

A-LEVEL MEDIA STUDIES

(7572)

Paper 2 Media Two

Understand how the highest levels were achieved and how to interpret the mark scheme.

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EXAMPLE RESPONSES



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Question 1

0

1

Figure 1 shows the *Bioshock Infinite* game cover.

Analyse **Figure 1** using the following semiotic ideas:

- denotation
- connotation
- myth.

[9 marks]

Mark scheme

Level	Marks	Descriptor
4	7-8	<ul style="list-style-type: none">• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how media language is used to construct meaning in the album launch poster• Excellent and judicious use of the theoretical framework (media language) to analyse how meanings are generated• Consistent highly appropriate use of subject specific terminology throughout.
3	5-6	<ul style="list-style-type: none">• Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how media language is used to construct meaning in the album launch poster• Good use of the theoretical framework (media language) to analyse how meanings are generated• Frequent appropriate use of subject specific terminology throughout.
2	3-4	<ul style="list-style-type: none">• Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how media language is used to construct meaning in the album launch poster• Satisfactory use of the theoretical framework (media language) to analyse how meanings are generated• Generally appropriate use of subject specific terminology throughout.
1	1-2	<ul style="list-style-type: none">• Basic analysis of the product that engages with more straightforward aspects of how media language is used to construct meaning in the album launch poster.• Basic, if any, use of the theoretical framework (media language) to analyse how meanings are generated• Occasional appropriate use of subject specific terminology throughout.
0	0	Nothing worthy of credit.

Response A

Denotation can be defined as the primary and or literal meaning behind a media text. Taking into account the genre of this media product being action/adventure it is plausible to suggest there will be elements of either genre present. One such example is reinforced by the prop (gun) on the front cover in Figure 1. Typical of the action genre this prop suggests to us immediately that there will be violence present in the game as is in action games.

Connotation can be defined as the ideas perceived from media text which depend on conceptual map on an individual based on culture. Applying ideas of mise-en-scene once again the way the protagonist is presented (dressed) to some it could perceive ideas revolving around the cowboy stereotype, whilst more specifically to Americans in the south this a reference to the ‘outlaw’ archetype seen in western movies suggesting the game to be living life on one’s own terms. Barthes idea of myth, which can be defined as the ‘dominant ideology’ could then be reinforced based on how an individual goes through the level of signification. As aforementioned, audiences based in the deep south, for example when seeing the prop, understanding the game will have violence as well as associating the protagonist ‘outlaw’ archetype it is more than fair to suggest that this type of audience would believe that Figure 1 is a product revolved around rebellion in ‘Wild West’.

The answer addresses all parts of the question in a detailed way, demonstrating excellent understanding throughout. The question requires the student to apply understanding of the concepts identified in order to analyse the image. Here the student gives a definition of the concepts which isn’t necessarily required – understanding can be shown through the analysis.

The answer begins (as does the structure of the question) with a fairly straightforward identification of the hybrid genre, backed up with evidence from the image, this is then developed through concepts of stereotyping linked to myth, to analyse how the image constructs meanings around cultural and national identity. Specialist terminology from the media language theoretical framework (props, mise-en-scene, protagonist, ideology) is used throughout.

This is a good example of how very high-level responses are possible without using additional space – a focused and clear answer that covers the relevant points.

Level 3++

Question 2

0 2

Media effects theories argue that the media has the power to shape the audience's thoughts and behaviour.

How valid do you find the claims made by effects theories? You should refer to two of the Close Study Products (*Tomb Raider Anniversary*, *Metroid: Prime 2 Echoes*, *Sims Freeplay*) in your answer.

