

**Note: this additional example paper has been produced to provide further guidance to teachers on assessment for this component. It has not been accredited by Ofqual and does not replace the accredited sample assessment materials available on the Eduqas website.**

**A LEVEL MEDIA STUDIES COMPONENT 1**

**MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES**

**EXAMPLE ASSESSMENT MATERIALS FEBRUARY 2018**

**2 hours 15 minutes**

**ADDITIONAL MATERIALS**

In addition to this question paper, you will need:

- to view an audio-visual resource for use with Question 1
- print-based Resource A for use with Question 2
- an 8 page answer book.

**INSTRUCTIONS TO CANDIDATES**

Answer all questions in section A and section B.

Use black ink or a ball-point pen. Do not use gel pen. Do not use correction fluid.

Answers to all the questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

**INFORMATION FOR CANDIDATES**

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately 1 hour and 30 minutes on section A, including studying the unseen resources, and approximately 45 minutes on section B. You should use relevant theories and relevant subject-specific terminology where appropriate.

Question 1 requires an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Question 3(c) provides an opportunity to draw together your knowledge and understanding from across the full course of study. You will be rewarded for drawing together knowledge and understanding of different areas of the theoretical framework and media contexts.

## Section A: Analysing Media Language and Representation

### Representation

Question 1 is based on the unseen audio-visual resource **and** the music video you have studied: Formation or Dream.

The audio-visual resource consists of the *Guinness: Compton Cowboys* television advertisement, released in 2017.

(<https://www.youtube.com/watch?v=9HWnO5XZf2M>)

You will be allowed **one** minute to read Question 1.

The advertisement will be shown **three times**.

**First viewing:** watch the advertisement.

**Second viewing:** watch the advertisement and **make notes**.

You will then have **five minutes** to **make further notes**

**Third viewing:** watch the advertisement and **make final notes**.

Once the third viewing has finished, you should answer Question 1.

1. Compare the ideologies conveyed through the representations in this television advertisement **and** the music video you have studied.

In your answer, you must:

- consider how representations convey ideologies
- consider the similarities and differences in the ideologies conveyed
- make judgements and draw conclusions about how far social and cultural contexts affect the representations.

[30]

### Media Language

Question 2 is based on an unseen film poster for *Let Me In*, released in 2010. Study the film poster carefully before answering the question.

<https://www.bing.com/images/search?view=detailV2&ccid=XEV3QKIh&id=7D642A91E2DD4156BAC2E8575BF23C3DCC6ADE4B&thid=OIP.XEV3QKIhmCI87knNrlOzCQHAKg&q=let+me+in&simid=608025169082386311&selectedIndex=1&ajaxhist=0>

2. Explore how codes and conventions create meaning in this film poster.

[15]

## Section B: Understanding Media Industries and Audiences

3. (a) Briefly explain what is meant by diversification in media industries. [2]
- (b) Explain the impact of recent technological changes on the video games industry. Refer to *Assassin's Creed III: Liberation* to support your points. [8]

*In Question 3(c), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.*

- (c) Explain how the producers of video games ensure their financial success. Refer to *Assassin's Creed III: Liberation* to support your points. [15]
4. (a) Explain how advertisements target audiences. Refer to the *WaterAid* advertisement you have studied to support your points. [8]
- (b) Explain how historical contexts influence audience interpretations of media products. Refer to the *Tide* advertisement you have studied to support your points. [12]

## **Eduqas A Level Media Studies Additional Example Paper February 2018**

### **Component 1: Media Products, Industries and Audiences**

#### **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. 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) |
|--------|----|----|-------|-------|-------|-------|-------|
| A01 1a |    |    | ✓     | ✓     | ✓     | ✓     |       |
| A01 1b |    |    |       | ✓     | ✓     | ✓     |       |
| A01 2a |    |    |       |       |       |       | ✓     |
| A01 2b |    |    |       |       |       |       | ✓     |
| A02 1  | ✓  | ✓  |       |       |       |       |       |
| A02 2  |    |    |       |       |       |       |       |
| A02 3  | ✓  |    |       |       |       |       |       |

## Section A: Analysing Media Language and Representation

1. Compare the ideologies conveyed through the representations in this television advertisement **and** the music video you have studied.

