GCE AS MARKING SCHEME

SUMMER 2018

AS
MEDIA STUDIES - COMPONENT 2
B680U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

AS Media Studies

Component 2: Investigating Media Forms and Products

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 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		✓	✓	

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Section A: Television

1. (a)   **Explain what you understand by intertextuality. Refer to the set episode of *Life on Mars* to support your response.   [5]**

2. (a)   **Explain what you understand by intertextuality. Refer to the set episode of *Humans* to support your response.   [5]**

3. (a)   **Explain what you understand by intertextuality. Refer to the set episode of *The Jinx* to support your response.   [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 intertextuality • The concept of intertextuality is precisely explained and clearly exemplified with detailed reference to the set episode
4	**4 marks** • Good, accurate knowledge and understanding of intertextuality • The concept of intertextuality is generally well-explained and exemplified in a secure manner with appropriate reference to the set episode
3	**3 marks** • Satisfactory knowledge and understanding of intertextuality • The concept of intertextuality is fairly well-explained and reasonably well-exemplified with some reference to the set episode, although there may be some minor inaccuracies or inconsistencies
2	**2 marks** • Basic knowledge and understanding of intertextuality • Explanation of intertextuality lacks clarity, demonstrating only a basic or partial understanding. Exemplification through reference to the set episode is likely to be basic or partially flawed
1	**1 mark** • Minimal knowledge and understanding of intertextuality • There is a significant degree of inaccuracy, demonstrating a very limited understanding of intertextuality. Exemplification is likely to be limited or significantly flawed
	0 marks • Response not worthy of credit.

Questions 1-3 (a)

Indicative Content

Responses are required to demonstrate knowledge and understanding of intertextuality. Responses in the higher bands are likely to demonstrate knowledge and understanding of the function of intertextuality (e.g. the way that it is used to convey meanings). Responses in Band 3 are likely to offer a straightforward definition of the term without explaining its use or function. In the lower bands, understanding of intertextuality is likely to be less secure. There is no requirement for responses to discuss more than one example of intertextuality in the product studied.

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

AO1
In demonstrating knowledge and understanding of intertextuality, responses may, for example, refer to the following:

- the idea that intertextuality is a process through which one text includes or makes reference to another
- the idea that intertextuality can be used to convey meanings
- the idea that intertextuality can be used as a means of comparing the text that is being referenced with the text in which that reference appears
- the idea that intertextuality can be used to enhance or augment an audience's understanding of the text in which the reference appears (providing a framework for reading or interpreting the primary product)
- the idea that the text that is intertextually referenced can be used as a means of commenting on the text in which it appears
- the idea that intertextuality can be used to shape and influence the audience's understanding of the text that is being referenced
- the idea that intertextuality can be used to create audience appeal (e.g. it offers the pleasure of recognition for those with the cultural capital necessary to understand the intertextual reference)

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1. **(a)** **With regard to *Life on Mars*, responses may, for example, refer to:**

- the way in which intertextual references to crime dramas of the 1970s such as *The Sweeney* invite the audience to compare and contrast past and present in terms of police methods, cultural values etc.
- the way in which the western genre is intertextually referenced, providing an insight into how Gene Hunt sees himself and his role as a DCI (see the poster for *High Noon* in Hunt's office, for example)
- the way in which the programme uses David Bowie's 'Life on Mars' to signal Sam's arrival in the 'alien' environment of 1970s Manchester (lyrics such as 'Take a look at the lawman beating up the wrong guy' also allude to the questionable methods used by Gene Hunt)
- the way in which intertextual references to *The Wizard of Oz* help to construct 1973 as an 'other' world/fantasy, as well as reflecting Sam's desire to find his way home (e.g. Sam tells Annie he's going to 'follow the yellow brick road')
- the way in which intertextual references to aspects of popular culture in the 1970s such as *Doctor Kildare*, the BBC Test Card and public information films may create a sense of nostalgia for audience members familiar with this era
- the way in which the billboard that Sam sees when he arrives in 1973, announcing the construction of Manchester's 'Highway in the Sky', makes intertextual reference to the scene in *Back to the Future* when Marty McFly travels back to the 1950s and sees a sign announcing the construction of the estate on which he lives

