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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2022**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

## **EDUQAS GCE A LEVEL MEDIA STUDIES**

### **SUMMER 2022 MARK SCHEME**

#### **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)	Q4(a)	Q4(b)
<b>A01 1a</b>			✓	✓		✓	✓
<b>A01 1b</b>			✓			✓	✓
<b>A01 2a</b>					✓		
<b>A01 2b</b>					✓		
<b>AO2 1</b>	✓	✓					
<b>AO2 2</b>							
<b>AO2 3</b>		✓					

## Section A: Analysing Media Language and Representation

1. Explore how this music video extract communicates meanings. [15]

<b>AO2 1</b> <b>Apply knowledge and understanding of the theoretical framework of media to analyse media products</b>	
<b>5</b>	<b>13-15 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 music video</li> <li>• Analysis of the music video is perceptive, detailed and is likely to be informed by relevant theories</li> </ul>
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the music video</li> <li>• Analysis of the music video is logical and may be informed by relevant theories</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the music video</li> <li>• Analysis of the music video is reasonable and straightforward</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the music video, although this is likely to lack clarity, relevance and accuracy</li> <li>• Analysis of the music video is undeveloped and there may be a tendency to simply describe features</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>• Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the music video with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of the music video is superficial and generalised</li> </ul>
<b>0</b>	<b>0 marks</b> <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. It is not expected that responses will include all of the points listed.*

*Responses are expected to explore examples of the ways in which the extract from the music video communicates meaning. Responses may be informed by relevant theories such as semiotics. Use of theories is not, however, required to access the higher bands and a theoretical approach may be incorporated within analysis of intended or suggested meanings. Responses in the higher bands will explore media language, and the processes through which it is used to communicate meanings, in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects of media language, and those in the lower bands will be descriptive.*

## AO2

Responses will explore examples of how this music video extract communicates meaning, such as:

- The technical codes: there is a low angle shot of the female character in silhouette, a typical convention of the super-hero/ action genre usually used to signify the arrival of the hero. The tracking and reverse tracking shots involve the audience as part of her journey to save the boy. The close-up on her facial expression and the tracking shot emphasises her determined walk and reinforces her purpose.
- The settings and locations, including the darkened urban street, the empty corridors and the party setting, create a realistic setting and reference examples of 'coming of age' and of teen drama on television and film, engaging the target audience with expectations of the possible narrative. They also serve to contrast with the surreal element of her transformation.
- The character of the young woman is communicated through visual codes of clothing and expression. Intertextual generic links to females from the teen dystopian genre are clearly established, for example Katniss Everdeen in *The Hunger Games*. This is further reinforced in her resourcefulness (making the shield) and the fact that she is not glamourised or sexualised in any way.
- Her inhaler establishes her as more ordinary/realistic and an anti-hero forced into action through circumstances; the iconography and code of clothing further reinforces the intertextual links to film genres. The eating of the doughnut further reinforces the idea that she is an ordinary teenager but different in that she dares to take it from the gang.
- She undergoes a transformation, throws away her inhaler and appears clad in silver armour becoming a superhero/ knight in shining armour, subverting the convention that this role is more typically masculine.
- The silver colour of her armour and the aura created around her creates a binary opposition with the surreal colours used in the party rooms, signifying her role as a rescuer of her collapsed friend
- The meanings are also communicated through obvious intertextual links to the strong female characters in films like *Wonder Woman* and *The Hunger Games* and this is used to communicate her role as the saviour and hero. This role echoes those from superhero/ fantasy films featuring strong female roles.
- A further convention of the fantasy/ superhero genre is the use of the slow-motion shots as she battles through the party rooms. The subversion of the stereotype of the 'knight in shining armour' is also apparent.
- The start of the music video and the shots of the party have links to teen television programmes, for example *Hollyoaks* and *Skins*, establishing an urban reality and foreshadowing the narrative.

2. Compare how audiences may interpret the representations of gender in the film posters for *Vampire Academy* and *Kiss of the Vampire*. [30]

In your answer you must:

- consider the similarities and differences in how audiences may interpret gender representations
- make judgements and draw conclusions about how far audience interpretations of gender representations reflect historical contexts.