[25 marks]

Mark scheme

Level	Marks	Descriptor
5	21-25	<ul style="list-style-type: none">Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the claim and how media products shape response.Excellent, detailed and accurate application of knowledge and understanding to evaluate effects theories' claim.Evaluation is insightful, thorough and critically informed.Judgements and conclusions regarding the validity of effects theories' claims are perceptive and fully supported with detailed reference to specific aspects of the set video game products.Consistent highly appropriate use of subject specific terminology throughout.
4	16-20	<ul style="list-style-type: none">Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the claim and how media products shape response.Good, accurate application of knowledge and understanding to evaluate effects theories' claim.Evaluation is logical and informed.Judgements and conclusions regarding the validity of effects theory's claim are logical and well supported with reference to relevant aspects of the set video games products.Frequent appropriate use of subject specific terminology throughout.
3	11-15	<ul style="list-style-type: none">Satisfactory understanding of the theoretical framework of media demonstrated through engagement with generally obvious or straightforward aspects of the claim and how media products shape response.Satisfactory, generally accurate application of knowledge and understanding to evaluate effects theories' claim.Evaluation is reasonable and straightforward, although

		<p>there may be a tendency to apply rather than evaluate effects theories' claim.</p> <ul style="list-style-type: none"> • Judgements and conclusions regarding the validity of effects theory's claims are sensible and supported with some appropriate reference to relevant aspects of the set video game products. • Generally appropriate use of subject specific terminology throughout.
2	6-10	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework of media demonstrated through engagement with more straightforward aspects of the claim and how media products shape response, this is likely to be limited. • Basic application of knowledge and understanding to evaluate effects theories' claim though there is likely to be a lack of clarity or relevance. • There may be a tendency to simply describe features of the set product rather than evaluate the theory. • Judgements and conclusions are not developed and only partially supported by reference to the set video games products. • Occasional appropriate use of subject specific terminology throughout.
1	1-5	<ul style="list-style-type: none"> • Minimal, if any, understanding of the theoretical framework of media that engages with minimal aspects of the claim or only focuses on how media products shape simple response. • Minimal, if any application of knowledge and understanding to evaluate effects theories' claim. • Evaluation is absent and description is minimal. • Judgements and conclusions drawn are superficial, generalised and lacking supporting evidence from the set video game products. • Minimal use of subject specific terminology throughout.
0	0	Nothing worthy of credit.

Response B

Some theorists like Bandura and George Gerbner say that media products such as Tomb Raider and Metroid create a false reality that indoctrinates the audience. Social learning says that the audience responds to the products as the products intend. Bandura warned that immersive first person shooters such as Metroid would influence children to act violently also. Cultivation Theory says that games like Tomb Raider create false ambitions of beauty through the representation of Lara Croft.

However I disagree the audience today is no longer passive but rather very active in their choice of media, they have greater agency than before. Stuart Hall argues in his work called Reception Theory stating that audiences would respond differently to Tomb Raiders Lara Croft. Some may see her shorts and tight shirt as empowering in a post-feminist decoding while others would follow the lines of Van Zoonen stating that we see her through the male gaze and objectifying her.

Jenkins and Shirky also dispute that audiences are passive through the two step flow and fandom. The Two Step Flow says that the producer distributes the product to influences and those influencers such as YouTubers and Reviewers advertise the product to the public. This can be seen with Metroid Prime and cosplayers. Jenkins says how a fanbase is its own entity, cosplayers would dress up as Samus and go to conventions providing free advertisement for Nintendo who made the game. Shirky goes even further by saying that this is the death of the audience theory and in this modern world, gamers and cosplayers can use the internet to create their own brands and products. The game Metroid as a brand is owned by the fanbase and it's they who choose what to do with it.

Compare this rise in fandom to the theories of Bandura, people who've played Tomb Raider have not become violent even though the game incorporates violence. But rather they have thrived into their own community as likeminded fans while others rejected the game in an oppositional decoding. Though the fans follow the game they do not live in its reality as a passive audience but responds and critiques in a very active manner.

Overall this is a very well-structured answer which clearly follows through an argument – the student is able to do this due to their excellent understanding of the relevant theories. The essay starts by setting up the positions of the key effects theorists (Bandura and Gerbner) and providing an overview of the most relevant points – social learning theory and false reality. The student immediately links theories to the video games to show how these ideas could be applied. The response sets up a strong and confident argument against the findings of effects theories through reference to reception theory, fandom and end of audience theories (the student also references the relevant theorists for each but even more importantly show understanding of the theory). The answer also refers to feminist approaches but does so in a relevant way through reference to audience response.