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2. **(a)** **With regard to *Humans*, responses may, for example, refer to:**

- the way in which the programme makes intertextual reference to the work of science-fiction writer Isaac Asimov and his three laws of robotics (e.g. Dr Ji Dae-Sun refers to the 'Asimov blocks' in the Synths' programming that are supposed to prevent them from harming humans)
- the way in which the programme draws intertextually on other science-fiction texts such as *Blade Runner* (like the replicants in *Blade Runner*, the Synths are also represented as being 'more human than human') and *The Stepford Wives* (Anita's embodiment of the domestic ideal recalls the robotic suburban housewives in *The Stepford Wives*)
- the way in which the inclusion of news reports about artificial intelligence in the opening title sequence helps to establish the main narrative themes of the programme
- the way in which the Channel 4 news interview with Dr Ji Dae-Sun that the Hawkins family watch provides exposition in the form of background information about the Synths, as well as enhancing the realism and verisimilitude of the programme (the interview is conducted by Channel 4 newsreader Krishnan Guru-Murthy)
- the way in which the story that Anita reads to Sophie relates to key themes in the programme such as the desire to assume another form (the story is about a dragon that wants to be a mouse)
- the way in which the sonata that Laura and Anita listen to on the radio is used to explore the issue of what it means to be human (Laura questions Anita on her response to the music)

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3. **(a)** **With regard to *The Jinx*, responses may, for example, refer to:**

- the way in which the programme makes intertextual reference to other programmes about serial killers (e.g. the title of the set episode, 'Chapter 1: A Body in the Bay', and the opening sequence in which bags containing various body parts are washed up on the shore, recall Showtime's crime drama *Dexter*)
- the way in which the theme song, 'Fresh Blood' by Eels, which is used in the opening title sequence, creates a sensationalised mode of address and helps to construct Robert Durst as a killer (e.g. through lyrics such as 'Sweet baby, I need fresh blood')
- the way in which intertexts such as home movie clips provide the audience with a different perspective on Durst (e.g. by drawing attention to the formative experiences of his childhood and the significance of family relationships/sibling rivalry etc.)
- the way in which references to Jarecki's previous feature film about Durst, *All Good Things*, help to establish his credentials and authority as an expert on Durst (e.g. Durst himself says 'You know more about Robert Durst than any of those [other] people do.')
- the way in which extracts from the 'Pennsylvania Prison Recordings', footage of Durst being questioned in prison and the CCTV footage of him in the grocery store, help to convey a sense of documentary authenticity whilst providing the audience with privileged access to legal evidence and materials
- the way in which the inclusion of newspaper front pages helps to establish the true crime genre and creates a dramatic mode of address (e.g. headlines declaring 'Mystery of missing beauty deepens', 'HEIR NABBED IN SLAY: Durst's neighbour found butchered,' are shown in close-up.)

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1.	(b)	To what extent does the set episode of *Life on Mars* support Steve Neale's suggestion that genres change over time? [15]
2.	(b)	To what extent does the set episode of *Humans* support Steve Neale's suggestion that genres change over time? [15]
3.	(b)	To what extent does the set episode of *The Jinx* support Steve Neale's suggestion that genres change over time? [15]

