisis' demonstrates the ideology of the paper. In contrast, the image of Hilary Clinton represents her as calm and controlled and another image shows the shock of her supporters.
  - Similarly, the image of Theresa May in the *Daily Mail* is positive and celebratory. It is accompanied by the use of the imperative and the 'rallying cry' to Conservative supporters in the headline reflects the right-wing stance of the paper. She is pictured surrounded by supporters suggesting that she will be successful. The visual codes of expression and gesture help to construct this representation.

- analyse the key differences in how the newspapers construct versions of reality through the way in which they re-present the events. Such as:
  - the representation of the event in the *Daily Mirror* is less close to home than the *Daily Mail* which is aiming to directly influence its readers.
  - The *Daily Mail* clearly thinks of itself as a powerful opinion leader. It uses the personal pronoun 'your' to construct a direct mode of address with the audience emphasising that they are all part of the same cultural community. This is the day before the election rather than after the event, the newspaper knows it can have an impact on the result.
  - the short article in the *Daily Mail* allows the paper to give its direct opinion on the event which includes obvious bias through language related to ethnocentric values and ideologies. The use of hyperbole in the sub-heading suggests a threat to what is important to the newspaper's middle-class readers, 'your work, your garden, your home'.
  - the choice of central image is very different in both papers the *Daily Mirror* manipulates reality in its construction of the image of the Statue of Liberty, an iconic symbol of the USA. The representation of the statue weeping in despair accompanied by the choice of headline reflects the opinion and political ideology of the newspaper.
  - The *Daily Mail* chooses to construct a positive image of Theresa May through the use of hyperbolic and emotive language and the use of the iconic blue of the Conservative party. The photograph has been selected to make her appear strong and in control. The banners behind reinforce the ethnocentric ideology with the words 'Secure Nation'. The language used by the *Daily Mirror* is more subtle and measured with the use of rhetorical questioning mediating the event 'What have they done?'
  - The *Daily Mail* vilifies Corbyn as they do not want their readers to vote for him. The bullet pointed list on the front cover is selective and has been constructed to give a negative representation of Jeremy Corbyn and the Labour Party. The *Daily Mirror*, in contrast, chooses to use his opinion in their 'Comment' section as the paper largely shares his political view.

Responses may refer to Hall's theory regarding the signifiers used by the newspapers to reflect their ideas.

- Responses will make judgements and draw conclusions about how far the representations relate to relevant media contexts, such as:
  - Both newspapers use cultural references through iconography. The *Daily Mirror* through the use of the Statue of Liberty and all the references in terms of America and the *Daily Mail* the focus is on Britishness through the banners and the use of the colour blue.
  - In the article in the *Daily Mirror*, the choice of images of Trump supporters as white mediates the paper's idea of the cultural make-up of Trump voters.
  - Audiences will have a range of possible responses linked to their cultural contexts, for example, their political allegiance, gender, nationality and age. Both papers make assumptions about how their readers will respond.
  - Both newspapers clearly relate to political contexts. The *Daily Mail* uses emotive language offering a biased view of the election event with the aim of persuading voters.
  - The *Daily Mirror* attempts to place the event covered in a global context whilst making links to the UK: 'America's Brexit'. The paper mediates the event to make it culturally relatable to readers - 'what it means for you and the world' giving an idea of the momentous and implicitly negative repercussions of the event.
  - The *Daily Mail* is much more culturally and politically ethnocentric.

**Section B: Understanding Media Industries and Audiences**

3. (a) What is meant by an independent film? [2]

<b>AO1 1a</b> <b>Demonstrate knowledge of the theoretical framework</b>	
2 marks for a good, accurate explanation with exemplification or detail	<ul style="list-style-type: none"> <li>• A film made outside of the commercial mainstream and outside of the financial and artistic control of a large film company. A film which is privately conceived and funded or is made by a smaller film company on a low budget.</li> </ul> <p>Credit any valid responses</p>
1 mark for a basic explanation which may be undeveloped or contain some inaccuracy	<ul style="list-style-type: none"> <li>• One that is not mainstream</li> <li>• A film that costs less to make</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>

3 (b) Briefly explain what you understand by vertical integration. [2]

<b>AO1 1a</b> <b>Demonstrate knowledge of the theoretical framework</b>	
2 marks for a good, accurate explanation with exemplification or detail	<ul style="list-style-type: none"> <li>• A process whereby one company acquires another involved at a different level of the industry. For example, a production company that owns a distributor.</li> </ul> <p>Credit any valid responses</p>
1 mark for a basic explanation which may be undeveloped or contain some inaccuracy	<ul style="list-style-type: none"> <li>• companies that are linked</li> <li>• companies that work together</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>

3 (c) Explain **two** features of mainstream film production. Refer briefly to *Straight Outta Compton* to support your points. [6]

Award up to 3 marks for each feature.

