



GCE AS MARKING SCHEME

SUMMER 2022

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

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 AS MEDIA STUDIES

COMPONENT 2: INVESTIGATING MEDIA FORMS AND PRODUCTS

SUMMER 2022 MARK SCHEME

GENERAL INFORMATION

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

Band Descriptors

There is an assessment grid for each question, covering all options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

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

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

Indicative Content

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

Assessment Objectives

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

Assessment Objective Coverage in Component 2

Assessment Objective	Questions 1-3 (a)	Questions 1-3 (b)	Questions 4-6	Questions 7-8
AO1 1a	✓		✓	
AO1 1b	✓		✓	
AO1 2a				
AO1 2b				
AO2 1		✓		✓
AO2 2				✓

Section A: Television

Questions 1, 2, 3 (a) Briefly explain Todorov's theory of narratology. [5]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	5 marks • Excellent, detailed and accurate knowledge and understanding of Todorov's theory • The theory is precisely defined and clearly explained, with an understanding of how narratives may convey ideological messages and values
4	4 marks • Good, accurate knowledge and understanding of Todorov's theory. • The theory is generally well defined and explained in a secure manner, with a sense that narratives may convey meaning
3	3 marks • Satisfactory knowledge and understanding of Todorov's theory. • The theory is fairly well defined and reasonably well explained, although there may be some minor inaccuracies or inconsistencies.
2	2 marks • Basic knowledge and understanding of Todorov's theory. • The explanation of the theory lacks clarity, demonstrating only a basic or partial understanding of the relevant terms. Explanation is likely to be basic or partially flawed.
1	1 mark • Minimal knowledge and understanding of Todorov's theory. • There are significant inaccuracies in the explanation of the theory, demonstrating a very limited understanding of narrative • Explanation is likely to be limited or significantly flawed.
	0 marks • Response not worthy of credit

Indicative content:

AO1

Responses are required to demonstrate knowledge and understanding of Todorov's theory of narratology. Responses in the higher bands are likely to demonstrate knowledge and understanding with clarity and coherence, whilst responses in band 3 are likely to offer a straightforward explanation. In the lower bands, understanding is likely to be less secure. Whilst responses in the middle bands will simply list the stages of Todorov's theory, responses in the higher bands should demonstrate understanding of the way in which narratives (particularly their resolutions) can convey meaning.

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

Responses will:

- **demonstrate knowledge and understanding of Todorov's theory of narratology with reference to**
 - the idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another
 - the idea that these two states of equilibrium are separated by a period of imbalance or disequilibrium
 - the idea that the way in which narratives are resolved can have particular ideological significance

Questions 1, 2 and 3 (b)

Option 1: *Life on Mars*

1. (b) Explore the importance of narrative in the set episode of *Life On Mars*. [15]

Or,

Option 2: *Humans*

2. (b) Explore the importance of narrative in the set episode of *Humans*. [15]

Or,

Option 3: *The Jinx*

3. (b) Explore the importance of narrative in the set episode of *The Jinx*. [15]

Band	AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including through the use of academic theories
5	13-15 marks • Excellent application of knowledge and understanding of the theoretical framework to analyse the set product • Detailed and accurate use of narrative theory to analyse narrative in the set television product is likely • Analysis of the set episode is perceptive and informed by a detailed knowledge and understanding of specific aspects of narrative
4	10-12 marks • Good application of knowledge and understanding of the theoretical framework to analyse the set product • Good, accurate use of narrative theory to analyse narrative in the set television product is likely • Analysis of the set episode is logical and informed by a secure knowledge and understanding of key aspects of narrative
3	7-9 marks • Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product • Narrative theory may be used to analyse narrative in the set television product in a satisfactory, generally accurate way • Analysis of the set episode is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of narrative although there may be lapses into description

2	4-6 marks • Basic application of knowledge and understanding of the theoretical framework to analyse the set product • Narrative theory to analyse narrative in the set television product is unlikely to be used and is likely to lack clarity, relevance and accuracy if present • Analysis of the set episode is undeveloped, demonstrating a partial understanding of narrative, and there may be a tendency to simply describe or identify narrative stages
1	1-3 marks • Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity • Minimal, if any, use of narrative theory to analyse narrative in the set television product • Analysis of the set episode is likely to be superficial and generalised, demonstrating little or no understanding of narrative
	0 marks • Response not worthy of credit.

