**KNOWLEDGE ORGANISER COMPREHENSION QUESTIONS**

**[Component 1A – Language and Representation]**

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| **Example Exam Questions that could come up:** |
| 1. Explore how the print advert for *Quality Street* uses media language to create meaning. In your answer, you must analyse:  (a) character roles [5]  (b) narrative [5]  (c) intertextuality. [5] |
| 2. (a) Explain how historical context affects advertising. Refer to the *Quality Street* advert to support your points. [5]  Question 2(b) is based on the *Quality Street* advert from the set products **and** unseen advertisement (Resource A). Study Resource A carefully and use **both** advertisements when answering the question.  (b) Question 2b—Compare the representation of men in the Quality Street and Resource A advertisements. [25]  In your answer, you must consider:  - The choices the producers have made about how to represent men  - How far the representation of men is similar in the two adverts  - How far the representation of men is different in the two adverts |

**Quality Street**

1. *Context*   
   - What is the significance of the **Regency Era** in relation to this product?

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| Mascots Major Quality and Miss Sweetly are represented as from 1811-37 era. |

- Who is the core **demographic** for QS products?

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| 25-40 year olds, ABC1, middle and upper class bachelors. |

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| To market the same products for 50+ bracket (older couple knitting). |

- Why is there a second advert in the QS campaign?

1. *Brand identity*   
   – Who are the **mascots** of the brand?

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| Major Quality and Miss Sweetly (Regency Era) – shown in the oval gold frame painting. |

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| 1936 whilst the advert is from 1956. |

- When did the sweets manufacturer form?

1. *Media language*   
   – What is the significance of the **gold frame**?

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| Creates a halo effect around three characters sat on the sofa (mascots approve). |

- What is the **framing and composition** of the print advert?

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| Centrally framed, symmetrical composition - male character is most central. |

- Why is the primary colour **aesthetic** important?

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| Appealing, bright colours during often used during 1950s post-war consumer boom where ‘high culture’ luxuries in a post-rationing period became more available to mass audiences. The 1951 Conservative party slogan “Set The People Free” highlighted the desire to see capitalism thrive in entertainment, arts and commerce with increased affordability and access. |

- What are the **connotations** of two woman kissing each side of a man’s cheek?

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| Playboy bachelor fantasy (threesome/menage a trois) reinforcing patriarchal values. |

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| Typography (in bold serif font) in the bottom third of the poster includes alliteration and emotive language – “delicious dilemma” and “delightfully different” to reinforce product’s USP. |

- What **persuasive language devices** are used in the taglines for the advert?

- What is a **dominant, negotiated and oppositional reading** of the poster’s messages?

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| Dominant – accept patriarchal values of the advert (QS makes men attractive to women). Negotiated – finds aesthetic appealing, aspirational values but rejects sexist overtones. Oppositional – rejects misogynist advertising techniques that objectify/subjugate women. |

1. *Gender representation*   
   – What is **patriarchy** and how does this poster convey this ideology?

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| Male dominated society which emphasises man as provider and stereotypes women as either a ‘princess’ figure or a ‘damsels in distress’. The poster highlights women’s role to make the man the centre of attention and in control; a desirable figure due to his status. |

- According to Propp’s theory, what **character types** feature in this advert?

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| Protagonist (male suited figure), Princess/damsels in distress (two women), mascots (helpers). |

- What **stereotyping** is present in the advert?

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| Women obsessed with chocolate, flirting to distract the man and steal the chocolate, man as provider, man as desired, women making men the centre of attention. |

- How does **gender representation** in the advert conform to 1950s attitudes?

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| Men in charge, earning the money, women as housewives looking after the men. The advert does not subvert these stereotypes other than the fact that both men and women in the advert seem to be single. |

- How is the advert an example of Mulvey’s male gaze theory?

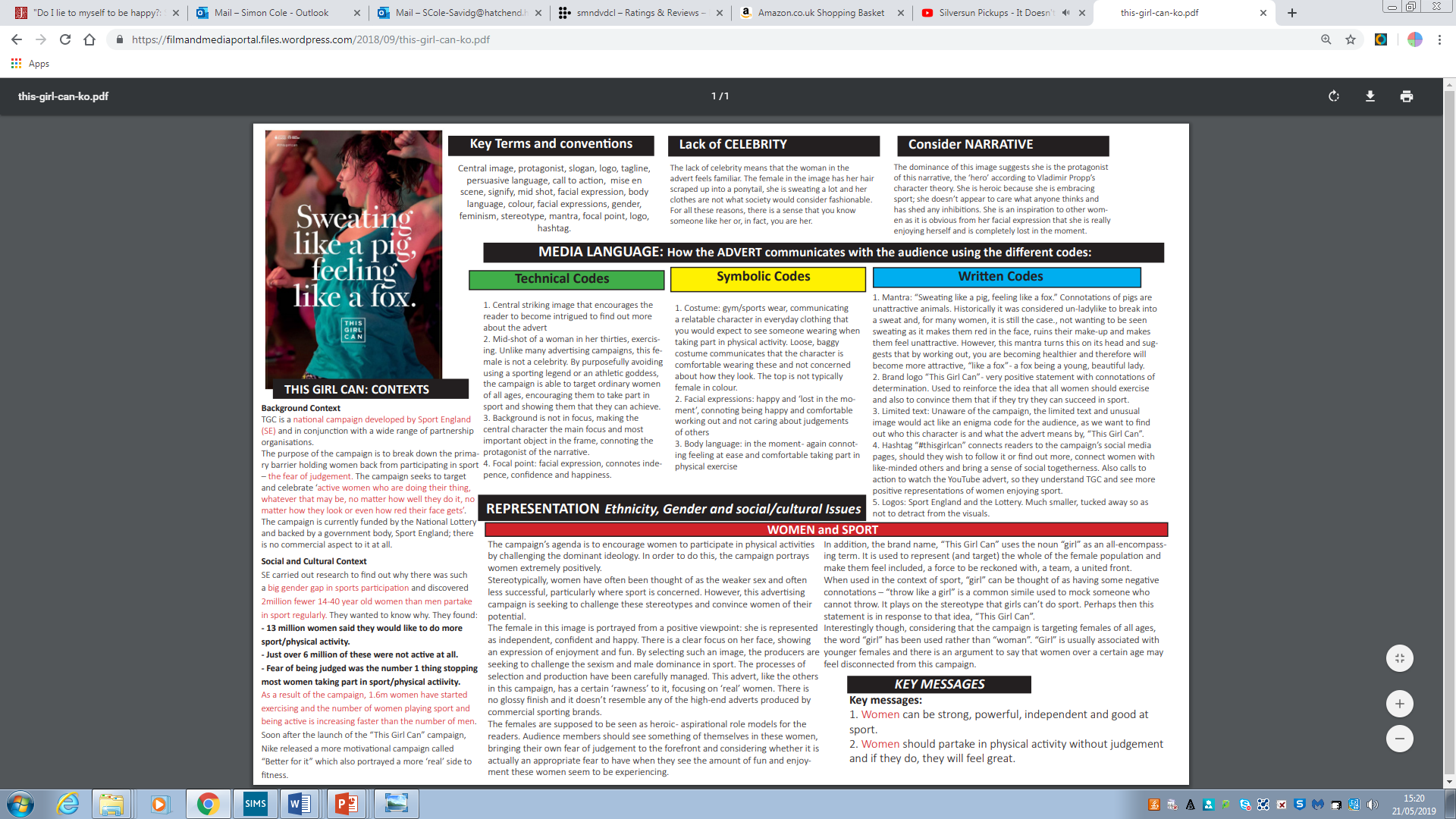
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| The male character anchors the audience’s eyes to the product which has significant phallic symbolism. The implication of the advert is that to be successful, you will need to be romantically led by a man. The appearance of flesh with the two women and Miss Sweetly emphasise the objectification of women in advertising. |

1. *Core messages and values*- What are the key messages and values in the advert?

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| Women fit the stereotype of loving chocolate, male dominated representation is emphasised (the man is in control when it comes to choice) and the composition puts the man at the centre of attention conforming to 1950s gender roles. |

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| A deeper analysis would highlight the manipulation by women distracting the man through romance to access the ‘prize’ (the product in the gentleman’s lap). The advert could be seen as representative of the way in which society was moving at the time. |

- What is the narrative of the poster and how does it reflect the society of the time?

**This Girl Can**

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| **Example Exam Questions that could come up:** |
| 1. Explore how the print advert for *This Girl Can* uses media language to create meaning. In your answer, you must analyse:  (a) character roles [5]  (b) narrative [5]  (c) intertextuality. [5] |
| 2. (a) Explain how historical context affects advertising. Refer to the *This Girl Can* advert to support your points. [5]  Question 2(b) is based on the *This Girl Can* advert from the set products **and** unseen advertisement (Resource A). Study Resource A carefully and use **both** advertisements when answering the question.  (b) Question 2b—Compare the representation of gender in the *This Girl Can* and Resource A advertisements. [25]  In your answer, you must consider:  - The choices producers have made about how to represent gender.  - How far gender representation is similar in the two adverts.  - How far gender representation is different in the two adverts. |

*Context*   
– Who funded ‘This Girl Can’ **campaign** and what government body backs it?