Each discussion of a theory or approach is directly linked to the games (the question asks for reference to, rather than analysis) and the student evaluates the theories throughout, testing them against how audiences use games and through comparison with other theorists. The answer is detailed and focused, completed in the space given.

Level 5++

Response C

Both 'Sims Freeplay' and 'Metroid Prime 2' are video game products which are iconic and influential within their genre corpus of action-adventure first person shooter games and sandbox games. Therefore it is to a great extent that media has power to shape audience's thoughts and behaviours in life.

Sims Freeplay is a mobile game made by Electronic Arts which features avatars to which audiences can create and control to live and a simulated world which is similar to reality. The freemium aspect of the game means that audience members can use real money to buy things within the game for the in-app purchased. In relation to Gerbner's cultivation theory, it could be argued that repetitive exposure to the luxuries of the in-app commodities may influence the way in which players feel about their own real life items such as furniture, housing or even fashion. Baudrillard's theory of Simulacra suggests that reality and media can merge, supporting Gerbner's notion that audiences can be influenced by things they consume in media.

The protagonist Samus Aran in Metroid Prime 2 is the dominant signifier of the game signifying heroism and gender fluidity as the interchangeable costumes of the mocha suit and skin tight blue suit connote different notions of masculinity and femininity. In relation to Bandura's social learning theory, it could be argued that the representations of a strong female role (gun blaster which connotes power) can influence young female audiences and audiences in general to accept the idea of gender fluidity. Alternatively, the binary opposition of the protagonist being Dark Samus (an evil version), presents her as an invader of the Ing's habitat and planet which has connotations of colonisation as well as perpetuates traditional ideologies of Aliens as evil and invaders. This could generate a mean world syndrome for some audiences, supporting Cohen's idea that moral panic can be evoked from repeated representations in Media. Nonetheless, the game presents both sides of Samus, appealing to the target audiences of teenage boys who were accustomed to such genres of Nintendo games in 2004.

To conclude, both Metroid and Sims Freeplay are games which provide content which is heavily influential, therefore both products demonstrate the power to shape audiences.

The introduction provides some context for the games in terms of genre but address to the question and argument isn't completely clear – the student needs to make the link between the two points explicit. The essay then becomes much more confident with relevant reference to *Sims Freeplay*, linking audience behaviour to theory in order to address the question. The use of Bandura shows excellent understanding and application of theory, making links in an original way.

There is interesting analysis of the differing interpretations of *Metroid Prime 2* and sound application of Bandura but the latter section on mean world syndrome is less clear and focused.

Overall this is an impressive essay, it just lacks the clarity of argument and evaluation of theory (although it could be argued that this is done implicitly in the discussion of *Metroid*) for a secure Level 5.

Level 4++

Question 3

0	3	Media products often challenge the social and cultural contexts in which they are created.
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To what extent does an analysis of the Close Study Products (*Men's Health, Oh Comely*) support this view?

[25 marks]

Mark scheme

Level	Marks	Descriptor
5	21-25	<ul style="list-style-type: none">Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between social and cultural contexts and media products.Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the magazines.Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts.Consistently appropriate and effective use of subject specific terminology throughout.
4	16-20	<ul style="list-style-type: none">Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between social and cultural contexts and media products.Good, accurate application of knowledge and understanding of the theoretical framework to analyse the magazines.Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts.Mostly appropriate and effective use of subject specific terminology.
3	11-15	<ul style="list-style-type: none">Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the relationship between social and cultural contexts and media products.Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the magazines.Satisfactory judgements and conclusions that are reasonable and supported by some analysis of relevant aspects of the products and with some links to the specified contexts.Occasional appropriate use of subject specific

		terminology.
2	6-10	<ul style="list-style-type: none"> • Basic analysis of the products that is undeveloped and tends towards description of the influence of the relationship between social and cultural contexts and media products. • Basic application of knowledge and understanding of the theoretical framework to analyse the magazines. • Basic judgements and conclusions that are only partially supported by reference to the products. • Few links to contexts that may not always be relevant or are undeveloped. • Little appropriate use of subject specific terminology.
1	1-5	<ul style="list-style-type: none"> • Minimal analysis that contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal application of knowledge and understanding of the theoretical framework to analyse the magazines. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal, if any, use of subject specific terminology.
0	0	Nothing worthy of credit.

