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# **GCE A LEVEL MARKING SCHEME**

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**AUTUMN 2021**

**A LEVEL  
MEDIA STUDIES - COMPONENT 1  
A680U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2021 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

## **EDUQAS GCE A LEVEL MEDIA STUDIES**

### **COMPONENT 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES**

#### **AUTUMN 2021 MARK SCHEME**

##### **GENERAL INFORMATION**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

##### **Band Descriptors**

There is an assessment grid for each question. When awarding a mark within that band, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark within that band in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within that band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

##### **Indicative Content**

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

## Assessment Objectives

- AO1**            **Demonstrate knowledge and understanding of:**
- **the theoretical framework of media**
  - **contexts of media and their influence on media products and processes.**
- AO1 1a**        Demonstrate knowledge of the theoretical framework of media.
- AO1 1b**        Demonstrate understanding of the theoretical framework of media.
- AO1 2a**        Demonstrate knowledge of contexts of media and their influence on media products and processes.
- AO1 2b**        Demonstrate understanding of contexts of media and their influence on media products and processes.
- AO2**            **Apply knowledge and understanding of the theoretical framework of media to:**
- **analyse media products, including in relation to their contexts and through the use of academic theories**
  - **evaluate academic theories**
  - **make judgements and draw conclusions.**
- AO2 1**        Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
- AO2 2**        Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories
- AO2 3**        Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions

## Assessment Objective Coverage in Component 1

AO	Q1	Q2	Q3(a)	Q3(b)	Q3(c)	Q4(a)	Q4(b)
AO1 1a			✓	✓	✓	✓	
AO1 1b				✓	✓	✓	
AO1 2a							✓
AO1 2b							✓
AO2 1	✓	✓					
AO2 2							
AO2 3	✓						

## Section A: Analysing Media Language and Representation

1. Compare how the representations of gender in this *ActionAid* advertisement and the *Riptide* music video convey values and attitudes.

In your answer you must:

- consider the similarities in how representations of gender convey values and attitudes
- consider the differences in how representations of gender convey values and attitudes
- make judgements and draw conclusions about how far the representations of gender relate to social contexts.

[30]

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

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

### Indicative Content: Question 1

*Responses must address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.*

*This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.*

*Responses are required to compare the unseen advertisement and set music video. The responses will consider how representations of gender convey values and attitudes. Responses in the higher bands will explore more complex aspects of the representations of gender related to social contexts. They will make links between the representations and how they convey attitudes and values. They may include reference to relevant theories such as feminist theory or theories of representation, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of representation and make straightforward comparisons of how they convey values and attitudes, and those in the lower bands will be descriptive and limited in their ability to make links between the representations of gender and how values and attitudes are conveyed.*

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

*Responses are required to consider how far the representations relate to social contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question and these responses will demonstrate ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured. Responses in the middle band will show knowledge of social context and some straightforward engagement with 'how far', whilst responses in the lower bands will show limited awareness of social context and may not engage with this aspect at all.*

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

## **AO2**

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

- The effect of social and cultural context on representation
- How and why particular social groups, in a national and global context, may be under-represented or misrepresented
- How media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations
- How representations invoke discourses and ideologies and position audiences
- How audiences respond to and interpret media representations
- Responses may refer to feminist theories including van Zoonen and bell hooks, theories of representation including Hall and theories of identity including Gauntlett

Responses will:

**Consider the similarities in how representations of gender convey values and attitudes, including for example:**

### ***Riptide***

- Connections are made through the editing together of images and the use of up-beat music which underpins the construction of gender representations
- Tracking shots involve the audience in the woman's narrative and convey attitudes towards gender within the form
- The music video charts a journey with the woman as the main focus
- There are a range of intertextual references which add to the representations of gender and are used to convey values and attitudes
- Women are fragmented and disembodied, conveying attitudes about their worth and creating enigmas
- Vulnerability is conveyed through audio codes e.g. singing the incorrect lyrics, challenging more typical representations of women in popular music
- Women are shown in positions of strength and as victims/in danger to highlight issues and attitudes relating to the representation of women
- Men in the music video are seen to be in control