Questions 1, 2 and 3 (b): Indicative Content

Responses are required to **apply knowledge and understanding of the theoretical framework of media to analyse** the importance of narrative in the set television product. Responses in the higher bands will explicitly engage with the 'explore' aspect of the question through reference to the set products. Responses at band 3 may straightforwardly discuss the narrative structure of the set products without assessing its importance in any depth, whilst responses in the lower bands may not engage with the question or may simply describe the theory or aspects of the set products.

This is an open question and various responses are acceptable provided they are substantiated by analysis of the product.

Explicit reference to theories is not a requirement, but reference to Todorov's theory of narratology is likely at band 3 and above and there may be reference to other theorists such as Propp, Barthes or Lévi Strauss.

AO2

Responses will:

- Make judgements and draw conclusions around the importance of narrative. This may include reference to:
 - The importance of narrative in:
 - Creating enigmas – an intellectual puzzle for audiences
 - Establishing character and setting through cultural or symbolic codes
 - Fulfilling audience expectations and offering audiences pleasure in closure
 - Maintaining suspension, guaranteeing repeat viewing through cliffhangers
 - Reflecting or reinforcing ideological messages through binary opposition or resolution
- Apply knowledge and understanding of the theoretical framework to analyse narrative structure and devices within the set product, including, for example,
 - Todorov's suggestion that narratives move in a linear fashion from one state of equilibrium to another
 - the use of narrative structures and devices, such as
 - flashback or flash-forward
 - enigma codes
 - action codes
 - narrative restriction and audience positioning
 - flexi-narratives and narrative arcs
 - linear and non-linear narratives
 - circular narratives

1. With regard to the set episode of *Life on Mars*, responses may include reference to:
- the way in which the opening scenes establish an initial state of equilibrium by focusing on Sam's relationship with Maya and day-to-day work as a DCI with the Greater Manchester Police. The narrative establishes character through narrative devices such as Barthesian codes
 - the way in which the initial equilibrium is disrupted by the abduction of Maya and/or when Sam is struck by the car and wakes in 1972. This adds action and suspense for the audience.
 - Sam's attempt to get back to the present day or his attempt to solve the murders which constitute an attempt at resolution and also create suspense for the audience who is positioned with him
 - the ending (e.g. the rooftop sequence, the revelation of Colin Raimes' identity as the child next door, the arrest of the killer and Tyler's 'acceptance' by Hunt and the team) which constitutes a new equilibrium whilst the narrative remains open. There is a denouement and satisfying conclusion in the micro-narrative, but no full closure (episodic drama). Instead there is a generically conventional cliffhanger within the macro-narrative which encourages the audience to watch the following episode
 - the fact that there is causality throughout - clues, red herrings (Neil as hypnotherapist), the clues to the crime itself but also to Sam's life and journey – which establishes surface realism for the audience
 - the use of enigma codes as a means of generating audience interest and narrative momentum (e.g. Is Sam in a coma? Has he lost his sanity? Has he really gone back in time?)
 - the extent to which the narrative may be seen to be driven by binary oppositions, e.g. Tyler v Hunt, bigotry v tolerance, male v female, old v new, which maintain audience interest and reflect the contrast between old and current ideological messages and values
 - the investigative narrative with surreal /anti-realist elements creates enigmas/hermeneutics throughout and acts as an intellectual puzzle for an active audience.
 - the episode as part of a larger narrative arc - the extent to which the episode may be seen as having a flexi-narrative or a circular narrative. The narrative may be seen as more complex than a straightforward movement from equilibrium to equilibrium - sub-text and symbolic codes – e.g. Hyde. Use of voice-over as a plot device. Complex cutting between past/present e.g. mother's voice. The more sophisticated contemporary media audience questions what is real and what isn't
 - the way the relatively simple, linear narrative (Sam's journey) follows a classic 3 Act Structure, with Proppian roles evident - but is fractured by flashback/hallucination/ audio, and this complex manipulation of time and space challenges audiences
 - the way there is eventual establishment of a new equilibrium – but not in this set episode (it occurs both at the end of series 2 when Sam chooses to stay in 1972 and jumps off the roof, and at the end of 'Ashes to Ashes' when all is revealed).
 - the reinforcement of dominant ideology and hegemonic values through the establishment of an equilibrium at the end: crime does not pay/ the police are trustworthy and in charge/ killers will be caught and you (the audience) are safe.