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 and through the use of academic theories** • **make judgements and draw conclusions**
5	**13-15 marks** • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set episode is perceptive and insightful • Judgements and conclusions regarding the extent to which the television product supports Neale's suggestion that genres change over time are perceptive and fully supported with detailed reference to specific aspects of the set episode
4	**10-12 marks** • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set episode is logical and coherent • Judgements and conclusions regarding the extent to which the television product supports Neale's suggestion that genres change over time are logical and well-supported with appropriate reference to relevant aspects of the set episode
3	**7-9 marks** • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set episode is generally sound • Judgements and conclusions regarding the extent to which the television product supports Neale's suggestion that genres change over time are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set episode
2	**4-6 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set episode is basic and undeveloped. There may be a tendency to simply describe aspects of the set product • Some basic conclusions regarding the extent to which the television product supports Neale's suggestion that genres change over time are drawn, but these are likely to be undeveloped and only partially supported by reference to the set episode
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 • Analysis of the set episode is superficial and generalised • Any conclusions regarding the extent to which the television product supports Neale's suggestion that genres change over time are superficial, generalised and lacking in supporting evidence from the set episode
	0 marks • Response not worthy of credit.

Questions 1-3(b)

Indicative Content

Responses are required to apply knowledge and understanding of relevant aspects of the theoretical framework to analyse the television product studied, and to make judgements and draw conclusions about the extent to which the set episode supports Neale's suggestion that genres change over time. Responses in the higher bands will explicitly engage with the 'to what extent' aspect of the question through analysis of the set product. Responses in Band 3 may straightforwardly apply Neale's theory to the set product rather than assessing the extent to which the product supports his suggestion that genres change over time, whilst responses in the lower bands may simply describe aspects of the set product.

Although candidates are required to engage with Neale's suggestion that genres change over time, there is no requirement to argue that the product does support Neale's suggestion; candidates might equally argue that the product does not support Neale's suggestion at all, or that it only supports it to a certain extent. Various conclusions are acceptable provided they are substantiated by analysis of the set product.

AO2
In applying knowledge and understanding of genre, responses may refer to:
- genre hybridity
- the dynamic and historically relative nature of genre
- the way in which genre conventions change, adapt or develop over time
- other relevant aspects of Neale's theory (e.g. the idea that genres are 'instances of repetition and difference')
- other relevant genre theories (e.g. those of Metz, Altman or Schatz)

In making judgements and drawing conclusions, responses may find that:
- the set product fully supports the idea that genres change over time
- the set product supports the idea that genres change over time to a certain extent
- the set product does not support the idea that genres change over time

1. (b) **With regard to *Life on Mars*, responses may include analysis of:**

   - the way in which the programme uses established and familiar crime drama conventions (e.g. the iconography of the police station, stock characters such as the criminal and investigative team/partnership, a narrative that revolves around the investigation of crime etc.)
   - the programme's relationship to other programmes in the crime drama genre such as *The Sweeney*
   - the way that genres develop in relation to changes in the wider historical and cultural context (e.g. the way in which the programme addresses changes in police methods and cultural values since the 1970s)
   - the way in which the programme demonstrates change or evolution by introducing elements of science-fiction into the crime drama genre (e.g. through the time-travel narrative)
   - the way in which the programme demonstrates change or evolution by introducing elements of comedy into the crime drama genre (e.g. through puns regarding 'PC terminal', 'Virgin mobile' etc.)
   - the way in which the programme demonstrates change or hybridity as it borrows from the western genre (e.g. the way in which Gene Hunt is constructed as a sheriff-like figure)

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2. **(b)** **With regard to *Humans*, responses may include reference to:**

- the way in which the programme uses established and familiar conventions of the science-fiction genre (e.g. the thematic interest in the effect of technology on society, the iconography of science labs and androids, the focus on alternative worlds etc.)
- the programme's relationship to other products in the science-fiction genre and the reworking of familiar tropes or themes (e.g. Asimov's three laws of robotics)
- the way that genres develop in relation to changes in the wider historical and cultural context (e.g. the way in which the programme addresses recent technological developments such as advances in artificial intelligence etc.)
- the way in which the programme borrows from and overlaps with other genres such as the soap opera (e.g. in its use of domestic settings, its focus on family relationships etc.)
- the way in which the programme exhibits genre hybridity as it combines the science-fiction and thriller genres (e.g. the way in which the 'rogue' synths are hunted down, the cliffhanger at the end of the opening episode when Anita takes Sophie out of the house in the middle of the night etc.)
- the way in which the programme differs from other science-fiction programmes (e.g. through its use of familiar, everyday settings rather than futuristic landscapes etc.)