### ***ActionAid***

- Connections are made through the editing together of images and the use of up-beat music which underpins the construction of gender representations
- Tracking shots involve the audience in the woman's narrative and convey attitudes in relation to women in this situation
- The advert follows the woman's journey; the main focus is on her and the transformation of her situation

- Intertextuality with other charity adverts is both reinforced and challenged in relation to perceived attitudes to women in developing countries
- Representations at the start of the product show women as vulnerable and in danger (men by roadside)
- Women are absent, conveying attitudes about their worth and creating enigmas
- Vulnerability is conveyed through audio codes e.g. the heavy breathing of the woman as the young man moves towards her, signifying fear
- Women are shown both in positions of strength and as victims/in danger to highlight issues relating to the representation of women
- At the start of the advert men are seen as in control and to blame for the victimisation of women

**Consider the differences in how representations of gender convey values and attitudes, including for example:**

### ***Riptide***

- Purpose - as a marketing vehicle and promotional device for the artist
- There is no clearly defined narrative; instead there is overt use of montage editing to create a surreal situation and enigmas through which representations are constructed
- Representations constructed are disturbing at times and there are a number of times where the representations are accompanied by images of violence, for example the hand being stabbed by the knife and the pointing of the gun, suggesting the more vulnerable role of women in society and the way in which women may be represented in this form.
- Violence could be said to be trivialised in the music video and the sexualised images of women may be said to be there to give pleasure
- Women in the video are often seen as 'objects to be looked at' (van Zoonen); there are various examples of fragmented sections of women's bodies where something is being done to them. The audience is also positioned to watch the increasing dishevelment of the 'performer'.
- Women are represented as vulnerable and there are shots of a woman tied up and running away, reinforcing attitudes related to women as victims
- The video invites a range of different responses which may relate to the gender of the audience
- Responses may refer to feminist theories including van Zoonen, as the music video at times seems to reinforce a sense of patriarchal domination through the objectification of women.

### ***Action Aid***

- Purpose - to raise awareness and to celebrate the work of the charity emphasised by the on-screen graphics and the slogan on the t-shirt at the end: 'Change Lives. For Good.'
- Clear, coherent narrative which is a journey through the life of a young woman who has been helped by the charity. The narrative and narrative situations are based on reality.
- Representations constructed are largely positive. The selection of images features smiling faces and contains a positive message, suggesting danger and vulnerability has been overcome
- Violence against women is treated seriously in the advert and the aim is to raise awareness of how this can be dealt with through the support of the audience. The images of vulnerability and danger are perceived as real and serious
- Women in the advert are not constructed as 'objects to be looked at', challenging van Zoonen's theory. For most of the advert we are positioned as the woman seeing, not her, but what she can see and so involving the audience on a personal level.
- The representations of gender challenge perceived expectations of women in charity campaigns but convey similar values and attitudes to those seen in *WaterAid*



- Women are represented as strong, part of a community and able to turn their lives around
- Positive message at the end constructed as the audience finally see the woman in the mirror
- The audience is assumed to agree with the values of the product
- Responses may challenge some of the set theories in relation to this product

**Make judgements and draw conclusions about how far the representations of gender relate to social contexts**

***Riptide***

- Offers a range of interesting and challenging representations of women
- Constructs representations of women in a patriarchal society who are objects of the 'male gaze' and victims of violence
- Woman lip-synching challenges glamorised representations of women in the music video genre

***ActionAid***

- Demonstrates gender inequalities
- Highlights and raises awareness of social issues related to the treatment of women in developing countries
- The role of charity adverts in raising awareness of the need for action to be taken to address social issues related to the treatment of women
- Demonstrates what can be achieved by the charity and how lives can be changed

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

[15]

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

### Indicative Content: Question 2

*The content below is not prescriptive and all valid points should be credited. This is a rich product for study; it is not expected that responses will include all of the points listed below. It is also the case that additional points not included here may be referred to and should be credited where valid.*