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| Funded by the National Lottery and a national campaign developed by Sport England. |

- What **social media hashtag** is used for the campaign?

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| #thisgirlcan (useful hashtag on Twitter, Facebook, Instagram and Snapchat). |

- What key **statistics** highlight the impact of the campaign?

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| 2 million fewer 14-40 year old women than men partake in sport regularly. 13 million said that they would like to do more 6 million were not active at all (no.1 reason: fear of being judged) This Girl Campaign campaign impact = – 1.6 million women started exercising and female activity in sport increasing faster than male activity. |

1. *Media language*   
   – What is the **mantra** of the advertising campaign and what is its meaning?

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| “Sweating like a pig, feeling like a fox” – subverts the negative stereotype of sweating during exercise and emphasising how losing your inhibition increases health, wellbeing, fitness and self-esteem. |

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| The mid shot of a smiling and sweating thirtysomething woman in a gym wearing a blue turquoise vest whilst exercising (who does not appear to be an elite athlete) highlights how exercise is for every woman, regardless of physicality. The advert has purposefully avoided using a sporting legend or athletic goddess to target ordinary women of all ages and encourage sports participation. The focal point is her facial expression which connotes independence, confidence and happiness. In addition, the background is not in focus, emphasising her as the protagonist of the narrative. Her clothing is loose and baggy which suggests elite appearance should not be the focus of exercise |

- Give a detailed **denotation and connotation** of the dominant image.

- Why is she sweating in the image and what does her **body language** convey?

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| She sweats due to the energy exerted in exercise. The stereotype of ugliness from sweat is identified in the mantra “sweating like a pig” but subverted with the second simile “feeling like a fox”. Her body language shows how free she is to express herself in exercise and how attractive she feels being herself. |

- What is the **campaign’s attitude** towards women exercising?

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| Even the logo “This Girl Can” is an empowering statement of intent for women to break through psychological barriers impeding exercise. |

1. *Gender representation*   
   - What is the **core agenda of** the campaign?

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| The campaign’s agenda is to encourage women to participate more in physical activities by challenging the dominant ideology that sport is mostly for men. The campaign portrays women positively, challenging old stereotypes and convince women of their potential. |

- Why is there a **lack of celebrities** used in the campaign?

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| To target ordinary women who may be discouraged by how far ahead professional athletes are compared to them. |

- How does the advert **subvert stereotypes** of gender representation?

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| In the context of sport, demeaning representations of women can be found in expressions like “you throw like a girl”. It plays on the stereotype that women can’t do sport. “This Girl Can” is a subversion of the stereotype. Arguably, it is targeting a younger audience with the use of “girl” rather than “woman” but also, there is the idea that girls and women can excel in sport regardless of their level: sport is for everyone, not just elites. |

1. *Core messages and values*   
   - What is the **narrative** of this specific advert?

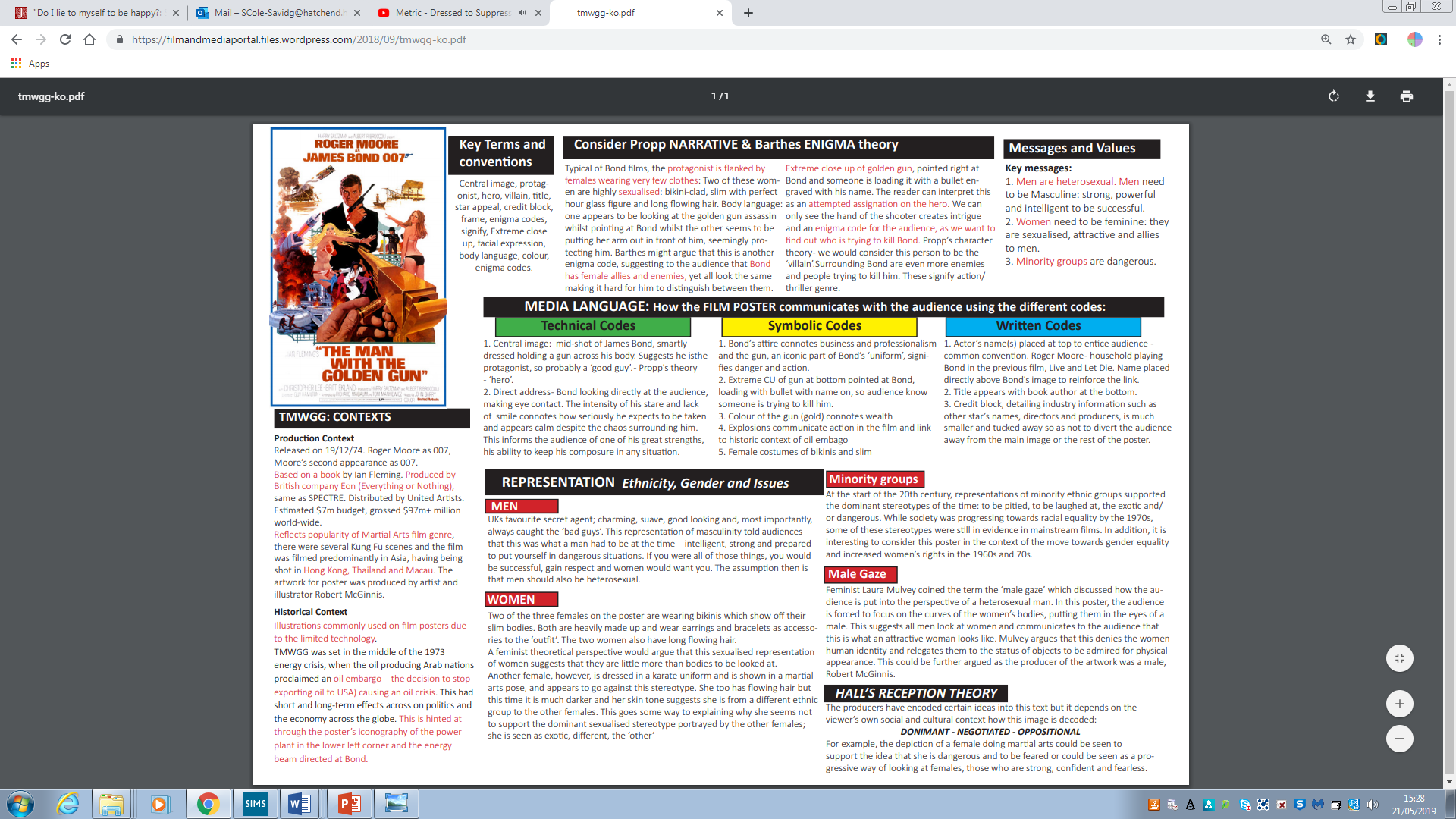
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| A woman in the gym wearing normal clothes with a normal athletic ability is fully immersed in exercise in the gym with a smile or her face, making bold physical gestures, sweating and having no inhibitions about all the exercise, possibly even enjoying it. |

– What is the intention of the campaign with their **representation of women**?

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| Women can be strong, powerful, independent and good at sport. Any woman can partake in physical activity without judgment, and if they do, they’ll feel great. |

**The Man With The Golden Gun**

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| **Example Exam Questions that could come up:** |
| 1. Explore how the film poster for *The Man With The Golden Gun* uses media language to create meaning. In your answer, you must analyse:  (a) character roles [5]  (b) narrative [5]  (c) intertextuality. [5] |
| 2. (a) Explain how historical context affects film promotion. Refer to *The Man With Golden* *Gun* film poster to support your points. [5]  Question 2(b) is based on the *The Man With The Golden Gun* film poster from the set products **and** unseen film poster (Resource A). Study Resource A carefully and use **both** film posters when answering the question.  (b) Question 2b—Compare the representation of gender in *The Man With The Golden Gun* and Resource A film posters. [25]  In your answer, you must consider:  - The choices producers have made about how to represent gender.  - How far gender representation is similar in the two film posters.  - How far gender representation is different in the two film posters.. |

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1. *Context*   
   – What year was the film made?

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| The film was released in 1974 (the 10th film in the Bond franchise, with Roger Moore as the third Bond actor). |

- Who wrote the **original novels** that the film is based on?

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| Ian Fleming – 15 of his books have been turned adapted into Bond films. |

- What is the **subsidiary production company** and their **distributor**?

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| Eon (Everything or Nothing) Productions and distributed by United Artists. |

- What was the **budget** and **box office gross** of the film?

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| The estimated budget for the film was $7 million and grossed $97 million+. |

- Why is the **1973 energy crisis** relevant to the film?

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| Oil producing Arab nations declared an oil embargo to the US, which became a sub-plot for the film. |

- Who is the poster’s **illustrator**?

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| Robert McGinnis designed the illustrated collage of key sequences in the narrative. |

1. *The Bond franchise*   
   - What is the significance of ‘007’?

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| 007 is Bond’s MI6 agent codename and is an enigma code emblem for the franchise. |

- What is Bond’s **persona** and Roger Moore’s as a celebrity?