<b>AO1 1a and b</b> <b>Demonstrate knowledge and understanding of the theoretical framework</b>	
3 marks	<ul style="list-style-type: none"> <li>• Excellent, detailed and accurate explanation</li> </ul>
2 marks	<ul style="list-style-type: none"> <li>• Good, accurate explanation</li> </ul>
1 mark	<ul style="list-style-type: none"> <li>• Basic explanation which may be undeveloped or contain some inaccuracy</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>

### Indicative Content: Question 3 (c)

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

*Responses are expected to demonstrate knowledge of two features of mainstream film production. Responses in the higher bands will explicitly address the impact of these features on the production of mainstream films and are likely to refer to specific examples from *Straight Outta Compton* to support points. At Band 3, responses will attempt to consider the impact of these features and examples may be less well developed, whilst responses in the lower bands are likely to simply describe these features.*

#### AO1

Responses will demonstrate knowledge and understanding of two features of mainstream production and how this may impact upon the film such as:

- an understanding of the concept of the mainstream, Hollywood style film:
  - big budget and high concept produced by major, vertically integrated companies that have the means to produce and distribute the film
  - uses a simple narrative with universal themes which makes the film easy to market
  - high production values evident in the cinematography, costumes, settings and special effects
  - high profile stars that may relate to the film's genre
  - larger-than-life protagonists
  - visual appeal
  - dramatic plot devices
  - incorporates elements that are easy to market, for example iconic images, recognisable character types and a recognisable soundtrack.

Examples from *Straight Outta Compton* may include:

- the film is a biopic directed by F. Gary Gray and was produced by Legendary Pictures and distributed by Universal Pictures, evidence that it is a mainstream film
- the film was produced by a major, vertically integrated company which was part of a media conglomerate
- the film was a commercial success making over \$200 million
- the high-profile co-producers Ice Cube and Dr Dre were important to the success of the film and related specifically to the genre
- there were dramatic plot devices and visual appeal in the film and the trailers e.g. use of on-screen graphics: 'the world's most dangerous group'
- the dramatic storyline, range of locations and expensive action scenes including car chases suggest a mainstream, high budget film
- the iconic stars, the themes and the soundtrack made the film easier to market to the specific audience demographic.

Responses will demonstrate knowledge and understanding of the chosen features of mainstream film production and how this may impact upon the film such as:

- mainstream, high budget films are often supported by vertical integration whereby the production, distribution and exhibition are controlled by one company
- mainstream films will have more high-profile marketing strategies including a range of different trailers and red carpet premieres
- the economic contexts of mainstream films will impact upon production elements including stars, locations etc.

3. (d) Explain how economic contexts shape independent films. Refer to *I, Daniel Blake* to support your points. [15]

<b>Band</b>	<b>AO1 2a and 2b</b> Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how economic contexts shape independent films, with possible reference to relevant theoretical perspectives</li> <li>• Detailed reference to the set film to support points made</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 knowledge and understanding of how economic contexts shape independent films</li> <li>• Reasonably detailed reference to the set film to support points made</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how economic contexts shape independent films, although this may lack development</li> <li>• Straightforward reference to the set film to support points made</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge of economic contexts, but there is limited, if any, understanding of how economic contexts shape independent films</li> <li>• Partial reference to the set film to support points made, but this is undeveloped</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge of economic contexts, but there is very limited, if any, understanding of how economic contexts shape independent films.</li> <li>• Very limited or no reference to the set film to support points made</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

*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.*

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

## AO1

Responses will demonstrate knowledge and understanding of economic contexts of independent films and how it may shape products, such as:

- the nature of economic contexts - for example funding, production, distribution and exhibition patterns
- the importance of funding to independent films
- an understanding that independent films are less driven by profit and commercial success and are more focused on appealing to audiences through different means, for example a strong narrative
- how the economic context will affect what is ultimately produced
- theoretical perspectives such as power and media industries

Responses should refer to *I, Daniel Blake* to support points and show an understanding of how economic contexts may have shaped the product, such as:

- funding is particularly important for independent films
- this film was funded differently from a mainstream film. It is a UK/French co-production and was funded by the BFI and the BBC.
- *I, Daniel Blake* is an independent film therefore could be said to have more artistic freedom as financial profits are not such a measurable concern
- it is a low budget film and as such was shaped by through economic considerations: it was filmed on location not in a studio. The settings reflect this, for example Daniel's flat, the streets of Newcastle and the job centre
- the film was exhibited at film festivals and had a large social media presence
- it relied, as part of its marketing strategy, on the notoriety of Ken Loach and his past successes; this would have been instrumental in securing the funding. There is evidence of a fan base to ensure the success of the film.
- the film relies on little known actors and selling the film on the reputation of the director and the culturally and socially relevant storyline.
- subsequent reviews from independent film festivals contributed to the film's success.
- the economic context also reflects contemporary society with regard to poverty and social and political issues

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- the ways in which the economic context will affect the targeting of specific audiences and therefore the commercial success of the film
- the ethos and remit of public service broadcasters like the BBC and their choice regarding where to place their funding
- the economic context shapes the film with regard to media ownership, for example big film companies or smaller ones with limited budgets. This leads to obvious constraints regarding what can be achieved
- how the narrative of independent films can focus on issues that are relevant to society. This film and its focus would not have been made by a mainstream company
- responses may refer to Curran and Seaton and challenge the theory as this model is contrary to the idea of profit and power being important in achieving success.

