

## Section A

1 'Essentials' fits the genre of lifestyle magazines by using many generic conventions. For instance, on the front cover, direct address is used in coverlines such as 'Love you!' and ~~the~~ the caption 'you deserve it' to entice the reader and the pronouns 'you' make the reader feel like they are getting more than just a magazine. Additionally, direct address is used as the model is looking directly into the camera, smiling, therefore engaging the reader. Another way in which the magazine fits the genre of lifestyle magazines is that it contains a chatty ~~an~~ editor's letter. The editor's letter uses an informal manner and chatty tone to appear friendly and welcoming to the reader.

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2 Layout - The magazine appears to have a house-style ~~layout~~ cluttered layout but reigns it in with columns and subheadings to not look overly busy, confusing and to not downgrade the magazine. The front cover has a centred image which is surrounded by text and minor images. Use of borders, text-wrapping and skewed images create an effect of busyness and fun which implies the aspirational view that the target audience - women 30 years and over - should live the same lifestyle as the magazine. On the otherhand, the housestyle layout is not so apparent in the editors letter with the text mainly in columns and white space which adds clarity. However, bold text and block colours and borders break up the page to

continue to show the fun element in the character of the magazine.

The contents page ~~just~~ mixes these two styles of layout to create a hybrid of fun and sophistication. Text is mainly in columns and each subject is separated by subheadings however splashes of colour and images breaking out of boxes dominate the page which gives a sense of a wild-side breaking out of a perfectly togetherness, orderly magazine which appears to be what the reader should aspire to be like.

Typography - The front cover of 'Essentials' uses a variety of fonts - which is another generic convention of lifestyle magazines - to adhere to their fun, exciting image. While main coverlines are in serif fonts, captions appear as sans-serif. If a friend has left you a note, which keeps to the friendly tone.

The editor's letter uses mainly serif fonts to be clear for the reader however the signature is in a sans-serif font in the style of handwriting to add a personal touch to the page.

Language - The language used throughout is overall very encouraging and appeals to women wanting to better themselves, which takes into consideration the target audience. Pronouns on the front cover such as 'Confidence boosts to make you feel good' and quotes on the contents such as 'I love me' makes the reader feel comforted by the magazine and that they can rely on it for help. Meanwhile, the editor's letter uses aspirational language.

such as 'cosy', 'stylish', ~~the~~ and 'jumpers, log fires' to give the reader a sense of the idealised lifestyle the editor has but ~~the~~ it is not over-glamourised so does not appear unachievable and patronizing to the reader.

Colour - 'Essentials' has an obvious house-style colour of pink and orange which connotes liveliness and femininity but also familiarity with the magazine. The bright saturated colours on the front cover and contents such as the clothes that the main model is wearing give an image of fun and happiness, however the white space on the editors' letter distinguishes the magazine from cheaper, down-market magazines, therefore attracting the correct target audience.

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3 As the target audience for 'Essentials' is women, the gender is represented in a particular way. The model on the front is conventionally attractive but is not a celebrity which therefore goes against a popular notion of today's society that success that means fame equates to fame.

The model holds an active, open pose and appears happy - professionally made up - and captions such as 'Your hair - looking fab every day' connotes the aspirational view that women should always have a perfect appearance. Additionally, the lifestyles presented are lavish; the contents page shows images of wonderful cuisine

and expensive items that the readers are expected to be able to buy. This adheres to the target audience as they stereotypically want to have the perfect lifestyle with the perfect home and so therefore the magazine is using the materialism of today's society to affect the reader.

## Section B

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- a) The vicar of Dibley was scheduled on BBC 1 and BBC 2 from 1994 until 2007, airing at times of 9pm Thursdays and Fridays. BBC as a channel gets their funding not through advertising but through the license fee. Because of this they are part of the Public Broadcasting Service (PBS) and the PBS gives them the duty to stay loyal to their viewers through their ethos and to pleasure them with culturally diverse programmes. The ethos of the BBC, as said in their mission statement is to entertain, inform and educate in which The Vicar of Dibley does. The Vicar of Dibley is shown at 9pm, after the watershed and attracts a mass audience of adults wanting to unwind at the end of the week with typical British comedy and so this adheres to the part of the BBC's ethos to 'entertain'. However, through specials such as for Comic Relief and storylines that involve such things as the chauvinistic

views raised in 'the arrival' the programme ~~is~~ also educates and informs. Due to serving so many purposes, The Vicar of Dibley became a flagship programme, therefore filling peak-viewing time slots on prime television.

- b) The Vicar of Dibley and Friends, both situation comedies provide both similar and different audience pleasures for very different target audiences.

Friends is broadcasted by E4 (part of Channel 4) every day with times running through the day - 09:50am, ~~04:50pm~~ and ~~02:40pm~~ and 04:30pm with all 3 episodes repeated at 7:30pm. ~~Be~~ Due to Channel 4 not being a part of the Public Broadcasting Service they are able to import popular comedies and repeat throughout the day which gives a chance for audiences to become regular loyal viewers.

On the other hand, the vicar of Dibley is scheduled after the watershed on Thursdays and Fridays on BBC 1 which attracts a niche audience dependant on the psychographic group of their comedy taste.

The setting of Friends is incredibly idealised as it follows the lives of six friends in New York who are rarely seen at work which gives escapism to the target audience of 19 to 27 year olds as while they can

relate to the accessible themes and situations they can also aspire to live the lifestyle portrayed by friends.

However, The Vicar of Dibley shows middle-class white people in a village in England and so only attracts demographic class groups A to C2 as they are most likely to relate to this style of living.

Each character in the Vicar of Dibley has exaggerated idiosyncrasies such as ~~Frank~~ Jim being a ditherer ~~for~~ for comedic effect.

The majority of the humour created is through misunderstandings such as David asking 'are we all here?', Frank replying 'yes perfectly' and ~~David~~ David saying 'not can we all hear... are we all here?!' These misunderstandings allow the audience to mock the character's foolishness and laugh at their expense which is typical of British humour.

On the otherhand, Friends takes stereotypes of people but uses them in a way that charms the audience into relating to them. The audience become familiar with their mannerisms such as Monica being a 'clean freak' and Chandler being a 'clown' but uses these stereotypes to create situations that the audience can both relate to and be suprised by. For example, when Monica is asked on the subject of her new boyfriend

'When can ~~we~~ we meet him?' The audience expect a day to be named, instead she replies 'Today's Monday, so, err... never!' This not only undermines the audience but undermines the characters too. This blunt comedy mixed with slapstick humour, e.g. when Ross hits a metal post after Joey begs him to ~~hit~~ hit him, suspends the audience's disbelief as it is not as contrived as The Vicar of Dibley which appeals to the correct target audience.

While Friends uses a juxtaposition of comedy forms, Vicar of Dibley mostly uses verbal, staged comedy such as 'you expected a bloke with a bible and bad breath, you got a babe with a magnificent boom' to adhere to the comedy usually preferred by adults and address particular issues.

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