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| Bond is a womanising secret agent (charming, suave, good looking, kills bad guys, intelligent, strong, heterosexual, professional) and advertised as an ‘ideal man’. Roger Moore had Conservative values which reflected his patriarchal Bond persona. |

- How does *TMWTGG* conform to conventions within the **Bond franchise**?

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| The Man With The Golden Gun has Bond in his trademark suit, the 007 insignia, him seducing women in bikinis and shooting ‘bad guys’ (the main antagonist is a British mastermind), scenes in many locations around the world, mysterious villains, cultural stereotypes of Asian people, and women and the signature Bond theme tune. |

1. *Media language*   
   – What is the significance of a **direct address**, **centrally framed** Bond in suit with a gun?

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| He is confident, confronting the audience with his leadership presence. This mid-shot sets up Bond as the ‘hero’ (according to Propp’s theory). Composition reinforces Bond as the centre of attention. |

- What **enigma codes** exist in the poster?

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| The 007 insignia, a gun pointing at Bond but not revealing the villain holding it, mysterious locations with key action scenes, women who could be helpers or villains. |

- Why does a golden bullet have ‘007’ inscribed on it as it is loaded into a golden gun?

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| The bullet is specifically chosen to kill Bond. The fact that the villain has the technology to inscribe bullets suggests that he is an evil genius. |

- What other **symbolic codes** (technical denotations) exist on this film poster?

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| - The kung fu characters illustrated below Bond (filmed predominantly in Hong Kong, Thailand and Macau).  - The extreme close-up of a gun the bottom pointed at Bond creates an enigma. - The colour of the gun (gold) connotes wealth. - Explosions communicating action in the film and linking to context of oil embargo. - Female costumes of bikinis with slim hourglass figures. |

1. *Representation*   
   - Why are two women wearing bikinis in the poster and posing in a provocative manner?

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| Conforming to Mulvey’s male gaze stereotypes of patriarchal motivations in Bond films. Both women in the film have little agency beyond being an attractive woman for Bond to seduce. One is a double agent sent to lure Bond to his death but is physically dominated by Bond. |

- How does the poster conform to **patriarchal stereotypes** of gender representation?

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| A feminist theoretical perspective would argue that this sexualised representation of women suggests that they are little more than bodies to be looked at. Both women are white. In Bond films, any women from ethnic minorities are stereotypically represented as ‘exotic’. |

– According to Propp, what **character types** are established in this film poster?

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| Bond is the ‘hero’, women are ‘damsels in distress’, there is a small ‘sidekick’ to the ‘villain’ and the villain acts as an enigma code. There are some minor ‘villains’ who also features, but do not equate to the mysterious arch-villain. |

- How are **minority groups** represented in the film poster?

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| Asian characters are represented as kung fu masters or exotic. |

1. *Core messages and values*   
   - What **narrative** elements exist in the poster?

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| Conventions of the action-thriller genre exist in the poster. The protagonist is flanked by scantily-clad women in bikinis who are highly sexualised with long flowing hair. Bond has both female allies and enemies (enigma code) One mysterious assassin is pointing a golden gun at Bond (extreme close up) which acts as an enigma code. The spectator can interpret that this is an attempted assassination of the hero. Whilst enemies surround Bond in the poster, he stands in direct address, upright, suited with a gun and the confidence of a hero in charge of a dangerous situation. |

- What is a **dominant, negotiated and oppositional reading** of the poster’s messages?

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| Dominant – male audience aspire to be like Bond, women desire Bond and the franchise represents a bold continuation of Bond as the ideal man. Negotiated – some messages with the representation of gender and ethnicity are questioned by the audience whilst the film still entertains. Oppositional – the audience reject the film’s messages and values, which are perceived as misogynistic and xenophobic. The film conforms to the male gaze, ethnic stereotypes and ideas of heroism which are damaging and wrong. |

**Spectre**

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| **Example Exam Questions that could come up:** |
| 1. Explore how the film poster for *Spectre* uses media language to create meaning. In your answer, you must analyse:  (a) character roles [5]  (b) narrative [5]  (c) intertextuality. [5] |
| 2. (a) Explain how historical context affects film promotion. Refer to *Spectre* film poster to support your points. [5]  Question 2(b) is based on the *Spectre* film poster from the set products **and** unseen film poster (Resource A). Study Resource A carefully and use **both** film posters when answering the question.  (b) Question 2b—Compare the representation of gender in *Spectre* and Resource A film posters. [25]  In your answer, you must consider:  - The choices producers have made about how to represent gender.  - How far gender representation is similar in the two film posters.  - How far gender representation is different in the two film posters.. |

1. *Context*   
   – What year was the film made?

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| Released in 2015 starring. |

- Who plays Bond and what is his distinctive **persona**?

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| Daniel Craig as 007 (4th performance as fictional MI6 agent) – he is serious, rebellious against authority, still womanising but arguably less patriarchal and misogynistic compared to previous Bonds like Roger Moore. |

- Who wrote the **original novels** that the film is based on?

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| Whilst Ian Fleming wrote the original novels, Spectre is one of the Bond franchise films not directly based on any of his books, even though characters/themes/narrative have distinctive similarities. |

- What is the **subsidiary production company** and their **distributor**?

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| Eon (Everything or Nothing) Productions and distributed by United Artists. |

- What was the **budget** and **box office gross** of the film?

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| It is the most expensive Bond film ($245 million budget) but grossed over $880 million at the worldwide box office. |

- Which company designed the poster?

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| Empire Designs are a British film promotion agency responsible for the poster. |

- What festival does the skeleton mask relate to **(intertextual reference)**?

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| It symbolises the Mexican ‘Day of the Dead’ festival featured in the opening sequence. The enigma code of a figure in the skeleton costume behind Bond is an enigma code which suggests he plays the ‘villain’ but it is in fact Bond in the costume, arguably illustrating his complex dual nature. |

1. *Media language*   
   - Describe the **composition** and **mode of address** in the poster?

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| Central framing and direct address. |

- What is the **shot type** and its **connotation** within the film poster?

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| The mid shot of the suited Bond emphasises his professionalism, poise, bravery, confidence and intelligence. According to Propp’s theory, this positioning suggests that he is the ‘hero’. |

- What **symbolic codes** exist in the film poster?

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| Bond’s attire connotes business and professionalism, The gun connotes danger and action, casually pointed to suggest that he is never off duty, always alert and ready for action. The white tuxedo connotes luxury, wealth and sophistication (the high life linked to martinis, women and gambling). The red carnation has connotations of romance, passion and danger. |

- What **written codes** exist in the poster?

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| The minimalism of the poster means that typography is not emphasised beyond the embossed film title ‘Spectre’ and the iconic 007 logo. The word ‘spectre’ has connotations of ghosts (perhaps ghosts from Bond’s past). There is also a credit block at the bottom of the poster and subtle typography at the top stating ‘Albert R. Broccoli’s EON Productions presents Daniel Craig as Ian Fleming’s James Bond’ which highlights the level of collaboration in a Bond film. |

– What **enigma codes** are established in the film poster?

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| There is no villain, no Bond girl and no context beyond Bond dressed in a skeleton costume. It is a uniquely ambiguous poster which creates enigmas by what is omitted from the poster. By doing so, it does not conform to male gaze stereotypes towards Bond girls (even if the film does, albeit to a lesser scale than previous Bond films). |

- What does the **aesthetic** of the poster reveal about the mood and tone of the film?

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| The navy blue tones and lack of bright colours in the film poster suggest that this is a more serious and brooding addition to the franchise. The kitsch quality of 1970s Bonds has been replaced by a more professional and classy representation of Bond (reminiscent of competing action thrillers such as the Bourne and Mission Impossible franchises). |

1. *Gender representation*   
   – According to Propp’s theory, what character types exist in the film poster?

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| Only one character exists in the poster: the hero. He is represented enigmatically as a villain in a skeleton mask in the background to suggest multifaceted character traits. This Bond film may be suggesting that Bond is more complex than a simple hero. |

- What is significant about the absence of women in the poster?

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| It could reflect a feminist perspective as women are still under-represented within action film franchise. There are stronger female characters in *Spectre*, however, their omission in the poster suggests that the film still has male dominant aspects if not conforming fully to the male gaze perspective. |

- How is masculinity represented in the poster and what is the significance of Tom Ford as the fashion designer for Bond’s suit in instalment of the franchise?

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| The suit is designed by Tom Ford, a gay fashion designer which suggests that heteronormative representations of masculinity are being challenged in the franchise. |

1. *Core messages and values*   
   - What narrative exists in the poster?