<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>	
5	<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 film posters</li> <li>• Analysis of how different audiences may interpret gender representations is perceptive, detailed and may be informed by relevant theories</li> <li>• Detailed and appropriate comparisons of how different audiences may interpret gender representations</li> <li>• Judgements and conclusions regarding how far audience interpretations of gender representations reflect historical contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the products</li> </ul>
	<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 film posters</li> <li>• Analysis of how different audiences may interpret gender representations is logical and may be informed by relevant theories</li> <li>• Reasonably detailed, appropriate comparisons of how different audiences may interpret gender representations</li> <li>• Judgements and conclusions regarding how far audience interpretations of gender representations reflect historical contexts are logical and are supported with appropriate reference to relevant aspects of the products</li> </ul>
	<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 film posters</li> <li>• Analysis of how different audiences may interpret gender representations is reasonable and straightforward</li> <li>• Satisfactory comparisons of how different audiences may interpret gender representations, although there may be more focus on one of the products</li> <li>• Judgements and conclusions regarding how far audience interpretations of gender representations reflect historical contexts are straightforward and supported with some reference to relevant aspects of the products</li> </ul>

2	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters, although this is likely to lack clarity, relevance and accuracy</li> <li>• Analysis of how different audiences may interpret gender representations is undeveloped and there may be a tendency to simply describe features of the products</li> <li>• Basic comparisons of how different audiences may interpret gender representations, although there is likely to be more focus on one of the products</li> <li>• Basic judgements are made regarding how far audience interpretations of gender representations reflect historical contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples</li> </ul>
1	<p style="text-align: center;"><b>1-6 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 unseen and set film posters, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of how different audiences may interpret gender representations is superficial and generalised</li> <li>• Minimal, if any, comparisons of how different audiences may interpret gender representations and the response is likely to focus only on one product</li> <li>• Lacks judgements and conclusions regarding how far audience interpretations of gender representations reflect historical contexts</li> </ul>
0	<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 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 film posters. A range of gender representations and audience interpretations may be referred to across the two products. Responses in the higher bands will explore more detailed aspects of audience interpretations of the representations and how these relate to historical contexts. They may include reference to relevant theories such as theories of representation and feminist theory, 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 audience interpretations of the representations, 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 audience interpretations of gender 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:

- the way issues, individuals and social groups are represented through a process of selection and combination
- how audiences respond to and interpret media representations
- how representations invoke discourses and ideologies and position audiences
- theoretical perspectives on representation

Responses will analyse key similarities in the way in which different audiences may interpret representations of gender, such as:

- both film posters have used a similar range of paradigmatic choices in order to construct representations of men and women which will be familiar to audiences. These include clothing, gesture, expression, colour palette and iconography.
- the way in which the sub-genre is represented through iconography will be interpreted similarly by audiences, for example, the deserted house, the threatening sky, the moonlight and the bats.
- in both film posters the women are defined by their clothing and audiences will recognise the shared connotations of these codes used in the two posters. In *KOTV* both women wear pale dresses resembling nightwear in order to emphasise their vulnerability, particularly with regard to the woman who has fainted and is totally submissive. She is also wearing high heels and is blonde, further codes signifying femininity. The clothing of the women also reinforces their femininity as it is revealing and there is a focus on aspects of their bodies
- similarly, in *Vampire Academy* one of the women is blonde and is wearing a white dress, sharing conventions with the historical product and reinforcing her femininity. The woman in black in the foreground shares similarities with the black-haired women on *KOTV*; audiences will interpret the representation as one of strength and control.
- however, the audience of women at the time of *KOTV* may feel more empowered by the representation of the dark-haired female whose visual codes of clothing and expression subvert the more typical representations of gender in this sub-genre at the time. She is more aggressive and has a male 'victim' just as the vampire has his female victim.
- men of the time may feel challenged and that their roles in the film have been usurped by females. This may reflect how they felt about their role in society at the time.
- similarly, in *VA*, contemporary female audiences may feel empowered by the fact that the female characters are constructed in a strong way.
- David Gauntlett's theory of identity may be applied as both posters offer role models to females. The female vampire in *KOTV* acts as a role model for women in a patriarchal society struggling against male oppression and the confines of a domestic existence. Although this film is from a fantasy genre, it does construct a view of the world that places women in a more powerful position.