[30]

| <b>Band</b> | <b>AO2 1 and 3</b><br><b>Apply knowledge and understanding of the theoretical framework of media to:</b> <ul style="list-style-type: none"><li>• <b>analyse media products, including in relation to their contexts</b></li><li>• <b>make judgements and draw conclusions</b></li></ul>   |
|-------------|---|
| <b>5</b>    | <b>25-30 marks</b> <ul style="list-style-type: none"><li>• Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement and set music video</li><li>• Analysis of the ideologies conveyed through the representations is perceptive, detailed and may be informed by relevant theories</li><li>• Detailed and appropriate comparisons of the ideologies conveyed through the representations</li><li>• Judgements and conclusions regarding how the products relate to relevant media contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the products</li></ul> |
| <b>4</b>    | <b>19-24 marks</b> <ul style="list-style-type: none"><li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement and set music video</li><li>• Analysis of the ideologies conveyed through the representations is logical and may be informed by relevant theories</li><li>• Reasonably detailed, appropriate comparisons of the ideologies conveyed through the representations</li><li>• Judgements and conclusions regarding how the products relate to relevant media contexts are logical and are supported with appropriate reference to relevant aspects of the products</li></ul>  |
| <b>3</b>    | <b>13-18 marks</b> <ul style="list-style-type: none"><li>• Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement and set music video</li><li>• Analysis of the ideologies conveyed through the representations is reasonable and straightforward</li><li>• Satisfactory comparisons of the ideologies conveyed through the representations, although there may be more focus on one of the products</li><li>• Judgements and conclusions regarding how the products relate to relevant media contexts are straightforward and supported with some reference to relevant aspects of the products</li></ul>      |

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

### Indicative Content: Question 1

*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 advertisement and set music video. A range of representations may be referred to across the two products including: gender, ethnicity, age, issues and national identity. Responses in the higher bands will explore more detailed aspects of representation and how these convey ideologies. They may include reference to relevant theories such as theories of representation and postcolonial 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 representation, and those in the lower bands will be descriptive.*

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

*Responses are expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far', whilst responses in the lower bands will show*

*limited awareness of contexts and may not engage with this aspect at all.  
The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.*

## **AO2**

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

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

Responses will:

- analyse how ideologies are conveyed by the representations in the unseen advertisement and set music video, including for example:
  - use of visual codes and mise-en-scène
  - technical and audio codes used to construct representations in order to convey ideologies
  - editing that is used to convey ideologies
- analyse the similarities in the ideologies that are conveyed by the representations in the unseen advertisement and set music video, including for example the representations convey positive, empowering messages and dominant ideologies through the representations of gender and ethnicity:

*Compton Cowboys:*

- Key message 'you gotta make your own path': the main male has chosen to turn away from violence and gang culture and now rescues and trains horses
- The black males who watch the 'cowboy' passing are framed behind barriers such as a gate and a car window to suggest incarceration – they are trapped in a negative, stereotypical gang culture while the cowboy is liberated
- Media language is used to support this positive representation and support the ideology that violence/criminality does not pay, for example the soft focus and use of lighting to connote warmth, peace and a bright future
- The representation of the 'cowboy' upholds stereotypes of masculinity (strength, power, status) but subverts expectations of ethnicity (cowboys are usually white males, for example in Western films). This conveys an ideological message about equality and suggests that traditional racial hierarchies are being broken down.
- The close relationship between the man and the horse ('did I save the horse or did the horse save me') emphasises the relationship between the man and the animal and shows a profound awareness of the transformation that he has undergone.
- The main male is constructed as a powerful, dominant character who is part of a peaceful community and is supported by a group of friends
- A positive message about masculinity is constructed through the camaraderie of the 'cowboys'

### *Dream*

- Similar ideology about escaping gang culture and a violent lifestyle stereotypically associated with young working class males, especially black males
- Key message about following your dream, in this case music; dominant ideologies of working hard at school and focusing on a positive goal
- Positive representation of a black male role model who has achieved success