3. **(b)** **With regard to *The Jinx*, responses may include reference to:**

- the way in which the programme uses established and familiar documentary conventions (e.g. interviews, archive footage, a focus on real people and events etc.)
- the programme's relationship to other products in the documentary genre such as *The Thin Blue Line* and *Making a Murderer*
- the emergence, evolution and growing popularity of the true crime documentary as a documentary subgenre
- the way in which recent documentaries such as *The Jinx* increasingly borrow from fictional genres and blur the boundaries between reality and fiction (e.g. through the use of highly stylised reconstructions)
- the way in which the programme demonstrates change or hybridity as it borrows from genres such as the thriller, the crime drama and film noir (e.g. in terms of crime drama iconography, the investigation of a murder-mystery, the construction of Durst's second wife as a femme fatale etc.)
- the way in which the narrative structure and devices that the programme borrows from fictional genres illustrate the evolution and development of the documentary genre (e.g. the serial form that the narrative takes, the use of cliffhangers and enigma codes etc.)

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Section B: Magazines

4. **To what extent does the set edition of *Woman* magazine target a particular audience? Explore specific aspects of the set product in your response.** **[20]**

5. **To what extent does the set edition of *Woman's Realm* magazine target a particular audience? Explore specific aspects of the set product in your response.** **[20]**

6. **To what extent does the set edition of *Vogue* magazine target a particular audience? Explore specific aspects of the set product 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 and through the use of academic theories** • **make judgements and draw conclusions**
5	**17-20 marks** • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set magazine product is perceptive and insightful • Judgements and conclusions regarding the extent to which the magazine targets a particular audience are perceptive 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 the set product • Analysis of the set magazine product is logical and coherent • Judgements and conclusions regarding the extent to which the magazine targets a particular audience are logical and well supported with appropriate reference to relevant aspects of the set product
3	**9-12 marks** • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set magazine product is generally sound • Judgements and conclusions regarding the extent to which the magazine targets a particular audience 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 the set product • Analysis of the set magazine product is basic and undeveloped. There may be a tendency to simply describe aspects of the magazine • Some basic conclusions regarding the extent to which the magazine targets a particular audience are drawn, but these are 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 the set product, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the set magazine product is superficial and generalised • Any conclusions regarding the extent to which the magazine targets a particular audience are likely to be superficial, generalised and lacking in supporting evidence from the set product
	0 marks • Response not worthy of credit.

Questions 4, 5 and 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 that is coherent, relevant, substantiated and logically structured.

Although candidates are required to make judgements and draw conclusions about the extent to which the set magazine product targets a particular audience, there is no requirement to argue that the product does target a particular audience; candidates might equally argue that the product does not target a particular audience, or that it targets a particular audience to a certain extent. Various conclusions are acceptable provided they are substantiated by analysis of the set product.

In discussing the extent to which the set magazine product targets a particular audience, responses may refer to particular demographics (e.g. those relating to gender, age, social class/socio-economic status, ethnicity, nationality etc.) or to particular psychographic categories (e.g. aspirers, mainstreamers etc.). Some candidates may reasonably regard broader demographic or psychographic categories (such as women or mainstreamers, for example) as particular audiences, while others may legitimately consider such categories too broad to constitute particular audiences. Either of these interpretations is valid.