2. With regard to the set episode of *Humans*, responses may include reference to:

- the way in which the opening scenes establish an initial state of equilibrium by focusing on the usual day-to-day life of the Hawkins family, with Laura as the absent working mother and Joe struggling. The narrative establishes character and setting through narrative devices such as symbolic and cultural codes
- the way in which the introduction of the 'synth' Anita into the Hawkins household ("We're going shopping") disrupts the equilibrium of the family's day-to-day life, creating audience anticipation
- the use of flashbacks and the extent to which they can be seen to disrupt conventional linear narrative structure, e.g. flashback to the synths hiding out in the forest and Anita's flashbacks to the car in the water and holding someone. These create enigmas and offer the promise of eventual resolution to the audience
- the lack of resolution and equilibrium (typical of the narrative structure of an episodic drama) at the end of the episode maintains audience interest through suspension as the episode is part of a larger narrative arc. This guarantees audiences will watch the following episode
- use of enigma codes and cliff-hangers (e.g. the way in which the opening episode is unresolved, ending on a cliff-hanger as the audience is left to wonder why Anita is taking Sophie out of the house in the middle of the night)
- the extent to which the narrative may be seen to be driven by binary opposition (Lévi Strauss) – e.g. humans v synths, Anita v Laura, male v female, which maintain audience interest and convey ideological messages and values
- the way that there is causality throughout (the Barthesian action codes of Anita looking at the moon, Joe's look at the 18+ program, Leo's search, references to Elster, Odi's malfunction, police team and relationships etc.) which establishes surface realism and engages the audience
- the journey/quest structure – to find the synths, for family harmony- may link to Campbell/Vogler – encourages further viewing as audiences recognise and anticipate narrative patterns
- the way the narrative may be seen as more complex than a straightforward movement from equilibrium to equilibrium; the extent to which the episode may be seen as having a flexi-narrative. Characters are complex, storylines interweave, the audience questions what is real and what isn't. This creates interest for a contemporary, media-savvy audience with sophisticated expectations
- the use of cultural and symbolic codes – e.g. Fred's overalls and manual labour connote slavery – which may be interpreted on different levels and engage different audiences
- the way that the narrative reflects contemporary ideology and conveys messages and values – gender roles, the attraction and fear of technology, the sub-text of slavery, repression and fear of the 'other'

3. With regard to the set episode of *The Jinx*, responses may include reference to:

- the narrative significance of the discovery of the body in the bay at the beginning of the episode (e.g. in terms of disrupting the equilibrium or marking a recognition of the disruption). The narrative establishes character and setting through narrative devices such as symbolic and cultural codes, e.g. photographs etc. in the credits, police jargon
- the way the narrative uses the conventions of a fictionalised thriller – investigative, enigma-based – but as this is Episode 1 there is no dénouement
- the way in which the quest to uncover the ‘truth’ about Robert Durst and the extent of his involvement in the murders can be seen as an attempt to repair the equilibrium and fulfil audience expectations
- the use of enigma codes (e.g. whose body? Who is Dorothy Ciner? Why did Durst jump bail/ steal the hoagie? Did Durst kill them? “Still a bunch of question marks”, “This guy was an enigma”) as a means of advancing the narrative and creating audience involvement
- the use of a cause and effect narrative structure e.g. the way in which the opening title sequence reconstructs particular incidents from Durst’s childhood and links these to his later crimes through newspaper headlines and home movie footage; clues within the investigation (e.g. address on newspaper, optician’s receipt). The audience become part of the investigative, intellectual puzzle
- the extent to which the narrative is a flexi-narrative in that it relies significantly on the manipulation of time and space (foreshadowed by the complexity of the credit sequence), shifting narrative positioning, story arcs and editing, flashbacks, reconstructions, fragmented narrative. The sophisticated structure clearly targets a contemporary, media-savvy audience who are challenged by it
- the extent to which the narrative is highly fragmented and operates through different narrative strands, for example, the story of Durst and the murders is juxtaposed with the making of the documentary about Durst. Episode 1 acts as the “set-up” or exposition stage, establishing binary oppositions and narrative arcs.
- the extent to which the narrative may be seen to be driven by binary oppositions (Lévi Strauss) e.g. Durst v police, documentary maker v subject, the success of the programme v the duty of truth which maintain audience interest and convey ideological messages and values
- difficulty in establishing exactly where the narrative equilibrium is disrupted over the story/series as a whole – e.g. before Detective Gary Jones’ call-out? Before Andrew Jarecki made the film “All Good Things” and received the call from Durst? Before the death of Durst’s mother?
- the journey/quest structure – to find the truth, but also the documentary maker’s narrative quest – may link to Campbell/Vogler. This encourages further viewing as audiences recognise and anticipate narrative patterns