### *Formation*

- Empowering message of solidarity, relating to the 'sisterhood' and 'keeping in formation'
- Dominant ideologies relating to equality and diversity through the representations of ethnicity, for example the reference to Martin Luther King
- Beyonce is constructed as an empowered, successful role model who is not part of an oppressed minority but is aware of her cultural heritage and of the inequalities that still exist
  
- analyse the differences in the ideologies that are conveyed by the representations in the unseen advertisement and set music video, including, for example:

### *Representation of the police:*

- *Compton Cowboys* constructs a neutral representation of the police – sirens and lights at the start suggest the 'cowboy' is being followed, but the police car turns off the road, showing that he is innocent and not under suspicion
- *Formation* constructs a more negative representation of the police, implying that the police are racist and did not help the black community following Hurricane Katrina
- *Dream* also constructs a negative representation of the police as the puppet attacks the youth with a baton connoting police brutality

### *Ideologies relating to ethnicity*

- In *Dream*, positive ideologies are reinforced by the patronage of white female – and Dizzee Rascal returns to the 'box' at the end. This is different to *Compton Cowboys*, which is set within a black community, arguably more empowering as the characters are not dependent on the support or approval of the white 'establishment'
- In *Formation*, the ideological messages are more complex and less singular than those in *Compton Cowboys*. The video explores a range of different aspects of ethnicity and identity in relation to, for example, celebrity culture, gender and poverty, considering issues of race and power. Postcolonial theory and the ideas of bell hooks would be relevant here.

### *Ideologies relating to gender*

- *Formation* focuses primarily on representations of females and explores issues such as objectification, where women are largely absent from *Compton Cowboys*
- *Dream* and *Compton Cowboys* draw on different masculine stereotypes to construct a similar ideological message: the young rapper in *Dream* is a sharp, quick witted and streetwise pop star to appeal to a specific audience demographic, *Compton Cowboys* constructs a powerful representation of strong black masculinity (bare

ched male riding horse connoting sexual prowess) which is recognisable to a wider demographic

- make judgements and draw conclusions about how far social and cultural contexts affect the representations.

The setting places the product within a social context:

- Contemporary American society, particularly social deprivation, is referenced through the use of media language in *Compton Cowboys* and *Formation*: iconography relating to the police, graffiti, and derelict buildings convey ideologies about social deprivation and racial inequality
- In *Formation*, these images are juxtaposed with iconography of wealth and luxury to emphasise the divisions. *Formation* also references historical contexts as it explicitly explores notions of power in relation to ethnicity
- *Dream* is set in Britain, through the middle class drawing room and the 'set' featuring iconography of the off licence and graffiti is typically British and reveals clear divisions of social class. This product is also communicating ideologies about social deprivation and inequality.
- Violence and gang culture is referenced in all of the products, reflecting a major contemporary social issue in both societies

Contemporary social and cultural contexts affect the representations of gender, for example:

- *Compton Cowboys* reflects constructs many contemporary elements of masculinity – men wearing sports shirts congratulate each other, hug each other, referencing the sports field a place where, traditionally, men have been able to show emotion and bond with other males.
- *Formation* constructs many elements of contemporary femininity, including an exploration of the sexualisation of women and female empowerment
- *Dream* constructs many stereotypes of gender and youth: young single mothers; violent young males; lack of hope or ambition referencing contemporary concerns about antisocial behaviour amongst young people.

Cultural contexts:

- Guinness is a brand known for its original and non-typical adverts that subvert conventions, an audience may therefore expect an unusual advertisement that moves beyond simply selling a product.
- The title, *Compton Cowboys* may resonate with an audience familiar with the band, NWA, and the film, *Straight Outta Compton*. This advertisement references this familiar iconography, but subverts many of the expectations that an audience may have about Compton through the ideological message.
- Beyonce is a mainstream cultural icon who references elements of celebrity culture, the paparazzi, and luxury lifestyle of a successful star, upholding a contemporary consumerist ideology as well as conveying a message about equality.
- Dizzee Rascal is a rap star, a genre of music typically associated with black culture, and many cultural stereotypes are constructed, however the final message is more positive and empowering.