Responses will analyse key differences in the way in which different audiences may interpret gender representations, such as:

- a modern audience may interpret the representations of women in the *KOTV* as stereotypical and may see the women as sexually objectified through their clothing and submissive gestures. They may recognise the use of binary opposites as a way of defining characters in a more simplistic way.
- modern audiences may interpret the use of colour in the historical poster in terms of the light dresses as signifying innocence and vulnerability.
- modern audiences may recognise the character roles and iconography of the genre in *KOTV* and consequently have expectations of the way in which the characters may behave and of the narrative arc of the film.
- in contrast, the 1960s audience may have interpreted the representations differently and have seen the female vampire as inspirational, battling male aggression.
- modern audiences may interpret the generic codes and conventions in the *VA* film poster differently as they may know the franchise and will recognise the stronger representations of women within it.
- whilst the code of clothing appears similar between the two posters, for example the white dress and the amount of flesh on show, the character in the foreground of *VA* is much less sexually objectified and is set apart from the rest of the group, signifying leadership. This is reinforced by the moonlight shining behind her and the fact that the man behind her is adopting an indirect mode of address seeming subservient to her. The use of the colour black signifies her power rather than evil, a difference from the historical example.
- modern audiences may understand the cultural reference to the film *Mean Girls* which may also influence their interpretation of the representations of women in the film.
- whilst some female audiences may accept the representations of contemporary femininity in the *VA* poster and find them empowering, others may feel that the female characters are sexually objectified and stereotypical and are not a version of reality reflecting modern society. This is particularly the case in terms of the fact that both female characters conform to social norms of beauty in terms of body shape, racial characteristics and physical appearance.

Responses will make judgements about how far audience interpretations of gender representations reflect historical contexts, such as:

- In relation to *Kiss of The Vampire*, the representation of gender can be placed within a historical and social context and as such this reflects the changing roles, particularly of women at the time.
- In the *Kiss of the Vampire* poster, the representations of the women are binary opposites reflecting what was happening in society at the time whereby some women were experiencing greater freedoms evident in campaigns for equal rights and pay. Whilst one woman, stereotypically blonde, is weak and subservient, the second is seen as powerful and in control of both men, this may have been interpreted more positively by the women of the time. Modern women may find the stereotypes in the poster outdated.
- In the 1960s men were feeling more challenged by female emancipation, feeling their authority was in danger; this is evident in the poster which reflects this historical context. Challenging the typical stereotype, the vampire in his code of gesture and expression appears fearful and threatened by the woman, reflecting the position of some men in the 1960s. Men of the time may have interpreted this more negatively as a further suggestion that their power was being eroded.

- Audiences may interpret the representations in *Vampire Academy* as a more realistic reflection of the changes in society in comparison to the historical film poster. One of the women is positioned as the main character, engaging in a direct mode of address with the audience. This reflects the dominance of female roles in this sub-genre and how this has developed over time.
- The second woman may be dressed in white but subverts the expectation as her code of gesture and expression is strong and determined. This reflects changes in expectations of how gender roles will be defined in this sub-genre. The male characters are all positioned behind the women, reflecting the strong representation of women in the film and changes in society over time.
- *Vampire Academy* constructs more contemporary representations of gender, the men and women are portrayed as a team.
- Feminist theory and theoretical perspectives may be applied in relation to this product, for example, van Zoonen's assertion that the meaning of gender varies according to cultural and historical context and as such is a reflection of the society of the time. In the horror film genre women were, as van Zoonen has stated, both objects to be looked at and examples of new, more emancipated women who seemed to be challenging the idea of their expected sociological roles.

## Section B: Understanding Media Industries and Audiences

3. (a) Briefly explain what is meant by conglomerate ownership. [2]

<b>AO1 1a</b> <b>Demonstrate knowledge of the theoretical framework of media</b>	
2 marks for a detailed, accurate explanation, evident through exemplification or detail	<ul style="list-style-type: none"> <li>This is where a company owns other companies involved in media production or distribution across a range of media industries and/or platforms.</li> <li>Conglomerate ownership increases domination of the market and the ability to distribute, exhibit and market the product.</li> </ul> <p>Credit all valid responses.</p>
1 mark for a basic explanation which may be incomplete or contain inaccuracies	<ul style="list-style-type: none"> <li>Owning lots of companies</li> <li>Powerful companies</li> <li>Being able to distribute/exhibit or market a product more easily</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>Response not attempted or not worthy of credit.</li> </ul>