Section B: Magazines

4. Explain the strategies used by magazine producers to attract audiences. Refer to the set edition of *Woman* (1964) in your response.
5. Explain the strategies used by magazine producers to attract audiences. Refer to the set edition of *Woman's Realm* (1965) in your response.
6. Explain the strategies used by magazine producers to attract audiences. Refer to the set edition of *Vogue* (1965) in your response.

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	17-20 marks - Excellent, detailed and accurate knowledge and understanding of the strategies used by magazine producers to attract audiences - Detailed reference to the set products, demonstrating a thorough knowledge and understanding of industry and audience - Detailed reference may be made to relevant critical concepts and/or theories
4	13-16 marks - Good, accurate knowledge and understanding of the strategies used by magazine producers to attract audiences - Reasonably detailed reference to the set products, demonstrating a secure knowledge and understanding of industry and audience - Appropriate reference may be made to relevant critical concepts and/or theories
3	9-12 marks - Satisfactory knowledge and understanding of the strategies used by magazine producers to attract audiences - Reference to the set products is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of industry and audiences - Reference to relevant critical concepts and/or theories may not be made, may lack relevance or be undeveloped
2	5-8 marks - Basic knowledge and understanding of the strategies used by magazine producers to attract audiences, although this is limited - Reference to the set products is undeveloped, demonstrating a partial understanding of industry and audience, and there may be a tendency to simply describe - Reference to relevant critical concepts and/or theories is unlikely to be made
1	1-4 marks - Minimal knowledge and understanding of the strategies used by magazine producers to attract audiences, with significant inaccuracies, irrelevance or lack of clarity - Reference to the set products is superficial and generalised, demonstrating little or no understanding of industry and audience - Reference to relevant critical concepts and/or theories is not made
0	0 marks Response not worthy of credit.

Questions 4, 5, 6: Indicative content

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

Responses are expected to demonstrate knowledge and understanding of the strategies used by magazine producers to attract audiences. Responses in the higher bands will explore the question in more detail and make effective reference to the set product to support points, responses in the middle band will focus on more straightforward or obvious points, with some appropriate reference to the set product, and those in the lower bands will lack detail and may simply describe aspects of the set product.

Explicit reference to theories is not a requirement, but reference to critical concepts may be present in responses in the higher bands.

Please note that this question targets AO1 – and the focus of the response should be on knowledge and understanding rather than textual analysis. Responses which simply analyse the text with no sense of how producers deliberately use strategies to attract audiences will be self-penalising.

Candidates may cite different strategies used by producers to attract audiences to magazines

These might include:

- the economic context of magazine production in the 1960s in which the magazine industry was dominated by a small number of publishers; a limited number of titles was available and there was limited competition. This may be linked to power and media industries (Curran and Seaton)
- the way in which the post-war recession/austerity gave way to the new consumer boom in the 1960s – this aspirational society was tapped into by magazine producers and sales of women's magazines reached 12 million copies per week.
- the significance of ownership and the significance of advertising as a source of funding for magazines; the requirement for magazines to attract and 'deliver' audiences to advertisers
- the price of the magazine and how this attracts audiences
- production values which are shaped by economic factors and attract different audiences - luxury, 'glossy' magazines or domestic mainstream products
- cover as eye-catcher and brand identifier
- content - information/advice e.g. fashion/health; entertainment; offer of diversion/escapism
- stars and celebrities – may be linked to economic factors
- mode of address – e.g. 'friend' or 'big sister'. Direct gaze.
- representations of gender and lifestyle – aspiration and identity. This may be linked to economic factors
- interaction through e.g. problem/letters pages
- 'pleasures of self-adornment' (Jonathan Bignell) through fashion and beauty spreads
- familiar generic conventions