- *Dream* intertextually references many cultural products such as *Watch with Mother* and *Muffin the Mule* to create a sense of fable with a moral message, and to highlight the differences between different socio-economic groups.

2. Explore how codes and conventions create meaning in this film poster. [15]

| Band | <b>AO2 1</b><br><b>Apply knowledge and understanding of the theoretical framework of media to analyse media products</b>   |
|------|--|
| 5    | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the film poster</li> <li>• Analysis of the advertisement is perceptive, detailed and is likely to be informed by relevant theories</li> </ul>   |
| 4    | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the film poster</li> <li>• Analysis of the advertisement is logical and may be informed by relevant theories</li> </ul>   |
| 3    | <p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the film poster</li> <li>• Analysis of the advertisement is reasonable and straightforward</li> </ul>   |
| 2    | <p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the film poster, although this is likely to lack clarity, relevance and accuracy</li> <li>• Analysis of the advertisement is undeveloped and there may be a tendency to simply describe features of the film poster</li> </ul> |
| 1    | <p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the film poster with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of the advertisement is superficial and generalised</li> </ul>   |
|      | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>   |

## Indicative Content: Question 2

*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 codes and conventions create meaning. Responses may be informed by relevant theories such as genre theory etc. 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 created by codes and conventions. Responses in the higher bands will explore codes and conventions, and possibly the processes through which media language develops as genre, in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.*

### AO2

Responses will explore examples of how codes and conventions create meaning in the film poster for *Let Me In*, such as:

- Predominantly dark grey colour palette contrasted with red connotes themes of horror, vampirism and death
- Chiaroscuro lighting connoting binary oppositions, typically suggesting notions of good and evil, life and death etc.
- Woodland setting typical of the horror genre; visual iconography of shadows and smoke to connote concealment and create enigma.
- Red smudged background connotes blood, and links to the blood from the female's mouth reinforcing the iconography of vampire films, although the vampire is not explicitly shown – this shows developments in genre conventions of film posters
- The hanging body is backlit in silhouette, adding to the sense of mystery as the identity is concealed.
- The identity of the other person is also concealed, but is running away from the body and towards the darkness connoting that this may be an antagonist and the perpetrator of the crime.
- Narrative enigmas are established, especially in the images at the bottom of the poster – who is hanging upside down? Who is the character running away? Why?
- The ambiguity of the two main characters:
  - no sense of hero/ villain, connoting equality although the male is in the foreground.
  - The female is bleeding suggesting she is a victim, both are very young, the light on their faces connotes innocence.
  - They are close but facing away, implying a relationship but also distance which creates further enigma.
  - Representation of youth and vulnerability reflects recent developments in the genre e.g. Twilight films, and differs from older examples such as Kiss of the Vampire
- The layout suggests different narrative arcs: the relationship between the young male and female above the title and the crime below – connotations of the underworld.
- Title has multiple meanings: connotes the relationship between the characters and the vampire activity.
- 'The new standard for vampire movies' explicitly indicates the genre.

The subtle colour palette and use of ambiguity reflects developments in genre and how contemporary media products are less binary and literal, requiring engagement and interpretation from the audience.

### Section B: Understanding Media Industries and Audiences

3. (a) Briefly explain what is meant by diversification in media industries.

[2]

| <b>AO1 1a</b>   |  |
|---|--|
| <b>Demonstrate knowledge of the theoretical framework of media</b>            |  |
| 2 marks for a good, accurate explanation                                      | <ul style="list-style-type: none"> <li>Diversification is a key characteristic of media conglomerates and describes the way in which they have holdings in a range of different related media industries, rather than focusing on just one area.</li> </ul> <p>Credit all valid responses.</p> |
| 1 mark for an explanation which may be undeveloped or contain some inaccuracy | <ul style="list-style-type: none"> <li>Owning lots of different companies</li> <li>Producing lots of different types of media product</li> </ul>   |

3. (b) Explain the impact of recent technological changes on the video games industry. Refer to *Assassin's Creed III: Liberation* to support your points.