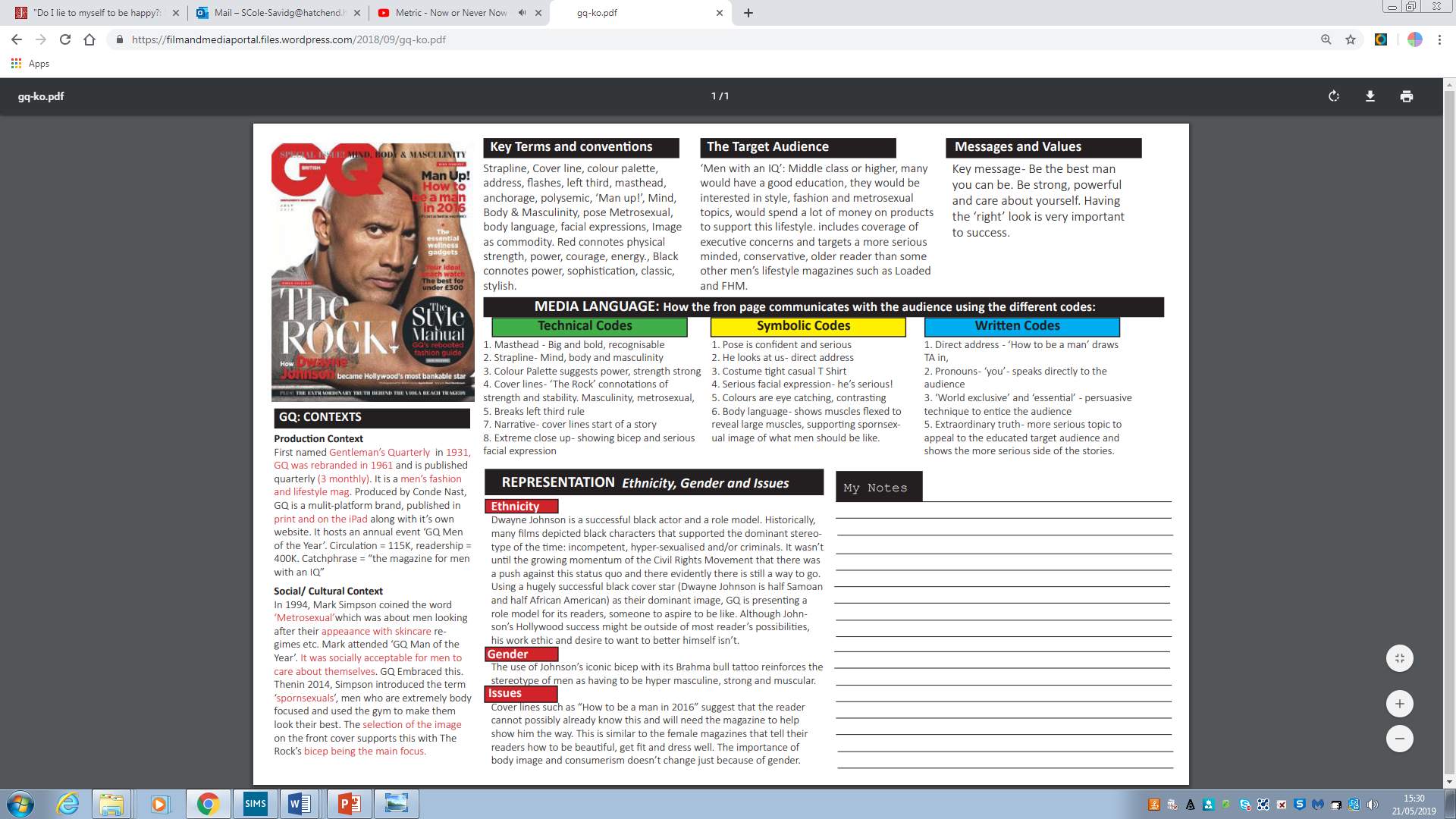
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| The enigma of the film poster and the key word ‘spectre’ (connotations of ghosts) relates well to the film premise: *a cryptic message from the past leads James Bond to Mexico City and Rome, where he meets the beautiful widow of an infamous criminal. 007 uncovers the existence of the sinister organisation SPECTRE. He seeks the help of the daughter of an old nemesis, and discovers a chilling connection between himself and the enemy he seeks.* |

- What are the key messages within the poster?

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| According to representations in the poster and film, whilst more complex in the depiction of gender, men still need to be conventionally masculine: strong, powerful, and independent with sexual prowess. |

- How has the poster challenged the conventions of ‘Bond Girl’ franchise stereotype?

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| The representation of the ‘Bond Girl’ has traditionally been stereotypical. In alternative poster designs, a Bond girl features in a light blue silk dress. Her representation remains sexualised but in a classier manner (and not conforming to ‘damsel in distress’ and ‘princess’ stereotypes) than in 1970s bikini-clad Bond film posters. Objectification still features but with at least partial awareness of changing times. |

**GQ**

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| **Example Exam Questions that could come up:** |
| 1. Explore how the magazine *GQ* uses media language to create meaning. In your answer, you must analyse:  (a) character roles [5]  (b) narrative [5]  (c) intertextuality. [5] |
| 2. (a) Explain how historical context affects magazine promotion. Refer to *GQ* magazine to support your points. [5]  Question 2(b) is based on the *GQ* magazine from the set products **and** unseen magazine (Resource A). Study Resource A carefully and use **both** film posters when answering the question.  (b) Question 2b—Compare the representation of gender in *GQ* and Resource A magazines. [25]  In your answer, you must consider:  - The choices producers have made about how to represent gender.  - How far gender representation is similar in the two magazines.  - How far gender representation is different in the two magazines. |

1. *Context*   
   – What is the full name of the magazine and when did it form?

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| Gentleman’s Quarterly, founded in 1931 and rebranded in 1961. |

- Which company produces and publishes the magazine?

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| Conde Nast. |

- What does it mean to be a **multi-platform brand**?

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| Magazine published in print and on smartphone, tablet and websites. |

- What is the **circulation** and **readership** of the magazine and why are the stats different?

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| Print Circulation (115,000) and Readership inc. online downloads (400,000). |

- Who is the **target audience** for the magazine?

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| 35+ ABC1 Men – upwardly mobile professionals and elite businessmen. The target audience are ‘men with an IQ’ (middle class or higher, good education, interested in style, fashion, metrosexuality, coverage of executive concerns for serious-minded conservatives and an older, classier readership than for former lads mags like Loaded and FHM. |

1. *Media language*   
   – What is the **strapline** and **main coverline** for the magazine?

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| The strapline is at the top of the page (mind, body and masculinity) also known as the secondary lead. The main coverline is “The Rock! How Dwayne Johnson became Hollywood’s most bankable star”. Connotations of masculinity and spornosexual feature. |

- What is the **aesthetic** of the magazine and what are its connotations?

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| The magazine has a minimal colour palette: red, black and white to create a bold and clear design. It has connotations of power and strength. |

- What are the connotations of the **masthead**?

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| *GQ (Gentleman’s Quarterly)* highlights that this is a magazine for men, with ‘Quarterly’ suggesting that it is for an upmarket audience. The bold red colour has connotations of power and strength. |

- What are the **connotations** of **direct address** of the **cover star** in the **dominant image**?

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| The direct address anchoring image highlights The Rock’s confidence, strength and power. He is represented as an ideal alpha male for readers to aspire to be more like. |

- What **language devices** are used in various coverlines on the front page?

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| “Man Up!” is used as an imperative verb to suggest that men are active and not passive. |

1. *Representation*   
   - What is the **star persona** of Dwayne ‘The Rock’ Johnson?

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| Successful WWE wrestler turned actor, comedian and role model. He transcended negative stereotypes of Black characters in film (incompetent, hyper-sexualised, criminals) that would not have happened before 1950s/60s Civil Rights Movement. He is half-Samoan and half-African American. Dwayne ‘The Rock’ Johnson’s masculinity is represented by his bulging bicep (he claims to have spent 6 hours in the gym daily for decades). |

- What is the significant of the **coverline** “Man Up! How to be a man in 2016”?