*Please note that the bullet points above and below are **not** prescriptive and credit should be given to all valid points made within candidates' responses*

Woman

- the significance of ownership by publishing house IPC (created 1963) – largest in world. Conglomerates are profit/power driven – *Woman* as a product of a capitalist industry. This offers economic stability – producers can afford expenditure on quality product with medium/high production values – e.g. interview with Hitchcock (celebrity)
- different release day to *Woman's Realm* – attracting similar audiences who might buy both magazines from the same stable
- weekly edition at affordable price (7d) – attracts a mainstream audience - dual revenue stream (circulation and advertising)
- magazine is designed to attract a mainstream audience – targeted by the mainstream products advertised – *Max Factor*, *Breeze*
- attracts housewives and mothers through content – ‘Seven Star Improvement’ kitchen article - sense of consumer aspiration, but attracting an economically mainstream audience - ‘money-saving guide... 10s or up to £20’
- celebrities such as Grace Kelly, Jackie Kennedy and ‘Royal Holiday’ – attract through offer of diversion and escapism
- attract through offering information – ‘Extra Special on Men’; ‘How It’s Done’; interactivity and information – Evelyn Home Problem Page
- direct address – ‘Are You an A-Level Beauty?’ – attracts audience through offering self-improvement
- cover image – direct gaze and accessible, feminine image; identifiable masthead attracts audience
- highly conventional design – familiarity of genre attracts audiences who know what to expect
- representations – the ‘domestic goddess’ stereotype (posed women in kitchens article) attracts audiences through familiarity – but also the ad for Women’s Royal Army Corps which attracts women who may want to explore other avenues. Creation of a community of women attracts those seeking social fulfilment
- variety of content attracts women seeking diversion (crossword, fiction ‘Island of Secrets’, knitting etc.)
- limited choice and viewpoints for audiences: risk-averse parent company stifles creativity and limits diversity of opinion (Curran and Seaton)

Woman's Realm

- the significance of ownership by publishing house IPC (created 1963) – largest in world. Conglomerates are profit/power driven – *Woman* as a product of a capitalist industry. This offers economic stability – producers can afford expenditure on quality product with medium/high production values – e.g. writers such as Jane Aiken Hodge – relatively well-known for writing historical fiction
- different release day to *Woman* – attracting similar audiences who might buy both magazines from the same stable
- weekly edition at affordable price (7d) – attracts a mainstream audience - dual revenue stream (circulation and advertising)
- magazine is designed to attract a mainstream audience – targeted by the mainstream products advertised – *Atrix* hand cream, *Gor-Ray* Skirts
- attracts housewives and mothers through content and lexis – ‘Treasury of Homemaking’, ‘Children’s Realm’, ‘Wonderful Children’s Raincoats’ - a mainstream, frugal audience – ‘only 23s 6d’. ‘Bargain holidays’ ‘Budget trips’
- celebrities such as Peter O’Toole and exotic location (referenced in ‘Lord Jim’ *Gor-Ray* ad) ‘Let’s fall in Love’ and ‘exciting new period romance’ attract through offer of diversion and escapism
- glossy illustrations – e.g. food in ‘The Sunday Cook’ article – attract audience
- attract through offering interactivity and information – Clare Shepherd Problem Page, Your Letters
- alliterative lexis – ‘Bottled Beauty’ – attracts audience through offering self-improvement
- cover image – direct gaze and accessible, feminine image; identifiable masthead attracts audience
- highly conventional design – familiarity of genre attracts audiences who know what to expect

- representations constructed by producers – magazine title, the ‘domestic goddess’ stereotype (‘The Sunday Cook’ article) and clearly defined roles (‘Man About the House’) attract traditional audiences through familiarity – but also the ad for Australian Sultanas attracts women who may want to explore other avenues. Creation of a community of women attracts those seeking social fulfilment
- variety of traditional content attracts women seeking diversion (crossword, fiction ‘Game of Hazard’, knitting etc.); traditional Christian values – The Padre- attracts ‘middle England’ audience
- limited choice and viewpoints for audiences: risk-averse parent company stifles creativity and limits diversity of opinion (Curran and Seaton)