[8]

| <b>AO1 1a and b</b> |  |
|---------------------|--|
| <b>Band</b>         | <b>Demonstrate knowledge and understanding of the theoretical framework of media</b>   |
| <b>4</b>            | <p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of the impact of recent technological changes on the video games industry</li> <li>Detailed reference to the set video game to support points made</li> </ul>                        |
| <b>3</b>            | <p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of the impact of recent technological changes on the video games industry</li> <li>Reasonably detailed reference to the set video game to support points made</li> </ul>                               |
| <b>2</b>            | <p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of the impact of recent technological changes on the video games industry, although this may lack development</li> <li>Straightforward reference to the set video game to support points made</li> </ul> |
| <b>1</b>            | <p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of the impact of recent technological changes on the video games industry</li> <li>Partial reference to the set video game to support points made, but this is undeveloped</li> </ul>                           |

### Indicative Content: Question 3(b)

Responses are expected to demonstrate knowledge and understanding of the impact of recent technological changes on the video games industry. This is an open question and responses may discuss this in terms of production or distribution. Responses in the higher bands will explicitly engage with the impact of recent technological changes on the production and/or distribution of video games, whilst responses in the lower bands may describe recent technological changes without really considering their impact on production or distribution.

#### AO1

Responses will demonstrate knowledge and understanding of the impact of recent technological change on the video games industry, such as:

- The nature of the video games industry – large media conglomerates as well as independent developers
- The development of online gaming, Massively Multiplayer Online Role Playing Game, 3D and virtual reality gaming has led the industry to develop games for this market
- Improved graphics software and high-speed hardware have enhanced the visual and gameplay aspects of video games
- Technological advances allow games consoles to be upgraded regularly, reducing obsolescence
- Apps allow games to be played on portable devices such as mobile phones and tablets, extending the market for video games
- Cloud based technology provides sufficient memory and high specifications to play video games, reducing the need for expensive consoles or computers

Responses should refer to *Assassin's Creed III: Liberation* to support these points, for example:

- The game was developed by Ubisoft, an independent games company most famous for producing the hugely successful *Assassin's Creed* franchise.
- *Assassin's Creed III: Liberation* was the latest version of the game at the time of its release, incorporating new technological features.
- The release on the Sony PlayStation Vita, a handheld console, reflects technological developments and the influence – and popularity - of mobile gaming.
- The PS Vita's touchscreen, camera and gyroscope were used to enhance the experience of the gameplay.
- The ability to connect this device to the internet allowed users to play online and engage in the multiplayer version of the game.

3. (c) Explain how the producers of video games ensure their financial success. Refer to *Assassin's Creed III: Liberation* to support your points.

[15]

| Band | AO1 1a and b<br>Demonstrate knowledge and understanding of the theoretical framework of media  |
|------|--|
| 5    | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how the producers of video games ensure their financial success, with possible reference to relevant theories</li> <li>• Detailed reference to the set video game to support points made</li> </ul> |
| 4    | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how the producers of video games ensure their financial success</li> <li>• Reasonably detailed reference to the set video game to support points made</li> </ul>  |
| 3    | <p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how the producers of video games ensure their financial success, although this may lack development</li> <li>• Straightforward reference to the set video game to support points made</li> </ul>                          |
| 2    | <p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge of industry, but there is limited, if any, understanding of how the producers of video games ensure their financial success</li> <li>• Partial reference to the set video game to support points made, but this is undeveloped</li> </ul>             |
| 1    | <p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge of industry and minimal, if any, understanding of how the producers of video games ensure their financial success</li> <li>• Minimal reference to the set video game to support points made</li> </ul>  |
|      | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>  |

**Indicative content: Question 3(c)**

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

*Responses are expected to demonstrate knowledge of how the producers of video games ensure their financial success. Responses in the higher bands will explicitly address the methods used by media organisations and give specific examples of the ways in which the producers of the set product ensured financial success to support points. They may also refer to relevant theories such as Cultural Industries. At band 3, responses will attempt to consider how the producers of video games ensure their financial success, whilst responses in the lower bands are likely to be descriptive.*