Response D

The view that “media products often challenge the social and cultural contexts in which they are created” can be applied to our CSP Oh Comely. It is a niche lifestyle magazine which was launched by three college friends in 2010 and is published by Iceberg Press a small independent company based in London. The magazine challenges social and cultural contexts as it goes around the mainstream. This can be seen by the magazine cover. The female cover model is dressed in stylish vintage clothing and is wearing minimal makeup. The woman has got short hair, therefore challenging traditional beauty standards. She does not seem to be a celebrity which is unusual as magazines often heavily rely on the use of celebrities to attract the readership. Furthermore the model is slightly looking own at the reader in a dominant way setting her up as strong and powerful. She is not sexualised in any way which is often the case in magazines. The whole cover appears to be very simplistic and the title is written in very simple handwritten font. This cover suggests a very niche target audience of women in their 25-35s that would identify as feminist and are likely to have an alternative lifestyle. This target audience is reinforced by the fact that the magazine is sold in stores such as Waitrose for £6 setting it up as luxurious.

Oh Comely also supports this view with their unique representation of gender. They do not show women in stereotypical ways that are accepted as normal in our culture/society. They try to break down this stereotype by featuring women from a variety of different ethnicities and backgrounds in their article “speaking out”. One woman is pictured showing off a realistic female figure with confidence which challenges our idea of what is beautiful. However, some viewers might take an oppositional reading (not intended) argue that her sexualisation is made for commercial reasons. In the other article “More than gender” the magazine explores the gendershift of Ash, a topic that is not talk about a lot. On the other hand it can be argued that oh comely is unsuccessful in challenging these cultural and social context as it is very pricey and therefore unavailable for many audiences.

In contrast our other CSP, men’s health is published by hearst a successful American media conglomerate that is part of 6 conglomerates that own 90% of Americas media. The company publishes many more magazines besides men’s health. As they are all about making profit they are more likely to conform to cultural and social contexts as this is what their readers like to see and is their way of minimising risks. This links in with hesmondhalgh as he argues that big companies aim to maximise profits and minimise risks. This can clearly be seen when looking at their coverpage. It features actor Vin Diesel, who is lit in a way which emphasises his muscles and strong physique, which connotes power. He is looking down at the audience with an emotionless facial impression. This can be seen as reinforcing toxic masculinity, the idea that in our society men have to be strong and good-looking just like Vin Diesel in order to be a true man. This might give the readership unrealistically high expectations that they won’t be able to fulfil. Furthermore it also reflects the idea that in our society men showing emotions are looked down upon and seen as weak. Because of this the magazine confirms to our cultural context. However when looking at the content page there is an article about men’s mental health which challenges our cultural context as previously this topic was not talked about. I think that this statement is valid when looking at oh comely as it is a small independent magazine and not profit driven, however mens health tends to conform to social and cultural contexts to make profit and minimise risks.

The essay sets up a direct address to the question and immediately uses analysis (as required by the question) of the cover of *Oh Comely* as evidence of its challenge to social and cultural contexts. This argument is further reinforced through a definition of the target audience. Further evidence for this argument is provided through a discussion of the representations constructed in the magazine but, crucially at Level 5, this argument is problematised, demonstrating the ability of the student to make judgements and draw conclusions.

The analysis of *Men's Health* magazine is contextualised through reference to institutions, linked to relevant theory (culture industry). The student's argument that the magazine reinforces rather than challenges social and cultural contexts is backed up through an analysis of the representation of Vin Diesel as cover star, while also suggesting that the magazine as a whole provides a more nuanced message.

The answer again shows that it's possible reach the highest level of attainment without using additional pages.