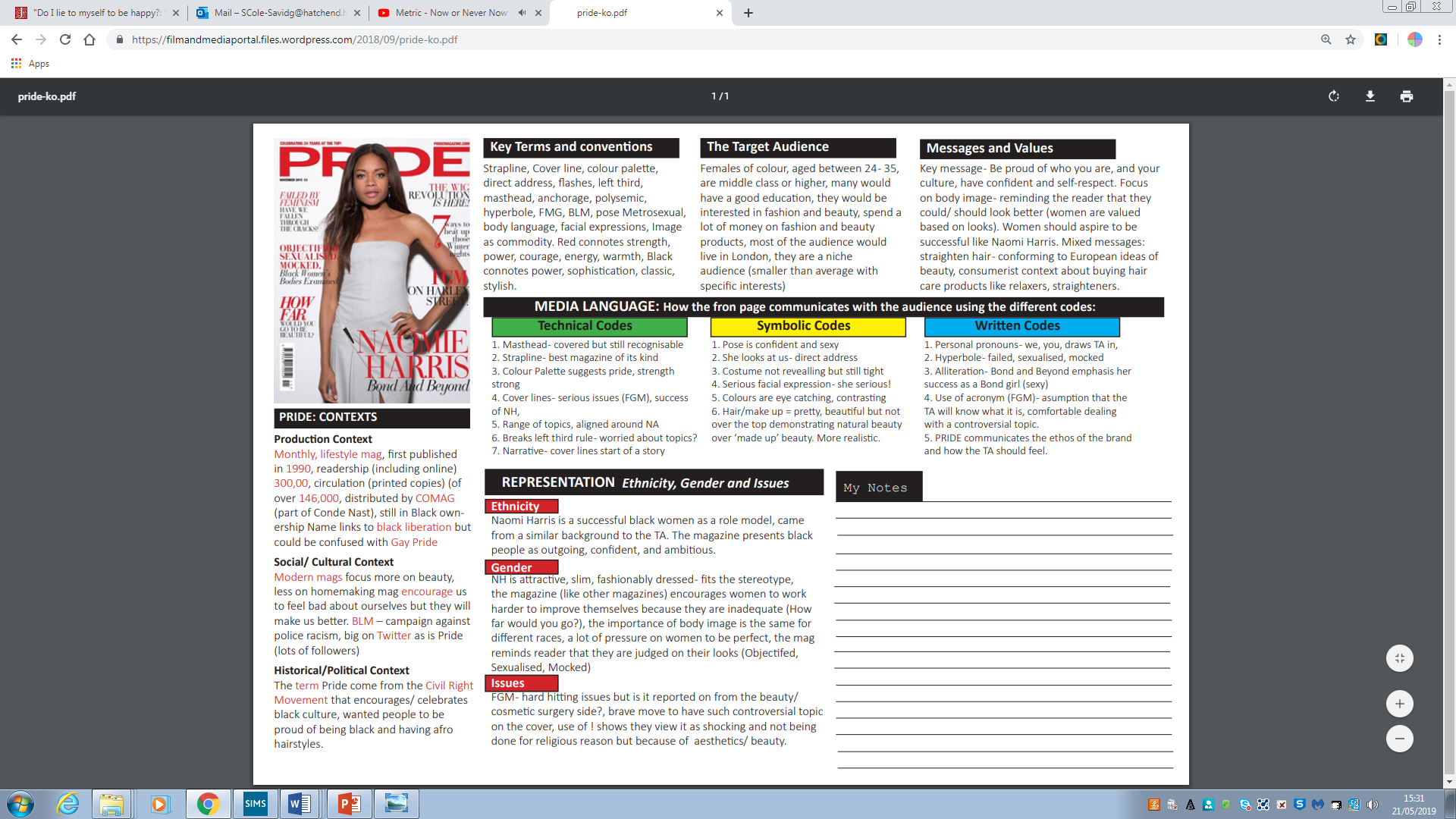
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| The macho idealism of this coverline shows that the magazine is moving away from metrosexual representations in favour of spornosexual alpha male representations. Success defined by the level of masculinity within a man suggests that beta males would be perceived of as inferior to *GQ* magazine. |

1. *Core messages and values*   
   - What does the choice of **cover star** reveal about the **magazine’s values**?

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| Dwayne ‘The Rock’ Johnson’s cover star status on *GQ* suggests that the magazine is not exclusively for white males but endorses diverse ethnic representations of alpha male masculinity. |

- What is the **key message** of this issue of GQ?

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| Be the best man you can be. Be strong, powerful and care about yourself. Having the ‘right’ look is very important to success. The use of ‘you’ in the coverline ‘your ideal beach watch’ and the direct address gaze of The Rock in the anchoring image reinforces how the magazine wants to confront men to find their masculinity. |

**Pride**

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| **Example Exam Questions that could come up:** |
| 1. Explore how the magazine *Pride* uses media language to create meaning. In your answer, you must analyse:  (a) character roles [5]  (b) narrative [5]  (c) intertextuality. [5] |
| 2. (a) Explain how historical context affects magazine promotion. Refer to *Pride* magazine to support your points. [5]  Question 2(b) is based on the *Pride* magazine from the set products **and** unseen magazine (Resource A). Study Resource A carefully and use **both** film posters when answering the question.  (b) Question 2b—Compare the representation of gender in *Pride* and Resource A magazines. [25]  In your answer, you must consider:  - The choices producers have made about how to represent gender.  - How far gender representation is similar in the two magazines.  - How far gender representation is different in the two magazines. |

1. *Context*   
   - When was this **monthly lifestyle magazine** first published?

|  |
| --- |
| Pride is a magazine for Black British women first published in 1990. |

– What is the **circulation** and **readership statistics** for the magazine?

|  |
| --- |
| Printed circulation (146,000) and readership inc. downloads (300,000). |

- **COMAG** are a **subsidiary** of the **distributor Conde Nast**. What does this mean?

|  |
| --- |
| COMAG is part of the Conde Nast production umbrella. |

- What does BLM stand for and why is it relevant to the magazine’s **identity**?

|  |
| --- |
| Black Lives Matter – a present-day civil rights movement influenced by Black Panthers. |

- Who is the **target audience** for the magazine?

|  |
| --- |
| Black British women 18-35 ABC1 or aspirational C2DE mainly within a BAME demographic. |

1. *Media language*   
   – What is the **strapline, main coverline** and their connotations?

|  |
| --- |
| The strapline is above the Pride masthead stating “Celebrating 24 years at the top” which highlights how a niche magazine has broken into mass mainstream appeal. The main coverline states “Naomie Harris: Bond and Beyond” which is alliterative, referring to the Bond cover star who is not a stereotypical Bond girl but a complex character as ‘Moneypenny’ in the franchise. |

- What is the magazine’s **aesthetic** and what are its connotations?

|  |
| --- |
| The colour palette is minimal: white, black and red are the dominant colours. They suggest pride, power and courage, which reinforces the values of the magazine. |

- What **language devices** are used in various **coverlines** on the front page?

|  |
| --- |
| Through coverlines, the use of alliteration with ‘Bond and Beyond’ and ‘Failed by Feminism’, rhetorical questions ‘How far would you go to be beautiful?’ and rule of three ‘Objectified, Sexualised and Mocked’ all work to represent many issues that are relevant discussion points for Black British women: feminism, fashion and misogyny. References to hairstyles, FGM, seasonal changes and the Bond franchise paint a multifaceted areas that a reader may be interested in. It also seems aimed at a highbrow demographic with political interests. |

- What are the connotations of the **masthead**?

|  |
| --- |
| ‘Pride’ has connotations of confidence, self-worth, and value in one’s own identity. This word has become a statement of intent for BAME British women not to be ashamed of their diversity but to celebrate it and be proud of it. |

- What are the connotations of **direct address** of the cover star in the dominant image?

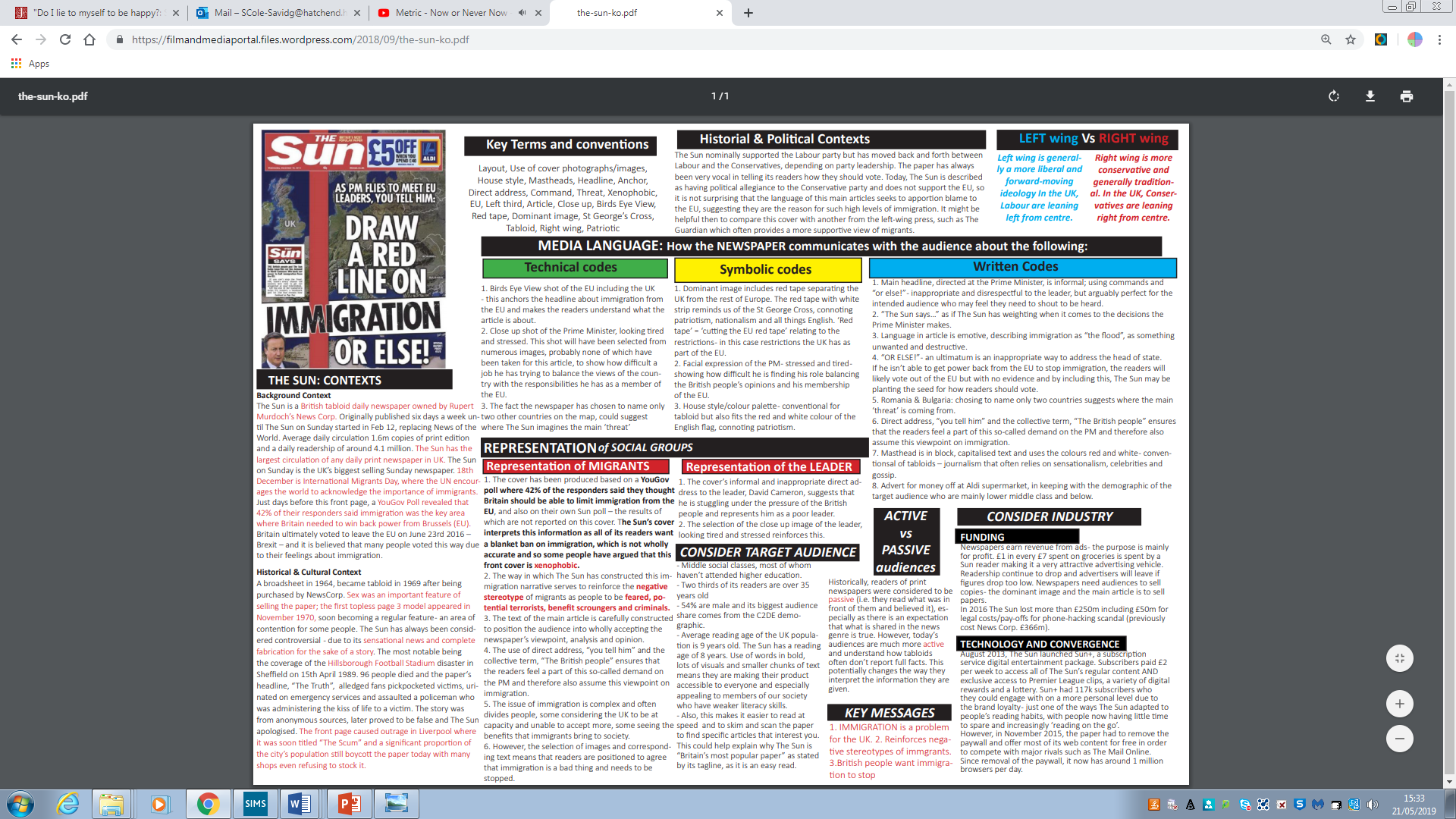
|  |
| --- |
| The direct address anchoring image of Naomie Harris superimposed over the masthead typography highlights her as a role model for Black British women aspiring to be successful in mainstream media. She is confident, empowered woman who is not represented as an object of the male gaze. She is wearing a long white dress with one hand on her hip, elbow out, which is a confident pose that is not intent on sexualising her appearance. |