*Responses are expected to explore how genre codes and conventions communicate meaning. Responses are not required to focus on all aspects of media language and may focus more on certain aspects than others. Responses may be informed by reference to relevant theories such as genre theory. Use of theories is not, however, required to access the higher bands and this may be incorporated within analysis of how genre codes and conventions communicate meaning. Responses in the higher bands will explore more complex aspects related to how genre codes and conventions communicate meaning. Those in the middle band will focus on more straightforward and obvious aspects of how genre codes and conventions communicate meaning and those in the lower bands will be descriptive and undeveloped.*

## AO2

Responses will explore how genre codes and conventions communicate meaning in the film poster. They may also refer to:

- the processes through which media language develops as genre
- how the combination of elements influences meaning
- the codes and conventions of film posters
- how meanings are established through intertextuality
- how audiences interpret aspects of media language

Reference may be made to visual and technical codes, layout and design, narrative structure and the conventions of the genre and the form.

### ***Among The Shadows***

- Intertextual links with the codes and conventions of other films of the same genre establishing meaning through reinforcement
- Recognisable codes and conventions of the vampire/horror genre established, typicality of the genre
- Hybridity of genre conventions – vampire/werewolves and thriller/action (guns)
- Strong, female character positioned centrally, challenging typical, historical genre conventions
- Sexuality of the central character established through codes of clothing is a more stereotypical convention of the genre
- Scratches on arm suggesting female character's significant role in the narrative
- Iconography and setting – darkness, old buildings, full moon
- Enigmatic characters (cloaked woman), binary oppositions of women
- Use of colour – blue of night, red lips of women a stereotypical convention of the genre
- Title, tagline and font style suggest the genre
- Layout and design: disorientating oblique angles foreshadowing the narrative
- Codes and conventions of the film poster form

## Section B: Understanding Media Industries and Audiences

3. (a) What is meant by commercial radio? [2]

<b>AO1 1a</b> <b>Demonstrate knowledge of the theoretical framework of media</b>	
2 marks for a good, accurate explanation with exemplification and/or detail	<ul style="list-style-type: none"> <li>• The broadcasting of programmes by privately owned corporate media organisations</li> <li>• Radio stations that are funded by advertising or sponsorship, not the licence fee</li> <li>• Examples may include Classic FM, Talksport, Absolute Radio or a local radio station</li> <li>• Can be local and national stations</li> </ul> <p>Credit all valid responses</p>
1 mark for a basic explanation or example which may be undeveloped or contain some inaccuracy	<ul style="list-style-type: none"> <li>• An example only</li> <li>• A station that has advertisements</li> <li>• One that is not funded by the licence fee</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>

(b) Briefly explain what you understand by a public service broadcaster. [2]

<b>AO1 1a</b> <b>Demonstrate knowledge of the theoretical framework of media</b>	
2 marks for a detailed, accurate explanation with exemplification and/or detail	<ul style="list-style-type: none"> <li>• One that offers a public service unconstrained by commercial interests</li> <li>• A radio or television broadcaster that caters for a range of tastes and audiences</li> <li>• One that is funded by a levy e.g. the licence fee</li> <li>• Example – the BBC</li> </ul> <p>Credit all valid responses</p>
1 mark for a basic explanation or example which may be incomplete or contain some inaccuracy	<ul style="list-style-type: none"> <li>• The BBC</li> <li>• It serves the public</li> <li>• It doesn't use advertising</li> <li>• It has a licence fee</li> </ul>
0 marks	<ul style="list-style-type: none"> <li>• Response not attempted or not worthy of credit</li> </ul>

- (c) Explain the effect of digital technologies on the distribution of radio programmes. Refer to *Late Night Woman's Hour* to support your points. [9]

<b>Band</b>	<b>AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media</b>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the effect of digital technologies on the distribution of radio programmes.</li> <li>• Reasonably detailed reference to the set radio programme to support points made</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the effect of digital technologies on the distribution of radio programmes, although this may lack development</li> <li>• Straightforward reference to the set radio programme to support points made</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the effect of digital technologies on the distribution of radio programmes.</li> <li>• Partial reference to the set radio programme to support points made, but this is undeveloped.</li> </ul>
<b>0</b>	<b>0 marks</b> No response attempted or no response worthy of credit