Level 5++

Response E

Media products and the message they intend to send are often shaped around the social and cultural contexts surrounding them. There are exceptions to this, as at times, products serve the purpose of reinforcing certain values and attempt to stick to the status quo.

Oh Comely challenges social and cultural contexts, particularly when it comes to gender stereotypes. Judith Butler argues that in today's society, the common misconception about gender is that people believe that individuals are genetically predisposed to adhere to certain conventions and are restricted by social guidelines. Oh Comely challenges this by including a gender fluid Ash on the front cover, echoing the ideas of Van Zoonen and gender fluidity. The stories about a male who underwent a sex-change, then reversed it emphasises Judith Butler's ideas that gender is not a contributing factor towards identity. Moreover, there is a challenge to the ideas of patriarchal norms instilled by the hegemonic powers dominating the media. For instance, the inclusion of a successful women studying challenges the current dominant ideology of women not being capable of surviving without men. This has been normalised, and can now be considered in Barthes' third order of signification as myth. However, bell Hooks argues that today's society limits the success of an individual based on gender, religion and ethnicity. Her theory of intersectionality is reinforced by the muslim woman wearing a vibrant hijab, showing a challenge to societal limitations and glass ceilings for factors one can not determine. This is akin to Edward Said's theory of orientalism, as he argues that the powerful west looks down upon the 'other', particularly Arabic countries. This is also being challenged in Oh Comely.

However, the front cover does perhaps sexualise the individual focus, as seen by the red lipstick and indexical facial features signifying what many may deem a sexualised appeal. While theorists may argue that this is lipstick feminism, and is an empowering form of sexualisation, others, such as Ariel Levy may feel that this reinforces the raunchculture and normalisation of objectification, particularly for what Laura Mulvey calls the 'male gaze'.

On the other hand, Men's health has adapted to the times and has not been a challenge to the current contexts. The front cover denotes a muscular vin Diesel, with the colour scheme of black and grey. This has connotations of masculinity (blue) and a darker, serious tone. This is anchored by Vin Diesel's serious indexical facial expressions which according to Barthes, creates the myth that men need to mask emotions and look muscular. The elements of hypermasculinity also echo current contexts as 'machismo' and alpha behaviour being the determining factors of masculinity. The use of adverbs also creates the idea that masculine identity is constantly active. Furthermore, van Zoonen would argue that societal standards for women's bodies are held to a higher degree than men's bodies. This is seen by the clothes that he is wearing, covering much more of his body than women would be expected to. However, views on masculinity are being challenged to some extent. The emphasis on mental as well as physical health shows more tolerance towards men being emotional, particularly due to their significantly higher suicide rates. However, the inclusion of a 69 year old runner subverts masculine stereotypes and hypermasculinity. Moreover, there must be consideration of a homosexual/female gaze, challenging conventions and establishing rugged masculinity as more appealing.

In conclusion, independent products, such as Oh Comely (published by Iceberg press) are at more liberty to challenge current contexts, as profit is not the main motivation. Albeit, men's health is challenging norms to a greater extent, however the subtlety indicates that they may simply be proof as changing values and ideologies.

This is a sophisticated essay, showing an excellent understanding of a range of theoretical approaches and the ability to make judgements and draw conclusions.

The focus on gender as a prism for addressing the question and applying theory is very successful with an astute use of Orientalism and myth. There is a danger that such a theory-focused essay may begin to lose sight of the product, which is a problem when analysis is part of the assessment – this response just manages the balance but it's worth thinking about in planning and writing essays.

The section on *Men's Health* does focus much more on analysis and integrates a range of theory very effectively; the reference to Van Zoonen, which is often just applied to representations of women, is very effectively used here.

Level 5++

Question 4

0 4

To what extent do television producers attempt to target national and global audiences through subject matter and distribution?