- (b) Name one media conglomerate. [1]

<b>AO1 1a</b> <b>Demonstrate knowledge of the theoretical framework of media</b>	
1 mark for correctly naming a conglomerate	<p>Possible examples include:</p> <ul style="list-style-type: none"> <li>Reach</li> <li>News Corp</li> <li>Ubisoft</li> <li>Universal Pictures</li> </ul> <p>Credit all valid responses.</p>
0 marks	<ul style="list-style-type: none"> <li>Response not attempted or not worthy of credit.</li> </ul>

- (c) Explain the impact of economic contexts on the newspaper industry. Refer to the *Daily Mirror* to support your points [10]

<b>AO1 2a and 2b</b> <b>Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.</b>	
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of the impact of economic contexts on the newspaper industry</li> <li>Detailed reference to the set newspaper to support points made</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of the impact of economic contexts on the newspaper industry</li> <li>Reasonably detailed reference to the set newspaper to support points made</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the impact of economic contexts on the newspaper industry, although this may lack development</li> <li>Straightforward reference to the set newspaper to support points made</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of the impact of economic contexts on the newspaper industry</li> <li>Partial reference to the set newspaper to support points made, but this is undeveloped</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Minimal knowledge and understanding of the impact of economic contexts on the newspaper industry</li> <li>Minimal, if any, reference to the set newspaper to support points made</li> </ul>
<b>0</b>	<b>0 marks</b> <ul style="list-style-type: none"> <li>No response attempted or no response 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 and understanding of the impact of economic contexts on the newspaper industry. This is an open question and responses may discuss this in terms of production, distribution or ownership. Responses in the higher bands will explicitly address the impact of economic contexts on the newspaper industry, whilst responses in the lower bands may describe examples of economic contexts without really considering their impact on production or distribution.*

## AO1

Responses will demonstrate knowledge and understanding of the impact of economic contexts on the newspaper industry, such as:

- The nature of economic contexts within the newspaper industry – large media conglomerates as well as smaller companies
- The nature of newspaper ownership and its economic and commercial benefits to the industry - conglomeration, vertical and horizontal integration, diversification
- How economic contexts impact upon production, distribution and circulation, for example the falling readership and sales of print newspapers and the subsequent move to digital versions
- The importance of funding and profit to the newspaper industry
- Theoretical approaches, for example power and media industries (Curran and Seaton) and cultural industries (Hesmondhalgh).

Responses should refer to the *Daily Mirror* to show understanding of how economic contexts impact upon the newspaper industry, such as:

- The *Daily Mirror* was owned by Trinity Mirror plc, the largest newspaper publisher in the UK but in 2018 the *Daily Mirror* bought the *Express* and *Star* newspapers. The merging of the two companies meant savings for the *Daily Mirror* in a time of falling print sales through the pooling of editorial resources. The new company was re-named Reach.
- This example of horizontal integration resulted in a combined strength of the titles which would mean greater competition for digital advertising to ensure greater economic success.
- This also had an impact upon the production of the newspaper as costs could be saved through the pooling of staff, locations and resources.
- The *Daily Mirror* also has an online presence, *Mirror Online*, an example of how economic context has impacted upon production and distribution. Print readership and the traditional processes of the newspaper industry have been in steady economic decline as the print media form has become less popular than digital platforms.
- Online versions of the paper are cheaper to produce and guarantee audiences regularly updated news.
- Apps are also available for the newspaper which is also low cost.

- (d) Explain the importance of digital convergence in the newspaper industry. Refer to *The Times* to support your points. [12]

<b>AO1 1a and 1b</b> <b>Demonstrate knowledge and understanding of the theoretical framework of media</b>	
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of the importance of digital convergence in the newspaper industry, with possible reference to relevant theories</li> <li>Detailed reference to the set newspaper to support points made</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of the importance of digital convergence in the newspaper industry</li> <li>Reasonably detailed reference to the set newspaper to support points made</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the importance of digital convergence in the newspaper industry, although this may lack development</li> <li>Straightforward reference to the set newspaper to support points made</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of industry but limited understanding of the importance of digital convergence in the newspaper industry</li> <li>Partial reference to the set newspaper to support points made, but this is undeveloped</li> </ul>
<b>0</b>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not attempted or not 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 Audience, 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 the importance of digital convergence in the newspaper industry, such as:

- the nature of digital convergence across different media platforms as a way of merging forms in order to reach a wider audience - websites, YouTube, social media and apps
- how digital convergence is used by many media organisations to create or develop a brand identity to increase the commercial appeal of a product
- the particular significance of digital convergence in the distribution of media products across different platforms
- the fact that this means of production and distribution is used by both mainstream and non-commercial products

- an understanding that different digital platforms will have their own particular appeal to audiences but will, together, produce and distribute the product
- digital convergence can develop more traditional products and produce them in a more interactive format
- theoretical approaches, for example, power and media industries (inc. Curran and Seaton)

Responses should refer to *The Times* to support points and show an understanding of the importance of digital convergence in the newspaper industry, such as:

- while print newspaper sales are falling, digital access to news is growing, highlighting the importance for newspapers of digital platforms in relation to the production and distribution of their product
- the aim of the newspaper is to use digital platforms to increase circulation and make a profit through the paywall and advertising
- *The Times* has used digital convergence to establish a brand identity across all platforms, facilitating the distribution of the product
- *The Times* app is available to download onto tablets, smartphones and Amazon Kindle
- the digital formats of the newspaper offer a range of experiences not available from the print version of the product which has changed the industry through the way in which news is produced and distributed, for example interactive and multi-media features
- *The Times* has adapted its digital production and distribution model, moving from rolling news to an edition-based digital format, better suited to the newspaper's target audience. The one main digital edition is updated at three key times in the day.

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 importance of digital convergence in relation to the newspaper industry is closely linked to economic contexts, particularly as the more traditional print versions of the product are struggling to survive.
- the need to broaden the appeal of what is a more traditional, quality broadsheet newspaper whilst not distancing more loyal readers is important for *The Times*. The range of different digital platforms have allowed it to do this
- *The Times of London Weekly* is an app which pulls together the best of *The Times* and *Sunday Times*, giving a view of London for an international audience so widening the distribution of the newspaper
- *The Times* advertising campaigns are available on YouTube and appeal to the target audience, for example *Know Your Times*, emphasising the role of the newspaper in distributing the most important news stories. This digital campaign was also aimed at advertisers, reminding them of the brand, its ideology and the target audience



4. (a) Explain how the advertising industry categorises audiences. Refer to the *WaterAid* advertisement you have studied to support your points. [8]

<b>AO1 1a and 1b</b> <b>Demonstrate knowledge and understanding of the theoretical framework of media</b>	
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how the advertising industry categorises audiences, with possible reference to relevant theories</li> <li>Detailed reference to the set advertisement to support points made</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how the advertising industry categorises audiences</li> <li>Reasonably detailed reference to the set advertisement to support points made</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of how the advertising industry categorises audiences, although this may lack development</li> <li>Straightforward reference to the set advertisement to support points made</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of audiences, basic understanding of how the advertising industry categorises audiences</li> <li>Partial reference to the set advertisement to support points made, but this is undeveloped</li> </ul>
<b>0</b>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not attempted or not worthy of credit</li> </ul>

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

*Responses are expected to demonstrate knowledge and understanding of how the advertising industry categorises audiences. Responses in the higher bands are likely to identify the audience categories for the set product, show an awareness of the purpose of this and discuss the specific ways in which the advertisement targets those audiences. Responses in the lower bands may describe ways in which the advertising industry categorises audiences without showing an awareness of purpose or linking these explicitly to a discussion of the set product.*

#### **AO1**

Responses will demonstrate knowledge and understanding by discussing the ways in which audiences may be categorised and the purpose, for example:

- Demographics: class, income, age, gender, ethnicity
- Psychographics: categorisation through values, attitudes and lifestyles (may refer to Young and Rubicam)
- the time in which the audience group were born, for example, millennials, Generation Y, baby boomers etc. This way of categorising focuses on social and cultural contexts and how they affect behaviour and lifestyle

- other ways of categorising, for example, advertising 'tribes'
- the purpose of categorisation being to more effectively target the audience of the product or service by appealing to what is relevant to them