AO2
In analysing the set magazine product and making judgements about the extent to which it targets a particular audience, responses may refer to:
- the extent to which a particular audience is targeted through the content and appeal of the magazine product
- the extent to which the cover image is used to target a particular audience
- the extent to which the representations in the magazine target a particular audience
- the extent to which the advertisements within the magazine target a particular audience
- the use of a gender-specific mode of address
- the use of presupposition

4.   **With regard to *Woman* magazine, responses may, for example, refer to:**
- the focus on stereotypically female concerns and interests and the way in which this is used to target a female demographic (e.g. in advertisements such as the 'Beauty at a moment's notice' Max Factor advert and the 'A PRESENT FOR YOUR KITCHEN' feature)
- the extent to which the cover model is constructed as a point of identification for the target audience (e.g. in terms of age and gender)
- the way in which the magazine's focus on self-actualisation and home-improvement can be seen to target aspirers (e.g. in features such as 'ARE YOU AN A-LEVEL BEAUTY?' and 'SEVEN STAR IMPROVEMENTS FOR YOUR KITCHEN')
- the way in which articles providing an insight into men, such as the 'EXTRA SPECIAL ON MEN: GETTING TO KNOW THEM' feature, are used to target a particular female demographic
- the way in which the title of the magazine and the tagline 'WORLD'S GREATEST WEEKLY FOR WOMEN' suggest that it is targeting a particular audience
- the way in which the 'A PRESENT FOR YOUR KITCHEN' feature offers a range of suggestions for different budgets, suggesting that it is targeting more than one particular audience

5. **With regard to *Woman's Realm* magazine, responses may, for example, refer to:**
   - the focus on stereotypically female concerns and interests and the way in which this is used to target a female demographic (e.g. in features such as 'Bottled Beauty' and 'The Sunday Cook')
   - the way in which the cover model is constructed as an aspirational figure for the target audience
   - the way in which the short story 'Game of Hazard' uses the conventions of a period romance to target a female readership
   - the way in which the advertisements that feature in the magazine, such as those for Gor-Ray and Australian Sultanas, target a female demographic by focusing on female fashion and home-baking
   - the way in which the problem page suggests that the magazine is targeting a broad range of ages rather than one particular audience (e.g. there are letters from fifteen-year-old girls, middle-aged readers and an eighty-year-old woman)
   - the way in which the '48-PAGE PICTURE TREASURY OF HOMEMAKING' that is referred to in one of the cover lines targets a particular audience through its construction of a domestic ideal

6. **With regard to *Vogue* magazine, responses may, for example, refer to:**
   - the way in which the 'Money: Questions and Answers' column targets higher socio-economic groups by offering financial advice to 'women with money'
   - the way in which the magazine targets a niche audience through its more specialised fashion content and focus on luxury
   - the way in which the models in the magazine are constructed as aspirational figures/style icons, targeting a fashion-conscious audience through features such as 'Heatwave Holiday'
   - the way in which the maternal figure in the Cussons soap advertisement targets a more traditional female audience
   - the way in which the Cutex advertisement targets a more modern female audience by referencing countercultural movements of the 1960s such as the hippies
   - the way in which advertorials such as 'The applied art of eye-making by Revlon' target an audience of female aspirers

Section C: Online Media

7.   Explain how representations of identity are constructed in blogs and vlogs. Refer to relevant theories and *PointlessBlog* in your response.   **[20]**

8.   Explain how representations of identity are constructed in blogs and vlogs. Refer to relevant theories and *Zoella* in your response.   **[20]**

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 representation • Detailed reference is made to the set product, demonstrating a thorough knowledge and understanding of the way in which representations of identity are constructed in blogs and vlogs • Detailed reference is made to relevant critical theories or concepts
4	**13-16 marks** • Good, accurate knowledge and understanding of representation • Reasonably detailed reference is made to the set product, demonstrating a secure knowledge and understanding of the way in which representations of identity are constructed in blogs and vlogs • Appropriate reference is made to relevant critical theories or concepts
3	**9-12 marks** • Satisfactory knowledge and understanding of representation • Reference to the set product is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of the way in which representations of identity are constructed in blogs and vlogs • Some straightforward reference is made to relevant critical theories or concepts
2	**5-8 marks** • Basic knowledge and understanding of representation • Reference to the set product is undeveloped, demonstrating a partial understanding of the way in which representations of identity are constructed in blogs and vlogs. There may be a tendency to simply describe aspects of the set product • Reference to critical theories or concepts, if any, is basic
1	**1-4 marks** • Minimal knowledge and understanding of representation, with significant inaccuracies, irrelevance or lack of clarity • Reference to the set product is superficial and generalised, demonstrating little or no understanding of the way in which representations of identity are constructed in blogs and vlogs. • Little or no reference is made to relevant critical theories or concepts
0	**0 marks** • Response not worthy of credit.