Refer to both of your television Close Study Products to support your answer:

Capital and Deutschland 83

OR

Witnesses and The Missing

OR

No Offence and The Killing

[25 marks]

Mark scheme

Level	Marks	Descriptor
5	21-25	<ul style="list-style-type: none">• Excellent and accurate knowledge of how industries target audiences• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of attempts to target different audiences• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products.• Consistent highly appropriate use of subject specific terminology throughout.
4	16-20	<ul style="list-style-type: none">• Good, accurate knowledge of how industries target audiences• Good understanding of the theoretical framework that is demonstrated by frequent appropriate explanation of attempts to target different audiences• Good judgements and conclusions that are often supported by relevant examples.• Frequent appropriate use of subject specific terminology throughout.
3	11-15	<ul style="list-style-type: none">• Satisfactory, generally accurate knowledge of how industries target audiences• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of attempts to target different audiences• Satisfactory judgements and conclusions that are sometimes supported by examples.• Generally appropriate use of subject specific terminology throughout.

2	6-10	<ul style="list-style-type: none"> • Basic knowledge of how industries target audiences. • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of attempts to target different audiences • Basic judgements and conclusions that are generally unsupported by examples. • Occasional appropriate use of subject specific terminology throughout.
1	1-5	<ul style="list-style-type: none"> • Minimal knowledge of attempts to target different audiences • Minimal understanding of the theoretical framework that is demonstrated by some basic explanation of how industries target audiences. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal use of subject specific terminology throughout.
0	0	Nothing worthy of credit.

Response F

Capital was a show commissioned by the BBC to be made by Kudos. Kudos are known for action and drama shows. These are the BBC's most popular types of shows. BBC's television producers wanted to target national audiences in the United Kingdom. You can tell this by the distribution only being in the UK and accessible on iplayer. The BBC aim to educate, entertain and inform the TV license paying public. So they wanted to educate while entertaining them about the multiple subject matters. Plots of characters included racism which is still prominent in the UK. Characters who lived on the street treated Quentina like a minority as well as the stereotypically Indian ran corner shop. Capital tackled deportation, money issues, returning stolen cash and even terrorism. This targets the UK national audience as these issues are occurring right now, Brexit encourages racism and terrorism is causing serious damage. For example bombs, London knife attacks which leads to the prejudice judging of people such as Islam or police officers being incompetent. BBC educated audiences on this rising set of issues. Distribution as said before is in the UK but they chose Kudos to make capital even though the BBC has full vertical integration. You could say they used Kudos as it sets an objective view on the UK from an outsider and the BBC don't want to take the fall back if a new formatted show does not do well or isn't received well.

Deutschland 83 targets a global audience due to its television producer being Fremantle which is owned by the same company that owns Sundance TV. Curran and Seaton say that if there were more producers there would be more media products but there are few producers. For example Disney and Fox media. More unique TV shows could be made like Deutschland 83 but big corporate companies buy all the rights to shows similar which creates constraints on creativity. Deutschland 83 won many awards but it also got a well-received reception in the UK. Thanks to Channel Four picking it as its critics choice Walter presents it became critically acclaimed. The show was in German but English subtitles made the audience feel intelligent as they grew to understand the subject matter. This was based on the Cold War, East vs West Germany. Nukes were only a prop away from being realised. The crux of the show was that a soldier from the East goes to the West to spy but ends up loving the West's freedom, while the East remained under dictatorship. Capital couldn't reach a global audience as it was quintessentially British but Deutschland 83 included a subject matter that once considered every single country in the world America, UK etc. Even though Deutschland 83 has a unique premise it still can be applied to Hesmondhalgh theory as industry. This means Deutschland is still a tried and tested format that they know will sell. The four main big producers know this. For example in another product called Schindler's List. In the film Schindler secretly is a liar behind the enemy lines the Nazis. He tries to save Jews from death which has a similar format to Deutschland 83. This format has been proven successful before due to the mass amount of hermeneutic codes that occur in the next episode to keep loyalty to the show.

I agree that television producers use subject matter and distribution to appeal to global or national audiences. Capital and Deutschland 83 are clear proof of this as it has been explained. It does depend on the severity of the subject matter, for example WWII attracts a global audience while the American Revolution may only attract a national audience in this example America. Most importantly different countries cultures across the world will get different readings. Such as Russia says the 'Chernobyl' show is false. Some audiences will be attracted while other audiences will be deterred from the television show.