- 4 (a) Explain how the radio industry targets audiences. Refer to *Late Night Woman's Hour* to support your points. [10]

<b>Band</b>	<b>AO1 1a and b</b> Demonstrate knowledge and understanding of the theoretical framework of media
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how the radio industry targets audiences, with possible reference to relevant theories</li> <li>• Reference to the set radio programme fully supports the demonstration of knowledge and understanding</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how the radio industry targets audiences</li> <li>• Reference to the set radio programme supports the demonstration of knowledge and understanding</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how the radio industry targets audiences although this may lack development</li> <li>• Reference to the set radio programme straightforwardly supports</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge of audiences but there is limited, if any, understanding of how the radio industry targets audiences</li> <li>• Partial reference to the set radio programme to support points made, but this is in</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge of audiences and minimal, if any, understanding of how the radio industry targets audiences</li> <li>• Minimal reference to the set radio programme to support points made</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

### **Indicative Content: Question 4 (a)**

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

*Responses are expected to demonstrate knowledge of how media industries target audiences. Responses in the higher bands will explicitly engage with how media industries target audiences, whilst responses in the lower bands may simply describe the target audience or the programme without addressing 'how'.*

### **AO1**

Responses will demonstrate knowledge and understanding of how media industries target audiences, such as:

- the target audience is the younger, relatively intellectual female demographic
- this reflects the BBC's strategic objective to develop existing services for younger audiences
- the appeal of a programme is targeted at this relatively new audience for Radio 4 making them feel catered for in the schedule
- the programme deals with themes, at times controversial, that are relevant and will appeal to the niche audience
- the choice of presenter, Lauren Laverne, who is of a similar age as the target audience is part of the appeal of the programme. Her use of language and mode of address indicates the target audience
- the choice of guests reflects the highbrow female audience; they are taken from academia and are professional women who are experts in their field
- topics are discussed in detail with the whole programme devoted to one key area suggesting the needs and interests of the audience
- the scheduling suggests a niche, exclusive audience who are part of the programme's community and appeals to this specialised target audience
- the programme is available across a range of platforms appealing to the lifestyle of the target audience. The website is an important platform to market the programme and to establish its brand identity.
- social media is important in appealing to this new Radio 4 audience

Responses may refer to Shirky's 'end of audience' theory and Hesmondhalgh's idea that audiences are maximised through stars, genres and serials.



- 4 (b) Explain the impact of media technologies on audience consumption of radio. Refer to *Late Night Woman's Hour* to support your points. [10]

<b>Band</b>	<b>AO1 1a and b</b> Demonstrate knowledge and understanding of the theoretical framework of media
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of the impact of media technologies on audience consumption of radio, with possible reference to relevant theories</li> <li>• Detailed reference to the set radio programme to support points made</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the impact of media technologies on audience consumption of radio</li> <li>• Reasonably detailed reference to the set radio programme to support points made</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the impact of media technologies on audience consumption of radio, although this may lack development</li> <li>• Straightforward reference to the set radio programme to support points made</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge of audiences, basic understanding of the impact of media technologies on audience consumption of radio</li> <li>• Partial reference to the set radio programme to support points made, but this is undeveloped</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge of audiences but there is minimal, if any, understanding of the impact of media technologies on audience consumption of radio</li> <li>• Minimal reference to the set radio programme to support points made</li> </ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>

## Indicative Content: Question 4 (b)

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

*Responses are expected to demonstrate knowledge of changing media technologies. Responses in the higher bands will explicitly engage with the impact of media technologies on audience consumption of radio, whilst responses in the lower bands may simply describe audience consumption of radio and/or different media technologies, without really linking them.*

### AO1

Responses will demonstrate knowledge and understanding of the impact of media technologies on audience consumption of radio, such as:

- how advances in technology have established radio as a global medium which can be easily distributed and consumed
- the effect of digital technology changes on radio a platform, specifically the switch from FM to DAB. DAB gives producers more freedom regarding programming
- as a result, the range of devices through which radio can be consumed has developed making it a portable medium
- the availability of consumption through digitally convergent platforms including computers and smart phones offering easy access to the form
- audiences can listen to radio across different platforms to suit their lifestyles

Responses should give examples from *Late Night Woman's Hour* of how media technologies have had an impact on the way audiences consume the programme which may include:

- with regard to *LNWH* and Radio 4, the programme can be listened to live through a traditional device or online via the BBC website
- the programme can also be consumed through specially created podcasts giving the audience opportunities to choose from a range of programmes according to their interests
- the importance of scheduling has been depleted. In the past the scheduling time of *LNWH* may have been problematic but with digital platforms accessing the programme is made easy. Fewer people listen to the live programme so it has become less significant
- DAB has given Radio 4 more freedom as the programme is not lost in the late-night slot
- responses may refer to Shirky's 'end of audience' theory
- the fact that *LNWH* is available as a podcast also supports Curran and Seaton's idea that socially diverse patterns of ownership help to create the conditions for more adventurous production thus also fulfilling the remit for Radio 4 to broaden its audience appeal.