Responses will demonstrate knowledge and understanding of how charity advertisements categorise audiences to raise awareness of issues, with reference to the set product, for example:

- Demographics of *Wateraid* advertisement: middle aged/ older demographic with higher disposable income; higher socio-economic groups (ABC1s)
- Psychographics of *Wateraid* advertisement: audiences with a social conscience and concern for global issues; politically aware audiences; 'reformers' according to Young and Rubicam's 4 Cs.
- Tribes – culture shapers, altruists
- These categories can be supported with specific reference to the advert:
  - Radio 4 weather forecast at the start of the advert engages the British target audience of a particular older demographic, offering gratifications of personal identity.
  - The subversion of conventions of more traditional charity adverts appeals to 'reformers' and 'altruists' who believe that their actions can make changes and affect lives.
  - The unconventional positive focus of the advertisement suggests that the producers are categorising a socially proactive audience who want to make a difference.
  - The use of statistics as a persuasive device targets a more aware and intellectual demographic
  - The images of Claudia and the iconography of setting categorise the audience as a group who are aware of global issues and are less ethnocentric
  - The focus on the largely female group in the advert relates to the 'culture shapers' who will respond to the positive representations of women in the advert.
  - Hall may be applied to suggest that the audience of a particular category will accept the preferred meaning of the advertisement's producers, feel a social responsibility to act and donate money

- (b) Explain how media producers attract audiences. Refer to the *WaterAid* advertisement to support your points. [12]

<b>AO1 1a and 1b</b> <b>Demonstrate knowledge and understanding of the theoretical framework of media</b>	
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how media producers attract audiences, with possible reference to relevant theories</li> <li>Detailed reference to the set advertisement to support points made</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how media producers attract audiences</li> <li>Reasonably detailed reference to the set advertisement to support points made</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of how media producers attract audiences, although this may lack development</li> <li>Straightforward reference to the set advertisement to support points made</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of audiences, basic understanding of how media producers attract audiences</li> <li>Partial reference to the set advertisement to support points made, but this is undeveloped</li> </ul>
<b>0</b>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not attempted or not worthy of credit</li> </ul>

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

*Responses are expected to demonstrate knowledge and understanding of how media producers attract audiences. Responses may engage with Stuart Hall's reception theory. Responses in the higher bands are likely to discuss how media producers attract audiences and apply their understanding to the set product. Responses in the lower bands may describe how media producers attract audiences without linking these explicitly to a discussion of the set product.*

#### **AO1**

Responses will demonstrate knowledge and understanding of how media producers attract audiences, considering for example:

- how media products have a clear target audience
- the meaning of attract, specifically with regard to charity advertisements and how this is different from consumable products
- the importance of establishing a brand identity in order to attract audiences
- an understanding of charity advertisements as a distinct sub-genre of the form employing specific codes and conventions recognisable to audiences

Responses should give examples from *WaterAid* showing how media producers attract audiences:

- *WaterAid* focuses on a different strategy to other charity campaigns to attract audiences who may have become desensitised to shocking images. As a result, this campaign is more positive and upbeat.
- the 'feel-good' factor is a unique selling point of the advertisement
- the use of personalisation: the focus on Claudia, a real young woman, establishes the credibility of the situation. The producers have avoided making her situation seem tragic and shocking which may distance her from the audience. Instead, she is much more relatable to the audience, encouraging them to identify with her more easily.
- the use of technical codes: tracking shots, close-ups and slow-motion editing involves the audience in the short film. The matching of the lyrics to the images includes an understated plea: '*Don't leave me, won't leave me here.*' This attracts an audience with a social conscience as they are encouraged to engage with the situation.
- the use of visual codes: bright colours and positive gestures and expressions are edited together with the iconography of the country - arid landscapes and images related to the focus of the charity - the well, buckets and water. The attraction is that the audience can see how their donations have made a difference.
- the simplicity of donating by texting a set amount without a lasting commitment may attract virtue signallers.
- the use of audio codes: the inclusion of only a soundtrack is much more poignant in this advertisement than using the dialogue, voiceovers and distressing sound effects that are the conventions of many charity advertisements; this would attract an audience in its subversion of more accepted conventions. The song choice is pertinent: it relates to the images, is positive in its message and is significant in holding memories for the target audience as the original was released in 1990.