Vogue

- the significance of ownership by Conde Nast - global company – international editions. Conglomerates are profit/power driven. *Vogue* as a product of a capitalist industry. This offers economic stability – producers can afford expenditure on quality product with high production values – e.g. location shoots - Nile, couture fashion - Kurt Geiger, Jaeger which attract audiences
- attracts a niche, wealthier audience (*Contents Page* - art, travel, entertaining) – limited circulation – advertisement dependent
- choice of advertising attracts and reflects more wealthy/aspirational audience – *Imperial Leather*, Rayne shoes on *Contents Page* (*By Royal Appointment*) or ‘hip’ audience – Revlon, Cutex ads epitomise ‘Swinging’ Britain
- quality glossy at higher price – monthly release at 3/- attracts AB target audience
- clear awareness of target audience and how to attract them from editor – ‘it was Miller who really made *Vogue* truly meritocratic, says Muir. “She really grasped the Swinging 60s and the new classless society, and at that point you didn’t have to be from an elite background to get your name in *Vogue*. You just had to be ‘on the scene’. Magazine features ‘in’ crowd to attract audiences.
- profitable company – enables very high production values - contract with Sun Engraving printers - high quality colour attracts high-end audience.
- quality, fashionable contributors e.g. David Bailey, Lady Antonia Fraser, Robert Carrier, Jill Kennington as photographed by Helmut Newton in ‘Heatwave Holiday’ attract upper-class, ‘hip’ audience
- attracts the affluent and aspirational through content: celebrities such as Sophia Loren, Andy Warhol interview and articles such as ‘Heatwave Holiday’ and *Picnics Probable and Improbable* - exotic location fashion shoots - Egypt - attract through offer of diversion and escapism
- attract through offering information – ‘Money’ article
- mode of address — lexis – *Dolce Vita*, *Fi Amman Allah*, attracts audience through offering escape to more exotic countries
- cover image – direct gaze and aspirational, exotic, feminine image attracts audience; identifiable masthead attracts audience
- unconventional, experimental design – e.g. cover – attracts an ‘arty’ educated, ‘hipster’ audience; attracts new audiences with innovative fashion spreads.
- representations of the new, liberated sixties woman who holidays alone (e.g. ‘Picnics’ article, Bareback Rider, ‘Heatwave Holiday’) attract women who may want to explore new avenues.
- variety of content attracts women seeking diversion (Money, fashion, recipes, travel, entertaining)
- challenges Curran and Seaton’s notion that a risk-averse parent company stifles creativity and limits diversity of opinion. Here, *Vogue*’s financial stability enables it to experiment creatively and leads to innovation – more prepared to take risks - originality of cover styling – *marvellous mad midsummer... etc*
- but - limited choice and viewpoints for audiences– marginalised representation of black culture in *Picnics Probable and Improbable* shoot

Section C: Online Media

Option 1: *PointlessBlog*

7. How far do blogs and vlogs reinforce stereotypes? Explore *PointlessBlog* / *Alfie Deyes* in your response. [20]

Option 2: *Zoella*

8. How far do blogs and vlogs reinforce stereotypes? Explore *Zoella* / *Zoe Sugg* in your response. [20]

Band	AO2 1 and 2 Apply knowledge and understanding of the theoretical framework of media to: - analyse media products, including in relation to their contexts - make judgements and draw conclusions
5	17-20 marks - Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse how far blogs and vlogs reinforce stereotypes, including possible reference to relevant theories - Analysis of the set product is perceptive and insightful - Judgements and conclusions regarding how far blogs and vlogs reinforce stereotypes are perceptive, insightful and fully supported with detailed reference to specific aspects of the set product
4	13-16 marks - Good, accurate application of knowledge and understanding of the theoretical framework to analyse how blogs and vlogs reinforce stereotypes, including possible reference to relevant theories - Analysis of the set magazine edition is logical and coherent - Judgements and conclusions regarding how far blogs and vlogs reinforce stereotypes are logical and well supported with reference to relevant aspects of the set product
3	9-12 marks - Satisfactory, generally accurate application of knowledge and understanding of straightforward aspects of the theoretical framework to analyse how blogs and vlogs reinforce stereotypes - Analysis of the set product is generally sound - Judgements and conclusions regarding how far blogs and vlogs reinforce stereotypes are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set product
2	5-8 marks - Basic application of knowledge and understanding of the theoretical framework to analyse how far blogs and vlogs reinforce stereotypes, although this will lack development - Analysis of the set product is basic and undeveloped. There may be a tendency to simply describe the set product rather than explaining how far blogs and vlogs reinforce stereotypes - Some basic conclusions are drawn regarding how far blogs and vlogs reinforce stereotypes, but these are likely to be undeveloped and only partially supported by reference to the set product

1	1-4 marks • Minimal application of knowledge and understanding of the theoretical framework to analyse how far blogs and vlogs reinforce stereotypes with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the set product is superficial and generalised • Any conclusions regarding how far blogs and vlogs reinforce stereotypes are superficial, generalised and lacking in supporting evidence from the set product
	0 marks • Response not worthy of credit.