1. *Representation*   
   – What is the star persona of Naomie Harris?

|  |
| --- |
| Naomie Harris is a successful Black British woman with a Golden Globe, BAFTA and Oscar nominations as ‘Best Supporting Actress’ in ‘Moonlight’. She has a prolific career in the film industry starring in Blockbuster films like ‘Pirates of the Caribbean’ franchise as well as British horror films like ’28 Days Later’. She is slim, fashionably dressed and fits certain stereotypes of femininity. In addition, her hair is straightened which may be an example of conforming to European ideas of beauty and consumerism. However, the magazine counters an emphasis on body image with its coverlines, and it is clear that Naomie Harris is a serious actress who does not merely conform to stereotypes to be successful. |

1. *Core messages and values*   
   - What does the choice of cover star reveal about the magazine’s values?

|  |
| --- |
| The magazine gives examples of successful Black British women who act as role models for other Black British women. The magazine have campaigned against racial profiling whilst supporting BLM (Black Lives Matter) and the term ‘Pride’ comes from the historical context of the Civil Rights Movement. Examples of success show how far the movement has come from the racial subjugation inherent in past years. The magazine take on hard-hitting issues such as FGM to show that they have progressive agendas that aim to protect all Black British women from abuse and subjugation. Naomie Harris epitomises the magazine’s key message and value: to empower Black British women to be proud of who they are, to be confident, have self-respect and challenge the lack of diversity in British society. |

**The Sun**

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| **Example Exam Questions that could come up:** |
| 1. Explore how the magazine *Pride* uses media language to create meaning. In your answer, you must analyse:  (a) character roles [5]  (b) narrative [5]  (c) intertextuality. [5] |
| 2. (a) Explain how historical context affects magazine promotion. Refer to *Pride* magazine to support your points. [5]  Question 2(b) is based on the *Pride* magazine from the set products **and** unseen magazine (Resource A). Study Resource A carefully and use **both** film posters when answering the question.  (b) Question 2b—Compare the representation of gender in *Pride* and Resource A magazines. [25]  In your answer, you must consider:  - The choices producers have made about how to represent gender.  - How far gender representation is similar in the two magazines.  - How far gender representation is different in the two magazines. |

1. *Context*   
   – Is *The Sun* a **red-top tabloid** or **broadsheet** newspaper, **left-wing** or **right-wing**?

|  |
| --- |
| The Sun is a right-wing, Conservative supporting red-top tabloid with an anti-immigration stance. The red-top design of the masthead is a house style for the paper. It is argued that the paper’s stance on immigration is xenophobic. |

- Who owns the newspaper (person and company)?

|  |
| --- |
| Rupert Murdoch is the owner of The Sun which is part of NewsCorp. |

- What is the **circulation** and **readership** for the newspaper?

|  |
| --- |
| Print circulation (1.6 million) and daily readership (4.1 million). |

- What is the key issue of debate for its **readership**?

|  |
| --- |
| Immigration (Brexit, EU) – the paper and its readership have a nationalist agenda. |

- What is the significance of Page 3 to the **brand’s identity**?

|  |
| --- |
| Page 3 is a topless model page which objectifies women, leading to feminist campaigns against it. The first topless model featured in the paper was in November 1970. |

- Why is the paper’s **historical representation** of Hillsborough controversial?

|  |
| --- |
| 96 people died in the stadium and the paper’s headline ‘The Truth’ misrepresented fans claiming that they pickpocketed victims, urinated on emergency services and assaulted policeman who were helping victims. The newspaper is banned in Liverpool where it is referred to as ‘The Scum’. |

- Who is the **target audience** for the newspaper?

|  |
| --- |
| C2DE, predominantly men but also women, across most age ranges but aimed at a less academic audience as the paper has the reading age of 8+. |

1. *Media language*   
   – What **language devices** have been used in the **headline** and what does this connote?

|  |
| --- |
| The use of the imperative verb “draw” in the headline “draw a red line on immigration or else!” creates a commanding, authoritarian tone to the front page. The metaphor of “the red line” refers to a policy that cannot be crossed and the threatening tone of “or else!” suggests an extreme action in revenge if certain requests are not fully met. The red line might also refer to ‘red tape’ which has become a euphemism for bureaucracy (British people are fed up of the extra paperwork that membership with the EU creates). |

- What **mode of address** has been used in the newspaper front page?

|  |
| --- |
| This is a direct address to the former Prime Minister David Cameron (secondary image in the bottom left corner) featuring a second person pronoun in the strapline “As PM flies to meet EU leaders, you tell him:” to involve the readership in the issue of debate. |

- What is the significance of St. George’s Cross **illustration**?

|  |
| --- |
| The red line also represents the English flag which has become a symbol of national pride for readers with an anti-immigration stance. It is often used as a symbol to promote patriotism, or at its worst, jingoism. |

- What is the significance of the **close-up** of ex-PM David Cameron in the bottom left corner?

|  |
| --- |
| It ensures that readers know who to direct their anger at over a softer stance on immigration: the former Conservative Prime Minister David Cameron who gave into pressure as a result of campaigns and called for a referendum on Brexit which led 52% voted to Leave the EU whilst 48% voted to Remain. |

1. *Representation of migrants*   
   - What does it mean to be patriotic and jingoistic? Which one is *The Sun* and why?

|  |
| --- |
| To be patriotic means to be proud of your country, often seen at the World Cup when England supporters cheer footballers to win in a match as a sign of the nation’s athletic brilliance. However, jingoism takes a more aggressive line with national pride. Jingoists often have a negative attitude to cultural diversity and may even adopt a white nationalist attitude towards what it means to be English. Some argue that jingoism is racist and xenophobic. |

– Why has Bulgaria and Romania been represented in relation to the UK in the dominant image?

|  |
| --- |
| On the map, these are the only two countries labelled other than the UK. This is because there is a new influx of immigrants from these countries entering the UK, and The Sun is trying to say that this must stop. Some argue that it is to do with overpopulation, some argue it is to do with lack of integration between cultures, but the specific targeting of these two countries with Europe encourages the readership to oppose Bulgarians and Romanians as a whole. |

- What is xenophobia and why could it be perceived that *The Sun* is xenophobic?

|  |
| --- |
| Xenophobia relates to a fear or hatred of foreigners based on negative stereotypes. Whilst not all Leave voters would vote for xenophobic reasons, it is arguable that The Sun’s representation of immigrants fuels xenophobia against foreigners in binary opposition with their perception of what it is to be British. The Sun fights to maintain a specific interpretation of what British identity. |

1. *Core messages and values*   
   - What is the core message in this front cover and what ideology does it represent?

|  |
| --- |
| Immigration is a problem for the UK according to The Sun, reinforcing negative stereotypes of immigrants and encouraging British people to stop immigration. It is arguable whether the anti-immigration stance was fuelled by papers like The Sun or that the majority of British voters have this position anyway. |

**The Guardian**

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| **Example Exam Questions that could come up:** |
| 1. Explore how the magazine *Pride* uses media language to create meaning. In your answer, you must analyse:  (a) character roles [5]  (b) narrative [5]  (c) intertextuality. [5] |
| 2. (a) Explain how historical context affects magazine promotion. Refer to *Pride* magazine to support your points. [5]  Question 2(b) is based on the *Pride* magazine from the set products **and** unseen magazine (Resource A). Study Resource A carefully and use **both** film posters when answering the question.  (b) Question 2b—Compare the representation of gender in *Pride* and Resource A magazines. [25]  In your answer, you must consider:  - The choices producers have made about how to represent gender.  - How far gender representation is similar in the two magazines.  - How far gender representation is different in the two magazines. |

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1. *Context*   
   - Is *The Guardian* a tabloid or broadsheet newspaper, centre-left or right-wing?