**AO1**

Responses will demonstrate knowledge and understanding of the video games industry and the strategies used by the producers of video games to ensure their financial success, such as:

- The development of a successful franchise by Ubisoft:
  - *Assassin's Creed* as a hugely successful brand with an existing, pre-sold audience for new products.
  - The franchise is known for high production values and the new game reflects this to fulfil expectations.
  - As with any genre product, *Liberation* combined familiar elements relating to character, narrative and action with new features and a female protagonist. This provides existing viewers with expected pleasures and gratifications but also attracts new audiences, increasing the chance of financial success
- The release on the PS Vita, a handheld device, to tap into the trend towards mobile gaming and offer features familiar from smartphones and tablets,
- The release alongside *Assassin's Creed III* on the PlayStation 3 creating a 'buzz' for new products and allowing the company to market and potentially sell different products together
- Release of the soundtrack album of the game at the same time creating cross-promotional possibilities to support both products.
- The later release of *Liberation* on different platforms potentially allowed the product to reach a wider audience.

Responses in the higher bands are likely to draw together knowledge and understanding of the theoretical framework and/or media contexts, such as:

- Producers of video games actively seek to cater for new groups of users in order to expand their market and ensure financial success, for example *Assassin's Creed III: Liberation* features the series' first female protagonist to appeal to female gamers
- The graphics, sound, interactive and gameplay features are designed to provide an immersive and engaging experience, which players are willing to pay for.

4. (a) Explain how advertisements target audiences. Refer to the *WaterAid* advertisement you have studied to support your points.

[8]

| Band | AO1 1a and b<br>Demonstrate knowledge and understanding of the theoretical framework of media   |
|------|---|
| 4    | <p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how advertisements target audiences, with possible reference to relevant theories</li> <li>• Detailed reference to the set advertisement to support points made</li> </ul> |
| 3    | <p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how advertisements target audiences</li> <li>• Reasonably detailed reference to the set advertisement to support points made</li> </ul>  |
| 2    | <p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how advertisements target audiences, although this may lack development</li> <li>• Straightforward reference to the set advertisement to support points made</li> </ul>                        |
| 1    | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge of audiences, basic understanding of how advertisements target audiences</li> <li>• Partial reference to the set advertisement to support points made, but this is undeveloped</li> </ul>                                  |

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

*Responses are expected to demonstrate knowledge and understanding of how advertisements target audiences. Responses in the higher bands are likely to identify the intended audience/s for the set product and discuss the specific ways in which the advertisement targets those audiences. Responses in the lower bands may describe ways in which advertisements target audiences without linking these explicitly to a discussion of the set product.*

#### AO1

Responses will demonstrate knowledge and understanding by defining the target audience for charity advertisements, for example:

- Demographics: middle aged/ older demographic; higher socio-economic groups (ABC1s), with disposable income
- Psychographics: audiences with a social conscience and concern for global issues; politically aware audiences; 'reformers' according to Young and Rubicam's 4 Cs.

Responses will demonstrate knowledge and understanding of how charity advertisements target audiences through their content and appeal, as well as distribution, with reference to the set product for example:

Targeting audiences through the advertisement's content and appeal:

- Radio 4 weather forecast, rainy day in Britain to engage the British target audience demographic, offering gratifications of personal identity.
- The use of the song *Sunshine on a Rainy Day* may suggest the advert is also targeting a younger demographic who may remember this track.
- Subversion of conventions of charity advert to appeal to an audience that perceive themselves as 'individuals' or 'reformers'.
- The positive focus of the advertisement suggests that the producers are targeting a socially proactive audience who want to make a difference.
- The familiar iconography of developing countries such as the arid landscape and limited facilities targets an audience familiar with these elements from other charity adverts.
- The emotional appeal of the young female, the positivity and joy positions the audience to see the beneficial outcomes of supporting a charity, targeting audiences through the 'feelgood' factor. This contrasts with more typical charity advertisement conventions of targeting audiences emotionally by showing suffering and potentially making them feel guilty.
- The use of statistics '650 million people...' targets an audience through a more rational approach, appealing intellectually to viewers who may be shocked by the figures.
- The inclusion of the point that the charity receives 100% of donations suggests that the organisation is targeting an astute audience and wants to reassure them that the charity operates with integrity.
- The direct appeal at the end targets an audience that is familiar with technology 'Text Sunny'.
- Distribution via WaterAid's YouTube channel supports this point, targeting audiences who use social media, with the encouragement to share the advertisement.