Questions 7 and 8: Indicative content

AO2

Responses in the higher bands will explicitly engage with the 'how far' aspect of the question through analysis of the set product and clear consideration of representations and stereotypes, responses at band 3 will explore the set product and make some links to representations and stereotypes, whilst responses in the lower bands may not engage with the debate within the question, and may simply describe aspects of the set product. Candidates may argue that the set products do not reinforce stereotypes and, within their analysis, may cite reasons for this. This is valid and responses should be marked on merit. Please be open to different approaches and credit any logical points which form part of a coherent argument.

Explicit reference to theories is not a requirement, but reference to theories of representation from such as Hall or Gauntlett may be present in responses in the higher bands.

Please note that the nature of online media means that candidates may refer to different 'versions' of the sites/channels and may also discuss social media channels in more depth than was originally indicated in the specification. All relevant and accurate examples are acceptable.

In analysing/exploring the set products and making judgements and drawing conclusions about how far blogs and vlogs reinforce stereotypes, responses may include discussion of the following:

In demonstrating knowledge and understanding of how far blogs and vlogs reinforce stereotypes, responses may discuss:

- what constitutes a stereotype - an oversimplified representation of a group of people - usually constructed through exaggerated, recognisable traits. May be positive or negative.
- the idea that online media products such as blogs and vlogs provide online tools that can be used to construct identities
- the way that bloggers and vloggers construct products that appear unmediated to their post- millennial target market and the quest for verisimilitude
- the content and subject matter of vlogs and blogs- e.g. Zoella's 'Getting the House Ready for Christmas', and how this reinforces or challenges stereotypes
- the way that the restrictions of the blog/vlog form may lead to stereotypical 'shorthand' representations
- the way in which online identities are staged or performed - Alfie and Zoe as the romantic, heteronormative ideal through construction of a 'boy/girl-next-door' persona and best friend characterisation e.g. PointlessBlog's 'Giving each Other a Present'/Zoella's 29th birthday celebrations. Zoella and Alfie as conventional gender binary - traditional male/female relationship
- Hall's theory of representation (the idea that representations are constructed through media language)
- Gauntlett's theory of identity - the more fluid representations of identity in a post-traditional society

7. *PointlessBlog/Alfie Deyes*

- repetition of stereotypical gender norms –
 - images taken in the gym reinforce stereotypes of male strength, masculine costuming (although designer), travel adventures and car shots, moving camera and construction of vlogs as journeys
 - outdoor settings e.g. Iceland, seafront
 - activities and interests – gym, driving, cycling, gaming etc; stereotype of males as obsessed by gadgets, e.g. *My New Tiny Drone*
 - mode of address, tone and vocabulary – pacey, direct, ebullient – ‘Hey, guys!’
 - styling and design – blue/grey/neutral colour palettes, low angles all convey representation of male as active
- stereotype of males as juvenile and competitive - *The Food Pong Challenge*
- lacking in terms of emotional content, for example Alfie describes Marcus as ‘pathetic’ when he has to eat cat food. Positioning of audience as ‘lads together’ – *‘Girls are Confusing’*
- Gauntlett’s suggestion that the media today offer a more diverse range of representations than was the case in the past, when messages about ideal types of male and female identities tended to be more singular and straightforward. This is borne out by the changes on the SM pages of Alfie Deyes
- still reinforces stereotypes through media language - however, Gauntlett (2008) also suggests that the stereotypical ‘*masculine ideals of toughness, stubborn self-reliance and emotional silence have been shaken by a new emphasis on men’s emotions, need for advice and the problems of masculinity*’ and this is borne out by e.g. *PointlessBlog*- ‘*Seeing a Therapist*’, ‘*Girlfriend Controls My Day*’, ‘*Cooking Nutella Pancakes*’: Alfie cooks - suggests a more feminized version of Alfie; *Cooking on a Fire vs the Kitchen* allows audiences to see both sides – domesticated in the kitchen and ‘back to nature’
- another different version of masculinity is shown on some Instagram posts – introspective and moody, with romantic gestures – e.g. taking drink to Zoe in the bath; Valentine’s Day posts; #timetotalk day; Unitee charity; images cuddling Nala - counter- typical intentions.
- Alfie Deyes might normally construct a heteronormative version of gender, but it is constructed (and also challenged) through deliberate performance.
- The channel’s marginalisation of non-white ethnicities suggests a segregated view of UK society, constructing a sense of ‘otherness’ through the absence of those ethnic groups. The site and SM remain predominantly white-focused