No introduction but the argument is evident straightaway in the analysis of Capital, which clearly sets up the way in which it targets a national audience through reference to institution and subject matter, as required by the question. There is evaluation of the question and evidence of making judgement and drawing conclusions through the contrasting discussion of *Deutschland 83*. This section positions the programme as a global product, integrating the theoretical approach of the culture industries. The analysis also demonstrates how the programme combines subject matter which has national and universal appeal in order to be successful across borders.

The conclusion is very thoughtful, making a distinction between different types of subject matter in the context of national and global appeal. In drawing on elements of media language, representation, audience and institution throughout the answer is clearly synoptic.

Band 5 =

Response G

To some extent, television producers attempt to target a more national audience rather than explicitly a global audience through subject matter and distribution. Undoubtedly, the subject matter may be universal but essentially they are targeting a specific type of audience and utilising conventions that is more catered to them rather than everyone.

The Missing (Series 2) is produced by the BBC who are a public service broadcasting service. They are independent from the Government but they receive annual funding by the Government from T.V. Licenses. Essentially, they must fulfil their duty to educate their viewers and the show is very much revolved around child abduction and safety. The first series successfully grasped its primary target audience of parents, settled suburbs of social grade B and C1, that it quickly announced its second series after. The process of making the second series took two years and multiple filming locations. Its gritty realism and unconventional narrative of three alternating time periods managed to encapsulate its 8 million viewers every Wednesday night at prime time (9pm) on BBC1. Initially, the psychological thriller written by Harry and James Williams was intended for the British audience as the viewers follow (in both series) a British family which would have a 'closer to home' and stronger sense of familiarity. However, the subject matter of the Nordic-noir influenced crime drama can be universally recognised by parents globally. Therefore, this widens its appeal although it may not necessarily attempt to specifically cater for the global audience. They have been successful in attracting the American audience as Starz also broadcasted the series shortly after in February 2017. The complexity and sophistication of the narrative and cinematography was also a success in the US despite their different glossy style to crime dramas.

Additionally, 'Les Témoins' by Cinétélévision has made success globally with partners in Germany, Italy, US and the UK in distributing its also gritty realistic crime drama. Another distributor was Channel 4 which was also successfully in encapsulating its audience. Although the narrative is linear, it is very unconventional showing corpses being put in show houses and threats to the lead protagonist Sandra Winckler. The setting of the show is also set in France which is different to The Missing being set in Germany. Both demonstrate very muted colours and establishing shots but globally this is still encapsulating and easily decoded if not already adding greater cognitive pleasures when watching the show.

In conclusion, to some extent television producers are more likely to attempt to target a national audience through subject matter and distribution. This is because shows require specific target audiences to formulate the rooted mechanics of the show. For example, national audiences identify (Uses and Gratification by Katz and Blumler) with the British family and may even associate it with the Madeleine McCann case as well as other high profile child abduction cases in recent years. However, this doesn't mean that appeal isn't created for a global audience as can universally understand the basis of the subject matter. On the other hand, it can be argued that television producers are an oligopoly as cultural industries by Hesmondhalgh suggests this will always reflect dominant ideologies that the world have adopted. However, audiences are more complex than it suggests therefore appeal cannot be generalised but it's still important to consider.

A clear, confident argument is set up in the introduction – sophisticated approach to the question in arguing that universal subject matter is packaged for specific audiences (although institutional context could be linked more explicitly to question focus). There is astute analysis of the way in which *The Missing* targets a national audience but integrates aspects of Nordic Noir, while reference to U.S markets and global institutions demonstrate clear question focus and the ability to draw conclusions. The discussion of *Witnesses* demonstrates its status as a transnational product through reference to its institutional context and universal subject matter.

There is a very strong conclusion which pulls together the argument around audiences in a global age, very effectively showing an excellent understanding informed by a synoptic approach throughout.

Band 5 =

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