4. (b) Explain how historical contexts influence audience interpretations of media products. Refer to the *Tide* advertisement you have studied to support your points.

[12]

| <b>Band</b> | <b>AO1 2a and 2b<br/>Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes</b>  |
|-------------|--|
| <b>4</b>    | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how historical contexts influence audience interpretations of media products, with possible reference to relevant theoretical perspectives</li> <li>• Detailed reference to the set advertisement to support points made</li> </ul> |
| <b>3</b>    | <p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how historical contexts influence audience interpretations of media products</li> <li>• Reasonably detailed reference to the set advertisement to support points made</li> </ul>  |
| <b>2</b>    | <p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how historical contexts influence audience interpretations of media products, although this may lack development</li> <li>• Straightforward reference to the set advertisement to support points made</li> </ul>  |
| <b>1</b>    | <p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge of historical contexts, but there is limited, if any, understanding of how historical contexts influence audience interpretations of media products</li> <li>• Partial reference to the set advertisement to support points made, but this is undeveloped</li> </ul>                  |
|             | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response attempted or no response worthy of credit</li> </ul>  |

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

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

#### **AO1**

Responses will demonstrate knowledge and understanding of how audience interpretations of media products reflect historical contexts, considering for example:

- how and why audiences may interpret the same media in different ways
- the way in which different audience interpretations reflect social, cultural and historical circumstances
- how different audiences might interpret the same product, using Hall's Reception Theory

Responses will demonstrate knowledge and understanding of how audience interpretations of media products reflect historical contexts, in relation to the set product, for example:

An audience in the 1950s might have been more likely to accept the intended meanings and ideological messages in the product (preferred reading):

- In the post-war context, consumers may have taken pleasure in new consumer goods such as washing machines and their associated products
- The advertisement constructs a positive message about cleanliness and brightness that upholds dominant ideologies relating to domesticity
- The product, *Tide*, is presented as being highly effective and, therefore, desirable: it is 'endorsed' by *Good Housekeeping* magazine (an opinion leader), it is stated to be the market leader and the reference to *Proctor and Gamble* suggests it is a trusted, established brand.
- The use of media language, such as the bright colour palette and cartoon image, and construction of a positive representation of an attractive and fulfilled young woman, communicates an aspirational message.
- The assumption that the role of the female in society is primarily domestic, and that women take pride and pleasure in tasks such as washing, was more likely to be accepted as the norm in the 1950s.

However, some audiences in the 1950s would not necessarily have related to the intended meanings and may have interpreted the advertisement in different ways. For example, people from lower socio-economic groups who may not have been able to purchase consumer goods, or women who did not conform to the domestic 'ideal' but, for example, focused on a full time career.

A contemporary older audience, that remembers the 1950s context, may be likely to have a negotiated reading, accepting some of the intended meanings and ideologies in the product, for example they may feel nostalgia for the past, identify with some of the meanings and messages, and take pleasure in the familiar 1950s iconography. However they may reject other elements, reflecting social changes over time.

A younger contemporary audience is more likely to reject the preferred reading and have an oppositional reading of the product, for example:

- Rejecting the stereotypical, domesticated representation of women as being outdated and irrelevant due to developments in gender equality.
- Rejecting the notion that such a product can be aspirational due to the development of consumer culture and the availability of low cost goods such as washing machines.
- Feeling unable to identify with the iconography, representations and messages, finding the advertisement old fashioned and irrelevant.
- Rejecting the idea that a clothes washing product can bring fulfilment to a woman's life.
- Finding the messages and use of imperatives patronising and reinforcing patriarchal values.
- A feminist perspective might argue that, while changes have occurred, women are still subject to inequality.