Questions 7-8

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 way in which representations of identity are constructed in online media products. Responses may refer to the way in which bloggers and vloggers represent their own identities online through processes of self-representation or they may refer to the way in which aspects of social identity such as gender, sexuality, ethnicity, nationality and social class are represented in blogs and vlogs.

Responses in the higher bands will explore the question in more detail and make effective reference to the set product and relevant theories of representation such as those of Hall or Gauntlett to support the points made. Responses in the middle band will focus on more straightforward or obvious points regarding representation, with some appropriate reference to the set product and relevant critical concepts or theories, while those in the lower bands will lack detail and may simply describe aspects of the set product.

AO1
In demonstrating knowledge and understanding of the way in which representations of identity are constructed in blogs and vlogs, responses may discuss:

- self-representation in blogs and vlogs
- representations of social identity in blogs and vlogs (e.g. gender, sexuality, age, ethnicity, nationality, social class etc.)
- processes of selection and combination
- gatekeeping
- Hall's theory of representation (e.g. the idea that representations are constructed through media language/a system of signs)
- Gauntlett's theory of identity (e.g. the idea that online media products such as blogs and vlogs provide tools or resources that can be used for identity construction)
- semiotic theory (e.g. the idea that representations are constructed through a process of signification)
- the way in which representations are encoded by media producers/creators
- the construction of an online persona or identity
- the way in which online identities are staged and performed
- the construction of star image
- verbal and non-verbal codes
- visual codes and iconography

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7. **With regard to *PointlessBlog*, responses may, for example, refer to:**

- the way in which Alfie Deyes constructs or represents himself as an ordinary 'boy-next-door' (e.g. in vlogs such as 'GIVING EACH OTHER A PRESENT…', which show him engaging in everyday activities such as deciding which breakfast cereal to eat)
- the way in which stereotypical representations of age and gender are constructed in vlogs such as 'THE FOOD PONG CHALLENGE' and 'THE DISGUSTING CHALLENGE'
- the way in which vlogs such as 'TRYING FAKE TAN…' and 'MY FIRST SPRAY TAN' help to represent Alfie Deyes as a metrosexual figure
- the way in which Alfie Deyes' customary 'Good morning, guys. How you doing?' greeting and confessional mode of address help to construct him as a friend and confidante (e.g. in the 'Seeing a Therapist' vlog)
- the way in which Alfie Deyes' celebrity status is represented (e.g. by including clips of fans asking to have photos taken with him in the 'GETTING MY HAIR DYED!!' vlog or the behind-the-scenes footage of a celebrity photoshoot in the 'BIG YOUTUBER PHOTOSHOOT' vlog)

8. **With regard to *Zoella*, responses may, for example, refer to:**

- the way in which Zoella constructs or represents herself as an ordinary 'girl-next-door' (e.g. through blog entries such as 'ORDINARY GIRL IN AN OVERWHELMING WORLD')
- the way in which Zoella is represented as a role model in vlogs such as 'It's Okay To Be Sad/Chummy Chatter' and 'Your Skin Doesn't Define You' as she offers advice and guidance to her fans in the manner of a friend or older sister
- the way in which Zoella's identity is narrated through the selection and combination of photographs (e.g. in blog posts such as 'THE CORNISH DETOX')
- the way in which representations of Zoella's gender identity are constructed through blog and vlog posts that focus on stereotypically female interests such as make-up and baking
- the way in which Zoella's celebrity status is represented in 'day in the life' videos such as 'PHOTOSHOOT FUN & SIGNED BOOKS'