8. Zoella/Zoe Sugg

- repetition of stereotypical gender norms - fashion, beauty and lifestyle blogs and the series of beauty rituals that they conventionally feature - makeup tutorials such as 'Zoe's Autumn Make-up'; 'My Everyday Makeup Routine' and vlogs such as 'Girls Night in With Tanya Burr'
- domestic settings– e.g. fairy lights and pom poms/feminine costume/make-up creates representation of an aspirational, ideal lifestyle; 'Organising the Pantry' vlog
- activities and interests – e.g. baking, fashion, beauty
- tone and vocabulary – 'comfy'/mode of address; passive presentation style
- styling and design – e.g. heart/flower graphics & emoji; use of colour – e.g. pink.
- positioning of audience as 'girls together' e.g. 'S*** My Boyfriend Buys' reinforces gender differences
- Gauntlett's suggestion that the media today offer a more diverse range of representations than was the case in the past, when messages about ideal types of male and female identities tended to be more singular and straightforward. This is borne out by the changes on the SM pages of Zoella.
- Gauntlett (2008) argues that since the 1990s 'images of confident, successful and assertive women' have come to seem entirely normal, displacing the traditional image of women as housewives e.g. *Who Run the World, Just Say Yes*
- the Instagram *Wallpapers* feature motifs from Zoella products or 'empowering' or 'inspirational' phrases e.g. 'women rule', 'yes, girl, yes'. 'We get so worried about being "pretty". Let's be pretty kind, pretty funny, pretty smart and pretty strong';
- @Zoella Instagram still reinforces stereotypes through media language – the initial self-descriptor as 'pug mother'; the page maintains the colour palette of pinks and oranges, the heart, lipstick and flower motifs from the website; it deals with "Behind the scenes, beauty, lifestyle, community & positivity"
- however, the Zoella Instagram page and new site continue to develop the issue-based elements that we see develop on the original website – there are pages on e.g. FGM, cervical smear tests and International Women's Day, implying a broader range of female interest
- Zoe and Alfie's relationship represents a heteronormative ideal – e.g. *Getting Organised for Christmas* positions Zoella in a domestic role. Her desire to emulate Alfie's mum Amanda also reinforces a version of femininity that ideologically positions women as homemakers.
- the Zoella channel – older vlogs reinforce cultural binaries through absence of non-white participants. The channel's marginalisation of non-white ethnicities suggests a segregated view of UK society, constructing a sense of 'otherness' through the absence of those ethnic groups.
- reinforcement of all-white, heteronormative, mainstream ideals in older posts has been recently tempered by attempts to offer more diverse representations on Instagram and 2019> website – e.g. *One Dress Styled Six Ways* has ethnically diverse models; Stephanie Yeboah on *Takeover Tuesday*; BodyPosi Panda and Callie Thorpe on *Takeover Tuesday* challenge conventional media body image; Noelle Downing on body positivity, Kim-Joy; veganism; Jules Von Hep; Brighton Pride
- However, Colour Pop Cosmetics and site branding – pinks, cursive fonts, heart motifs continue to reinforce stereotypes
- Some of Instagram's *Tuesday Takeover* participants e.g. Manon Lagreve and e.g. *Baking and Best Friends or Valentine's Day Gift Ideas* still offer traditional representations of female interests and concerns
- The site and SM remain predominantly white-focused

The question may provoke a number of different responses and viewpoints. All responses should be marked on merit and unusual approaches should be given credit, as long as they remain focused on the question set.