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| --- |
| The Guardian is a centre-left broadsheet newspaper with a positive attitude towards immigration in contrast with The Sun. The Guardian choose to focus on the plight of refugees on this front cover in order to humanise the representation of immigrants. |

- Why is *The Guardian* considered an ideologically liberal newspaper?

|  |
| --- |
| The Guardian has multicultural attitudes towards immigration, socially liberal positions (pro-feminist, pro-LGBTQ+, pro-choice, anti-racism) but is not necessarily Socialist in its representation of class (taking a pro-corporate, fiscally conservative position, with the exception of some specific columnists). |

– What is the circulation of the newspaper?

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| --- |
| Print circulation (189,000). |

- Who is the core demographic for the newspaper?

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| --- |
| 89% ABC1, high-brow professional readership (52% male, 48% female). |

- How many readers does the online edition of the newspaper have?

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| --- |
| Online edition = readership of 42.6 million. |

- What is the social context for the lead story on refugees on the front page?

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| --- |
| March 2011, Syrian Civil war broke out – 11m Syrians fled homes – majority sought asylum in Europe making difficult journeys across land and sea to get there. There is a negotiation on what aid/support/asylum should be granted to these refugees. One key question: how will countries cope with increased populations and what impact will migrants have on societies? |

1. *Media language*   
   – What is the shot type and mise-en-scene of the dominant image?

|  |
| --- |
| The candid medium two-shot features two young boys who died as refugees. It seems to be a family photograph which humanises the boys evoking sympathy and sorrow from the reader. Their nationality is irrelevant: they are represented as innocent children. The day before, a shocking picture of Aylan carried off the shoreline dead by an official. The Guardian have chosen not to show the shocking photo in this edition, reflecting their liberal ethos against exploitative sensationalism. |

- What is the headline and its connotations?

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| --- |
| The headline “The boat flipped. They just slipped through my hands.” Suggests that the newspaper have interviewed the father giving a first-hand testimony of the tragedy. There is emotive language used in the lead paragraph with words such as “anguish”, “tragedy”, “disaster” and “devastation”, again evoking sympathy from the reader. The audience is positioned to care for the refugees and consider a less hostile response to refugees and immigrations that right-wing political positions. |

- Why does a secondary article on the PM next to the lead story relate?

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| --- |
| The article “PM bows to pressure to admit more refugees” suggests that the Prime Minister has a responsibility not to cave in to anti-immigrant rhetoric but consider left-wing perspectives on the issue. It shows David Cameron in an unfavourable light, that he would prefer to be less sympathetic to migrants but only responds kindly to pressure. |

1. *Representation of Refugees*   
   – Why does the paper’s representation of refugees come across as more favourable of migrants than *The Sun’s* front page?

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| --- |
| Whilst immigrants are often represented as terrorists, parasites and people to be despised or feared in The Sun, The Guardian opposes this view. They represent the Kurdi family and migrants as blameless victims. A story of personal tragedy humanises those affected by civil war in foreign countries. The image reminds readers of the reality of the situation which goes beyond the spin that immigration is a menace. Both The Guardian and The Sun have strong political views on the issue. |

- Why has a complex conflict (Syrian civil war) been used as a starting point for this article when the issues simply being for or against certain political positions are not easy to make?

|  |
| --- |
| The Guardian attempt to find nuance in their representations on key issues. The Syrian Civil War is one of the most complex conflicts with no easy heroes or villains but they highlight the cost of civil war and the lives that are affected by major scale political manoeuvres. The Guardian’s highbrow readership like to grapple with multiple factors in play which require a judicious evaluation. |

- What would be a dominant, negotiated and oppositional reading of the text?

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| Dominant – accepting the agenda of the newspaper – multicultural, pro-refugee position.  Negotiated – agree with some of the paper’s positioning but reject others. Oppositional – oppose multicultural ethos of paper, taking a strong anti-immigrant stance. |

- How are active and passive audiences likely to respond to the text?

|  |
| --- |
| Active – will wrestle with messages and values of articles and actively mediate its content. Passive – will passively accept the messages of an article without questioning its content. |

1. *Core messages and values*   
   - What is the core message in this front cover and what ideology does it represent?

|  |
| --- |
| Refugees need help, children are dying trying to reach safety, PM David Cameron needs to do more to help, The Guardian takes pride in its journalism and ethos (opposing sensationalism and seeking nuanced positions) – its front page reflects its liberal stance. |

**[Component 1B – Industry and Audience]**

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| **Example Exam Questions:** |
| 3. (a) Name the organisation that publishes The Sun newspaper. [1]  (b) The Sun is a national tabloid newspaper.  Give **two** other examples of national tabloid newspapers in the UK. [2]  (c) Briefly explain **two** differences between tabloid newspapers and broadsheet newspapers. [4]  (d) Explain why newspapers have websites. Refer to www.thesun.co.uk to support your points. [10] |

**The Sun**



1. *Industry context*  
   – Where does *The Sun* get its revenue?

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| --- |
| Newspapers earn revenue from ads – the purpose is mainly for profit. The £5 off ALDI voucher in the top corner (when you spend £40) is appealing to the readership. A large number of readers will shop at ALDI (which is ironically a European supermarket brand), making the voucher an attractive advert. The majority of The Sun’s readership are part of the C2DE demographic living on low wages, so the low price of the paper and discounts are useful for the target audience. |

- What was the significance of the phone-hacking scandal to the newspaper?

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| --- |
| NewsCorp has a legacy of law-breaking with phone-hacking in order to get sensational scoops with their Sunday version of *The Sun*, the now defunct *News of the World*. They lost more than £250m in lawsuits, including £50m in legal costs and pay-offs for the scandal. |

- Why is *The Sun’s* subscription service digital entertainment package an example of convergence?

|  |
| --- |
| In August 2013, The Sun launched Sun+ (a subscription service digital entertainment package). Subscribers paid £2 per week to access all of The Sun’s regular content and exclusive Premier League clips, with a variety of rewards including lottery tickets. Sun+ had 117,000 subscribers who gave brand loyalty. The Sun has used converging media technologies to adapt to people’s ‘reading on the go’ habits. However, they had to remove the paywall in November 2015 and offer most of its web content for free in order to compete with rivals like The Mail Online. They now have 1 million+ browsers per day. |

- Are *The Sun* readers an example of active or passive audience? Why?

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| --- |
| They have been considered a passive readership (especially accepting stories at face value as truth). However, media IQ is higher than ever and audiences are much more active understanding how tabloids often do not report full facts. |

|  |
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| **Example Exam Questions:** |
| 3. (a) Name the organisation that regulates films in Britain. [1]  (b) 12 and 12A are examples of age certificates used in the UK. Give two other examples of age certificates used in the UK. [2]  (c) Briefly explain the difference between the 12 and 12A age certificates. [2]  (d) Explain why a film may be given a 12A or 12 certificate. Refer to Spectre to support your points. [12] |

**Spectre**



1. *Industry context*  
   - How is Spectre’s release an example of vertical integration?

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| --- |
| Spectre was released for digital download, DVD and Blu-Ray in February 2016. Cinema exhibition was handled by Columbia (owned by Sony) and home video exhibition was handled by 20th Century Fox (owned by MGM). This is an example of vertical integration as the profits remain with the parent companies. |

- Why was *Spectre* able to have a budget of $245 million, particularly when the previous Bond franchise film *Skyfall* caused MGM to go bankrupt until Sony stepped in as co-financers?

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| The Bond franchise is a low risk investment if financiers have enough capital. In order to avoid bankruptcy with higher risk investments, co-financing options spread the risk. |

- Who is the conglomerate for the film?

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| --- |
| Sony is a conglomerate that has most ownership of Spectre (through Columbia) although the franchise was owned by MGM until their bankruptcy (from the production of *Skyfall*) leading to complex co-financing. The subsidiary company that produces Bond films is Eon Productions. |

- What locations did they film *Spectre* in?

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| --- |
| Spectre was filmed in Mexico, Morocco, Austria, Italy and Vatican City as well as Pinewood Studios in the UK. |

- Why does the poster also feature IMAX logos and soundtrack producers Decca (synergy example with S/T release)?

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| --- |
| Decca are responsible for the film’s soundtrack and the film was distributed for its premiere at IMAX cinemas ($10.9 million once released in November 2015.) |

1. *Regulation*   
   - Why did the BBFC give the film a 12 certificate (and 12A in the cinema)?

|  |
| --- |
| This is the ‘golden rating’ for films in the cinema: can reach a younger audience without alienating its older audience base for profits. Spectre was classified as a 15 until cuts ensured its 12A rating (and 12 rating on DVD and online streaming). It was rated 12A for moderate threat and violence (no emphasis on injury or blood), brief and discreet sexual activity, some moderate language. The torture scene was uncut due to expectation of Bond’s survival and a lack of detail of bodily injury. Films can be sent to the BBFC mid-production to ensure it meets 12A rating criteria without the need for significant re-edits. |

1. *Marketing*  
   – Aston Martin, Omega watch, Heineken beer, Sony phones and laptops all marketed their products in tandem with the film *Spectre*. What is this marketing technique known as?

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| --- |
| Synergy. |

- How did the Bond theme Sam Smith track and music video ‘The Writing’s On The Wall’ help promote the film?

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| The motif of ‘writing on the wall’ has multiple meanings: social media as well as elements which exist within the film. Sam Smith is also a popular pop artist whose LGBTQ+ credentials (alongside Tom Ford as the film’s fashion designer) give the film a multifaceted representation of masculinity which is not simply heteronormative. |

- What other methods were used to create hype and buzz for the film?

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| Big publicity events, social media marketing such as cryptic Instagram posts. |

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| **Example Exam Questions:** |
| 4 (a) What type of game is Pokémon Go? [1]  (b) Identify **two** different target audiences for Pokémon Go. [2]  (c) Choose **one** of these audiences. Briefly explain **two** marketing strategies the producers of Pokémon Go have used to target this audience. [4]  In Question 4(d), 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.  (d) Explain how players of Pokémon Go can be described as ‘active audiences’. [11] |

**Pokemon GO**

1. *Industry ownership*   
   – Who produced *Pokemon* and how has the franchise developed over the years?

|  |
| --- |
| Niantic and Nintendo – started in 1995 as Gameboy video games but now includes more video games on multiple platforms, animated TV series, trading card game, 17 films, comics, books and toys. |

- What is augmented reality gaming and what devices can *Pokemon GO* be played on?

|  |
| --- |
| Digital images that are added to your real surroundings on devices like smartphones. It uses the same technology as Google Maps (GPS). |

- What is the funding model for *Pokemon GO*? How does the game make money?

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| --- |
| Funding provided by Nintendo, Google and App distributor for Apple and Android – each would benefit if the game was successful. In-app purchases (pokecoins), in-game events like on Halloween where candy (upgrades for evolving) were more available and distances were shorter (rapid progress creates increased playability) – sponsored locations (pokestops) were used where companies pay to show up at prominent locations to attract customers to their shops. |

1. *Regulation*   
   - How does PEGI regulate video games like *Pokemon GO*?

|  |
| --- |
| Age rating system (3, 7, 12, 16, 18) based on criteria such as bad language, discrimination, drugs, fear, gambling, sex, violence and online interactivity. Pokemon GO received a 3+ rating but Apple store states it is suitable for 9+ due to mild fantasy violence. Common Sense Media recommends 13+ due to privacy and personal safety concerns thanks to online interactivity. |

- What health and safety issues have developed as a result of gameplaying?

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| --- |
| Players getting injured whilst playing due to being distracted or even playing while driving. Some gamers trespassed, other players were targeted by criminals relating to online risk of social media and some Pokemon characters could only be found in dangerous places because GPS did not consider the context of specific locations. |

1. *Audience*  
   – Who is the target audience (demographics) for *Pokemon GO*?

|  |
| --- |
| Whilst the game was initially aimed at young boys, Pokemon GO appeals to much wider audience, particularly well-paid twentysomething white women. The average player now are 18-34 year olds who are less motivated (C2DE). As a result, Pokemon GO was marketed at McDonalds, movie theatres and pubs as pokestops. |

- What Uses and Gratifications does the game appeal to?

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| --- |
| Entertainment (escape/diversion) – need to escape into fantasy world for fun. Social interaction (community, status, identity) – connect with friends in games. |

- Does the game appeal more to mass or niche audiences?

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| --- |
| The game appeals to a mass audience due to the widespread international appeal of the franchise. Japanese animation has now become as ubiquitous as American media. Pokemon remains one of the ‘tent pole’ franchises that brought anime into the international mainstream. |

- Why does nostalgia have a part to play in the game’s specific demographic?

|  |
| --- |
| The late 90s audience for the game would now be in their 20s/30s, which means that the target audience has shifted from kids to younger adults. There is now ironic appeal for nostalgia amongst hipster demographics who enjoy reliving their youth through media. |

- What marketing methods were used to maximise the game’s appeal?

|  |
| --- |
| Trailers were released online showing AR technology, social interaction of multiple players along with the USP of entertainment and family social time. The demographic used in the trailer was 20+ whilst children played with parents. There were themed trailers: Go Catch, Go Trade, Go Battle, Go Play Together, Go Unite. New trailers were released with add-ons becoming available such as a trading feature in 2018. Pokemon GO had a Superbowl ad spot to celebrate the franchise’s 20th anniversary. The advert focused on evolving targeting the primary audience demographic through nostalgia. Other marketing includes synergy between Pokemon GO and other companies like Starbucks. |

1. *Convergence*   
   – How has the convergence of media consumption affected games like *Pokemon GO*?

|  |
| --- |
| Convergence is all about bringing together previously separate media industries and/or platforms often the result of advances in technology. The mobile phone allows users to download and listen to music, view videos, tweet artists and has converging functions through one portable device. The mobile gaming market took £38 billion in 2016. Pokemon Go was one of the ‘tent pole’ products for this thanks to in-app purchases. |

- How have smartphones changed the way games are made?

|  |
| --- |
| Augmented reality gaming and the convergence of mobile gaming using social media to engage new players is now prolific. For industries to survive, they need to constantly evolve video games. Virtual and augmented reality gaming is ‘the next big thing’. The game uses both. More and more are casual gamers as a result of smartphones. Pokemon takes advantage of this and the convergence of media forms. |

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| --- |
| **Example Exam Questions:** |
| 4. (a) Which radio station broadcasts The Archers? [1]  (b) Identify one audience for The Archers. [1]  (c) Explain two ways in which The Archers is aimed at the audience you have identified. [4]   In Question 4(d), 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.   (d) Explain why audiences listen to The Archers. Refer to the Uses and Gratifications theory in your response. [12] |

**The Archers**

1. *Context*   
   – Who is the target audience for Radio 4 programmes like *The Archers*?

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| --- |
| The target audience is highbrow ABC1 55+ (mainly farmers with more men than women). |

- Radio 4 has over 5 million listeners and the *The Archers* show has been running for 65 years on six episodes a week and an omnibus on Sunday, but what genre of programme is it?

|  |
| --- |
| Radio soap opera. |

- Why was the show established in 1951?

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| --- |
| Originally established to educate farmers in order to increase food production after WWII. |

- How is BBC radio and TV funded?

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| --- |
| TV licenses and the government. |

1. *Regulation*   
   - What role do OFCOM play in relation to Radio 4 and The Archers?

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| --- |
| OFCOM regulate broadcasting (TV and Radio) with guidelines which must be followed to protect audiences against harm and offense. The Archers is a pre-watershed programme which prohibits 15+ rated content (sex, violence, bad language). However, The Archers has also been controversial for domestic abuse storylines that are hard-hitting. According to OFCOM, rules were not broken as this content is deemed to benefit the audience as a cautionary tale. Some conservative audience members were offended by a gay storyline but OFCOM said rules were not broken by this story, deemed more than appropriate. |

- What is the BBC remit (created by John Reith)?

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| To educate, entertain and inform. |

- What other charter responsibilities does the BBC have?

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| To provide impartial news, support learning for people of all ages, show creative high quality output, represent diverse communities across UK along with its culture and values. |

1. *Production*   
   – What kind of scheduling does *The Archers* operate under?

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| * Production team meet biannually to plan following months (and sometimes years’ worth of storylines). * Monthly script meetings with four writers who have to produce a week’s worth of scripts each. * Recording takes place every four weeks (actors only receive scripts a few days before). * Actors employed for six days to record 24 episodes – little room for error as each 13 minute episode is only allocated 2 hours of studio time. * Episodes are broadcast 3-6 weeks after recording. |

- What is The Archers brand?

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| The most listened to BBC programme online. Market share and brand identity are important and The Archers is a ‘tent pole’ programme because of its success. If the BBC lost its license fee, there are shows like this which audience would definitely subscribe to. Producers aim to keep shows fresh – pushing boundaries on plotlines to develop new audiences beyond the 55+ ABC1 demographic. |

- What case study episode reveals the representation of gender for the show?

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| Case study episode – Sunday 2rd April 2016 - Helen stabs controlling husband – controversial episode of a domestic abuse storyline that was building for some time. Listeners were in privileged position of being able to eavesdrop on their private conversations. Rob constantly undermined her looks and clothing and progressively isolated her from friends and family. Helen stabbed Rob in front of their young child. A social media hashtag #controlisnotlove formed discussing criminal offense of coercive control. Listeners followed her trial as she was given not guilty for attempted murder. £100,000 in charitable donations developed as a result of the storyline for domestic abuse charities. |

1. *Audience*  
   – How has the convergence of media consumption affected BBC radio shows like *The Archers*?

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| * Listeners could catch up with an omnibus on Sunday after the regular Monday-Saturday radio slot. * They can hear recent episodes on BBC Radio Four Extra * Download the podcast * Listen ‘on demand’ through BBC iPlayer Radio. * They can check out The Archers’ website page on BBC * Follow the show on social media * Follow it on Twitter or like their Facebook page. |

- What Uses and Gratifications does the show appeal to?

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| - Entertainment – escape from the real world. - Information – acquiring knowledge about farming or current issues. - Social interaction – discuss and debate plotlines with friends and family. - Emotional – be affected by specific storylines relating to specific characters. |