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

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

*The industry focus of this question is distribution. Responses are expected to demonstrate knowledge and understanding of the effect of digital technologies on the distribution of radio programmes. Responses are expected to demonstrate specific knowledge and understanding of how radio distributes its programmes. Responses in the higher bands will explicitly address the effect of digital technologies on the distribution of radio programmes, whilst responses in the lower bands may describe examples of how radio programmes are distributed without really considering the effect of digital technologies on distribution.*

## AO1

Responses will demonstrate knowledge and understanding of the effect of digital technologies on the distribution of radio programmes. They may also refer to aspects of the theoretical framework including:

- The processes of distribution by organisations in a global context
- The specialised and institutionalised nature of media distribution
- The relationship of recent technological change and media distribution
- The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products
- How media organisations maintain, including through marketing, varieties of audiences nationally and globally
- How processes of distribution shape media products
- Curran and Seaton's theory of power and media industries

Responses will demonstrate knowledge and understanding of the effect of digital technologies on the distribution of radio programmes, including:

- The effect of digital technologies on the radio platform, specifically the switch from FM to DAB, giving radio producers greater freedom and flexibility regarding the distribution of programmes. This development has also resulted in improved quality of delivery.
- Digital technologies have facilitated the distribution of radio programmes to a wider, more diverse audience
- Online platforms have become very important in terms of distribution to both national and global audiences
- Digital technologies and social media platforms offer a range of different means of distributing radio content
- Digital distribution can be more personalised, e.g. podcasts providing on demand audio content and social media targeting a younger audience.

Responses should refer to *Late Night Woman's Hour* in general and/or specific episode podcasts in relation to the effect of digital technologies on the distribution of radio programmes, which may include:

- *Late Night Woman's Hour* is an example of how Radio 4 is evolving and using digital technology to provide content for a more diverse audience
- The product is distributed across different platforms which suits and appeals to the listening patterns of a younger audience. This has the effect of making the programme more accessible.
- The monthly scheduling of the programme is a more specialised distribution model.
- Due to digital technology, the scheduling time has become a less important element of distribution compared to in the past as the programme is also distributed across digital platforms
- The availability of the programme and back episodes/podcasts gives audiences the opportunity to choose what to listen to and when, according to their lifestyles and interests.
- The BBC website offers opportunities for listeners to select podcasts with topics that interest them
- In 2018 BBC Sounds was introduced to facilitate distribution of programmes. As a streaming media and audio download service, it is available on a wide range of devices including live radio broadcasts, audio on demand, and podcasts

3. (d) Explain how radio programmes are shaped by the organisations that produce them. Refer to *Late Night Woman's Hour* to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how radio programmes are shaped by the organisations that produce them, with possible reference to relevant theories</li> <li>Detailed reference to the set radio programme to support points made</li> </ul>
3	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how radio programmes are shaped by the organisations that produce them</li> <li>Reasonably detailed reference to the set radio programme to support points made</li> </ul>
2	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of how radio programmes are shaped by the organisations that produce them, although this may lack development</li> <li>Straightforward reference to the set radio programme to support points made</li> </ul>
1	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of industry but limited understanding of how radio programmes are shaped by the organisations that produce them</li> <li>Partial reference to the set radio programme to support points made, but this is undeveloped</li> </ul>
	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not attempted or not worthy of credit</li> </ul>

### Indicative content: Question 3 (d)

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

*This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Media Industries, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Representations and Audience, or of media contexts. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.*

## AO1

The focus of this question is ownership. Responses should demonstrate understanding of public service broadcasting and the BBC as an organisation.

Responses will demonstrate knowledge and understanding of how radio programmes are shaped by the organisation that produces them, such as:

- The role of the BBC as a public service broadcaster and its requirement to fulfil a public service remit
- The vision of the BBC as enshrined in The Royal Charter which includes a mission statement
- The fact that the BBC is a public service broadcaster gives it greater freedom to be more creative and experimental with its programming content
- One of the aims of the BBC is to target a younger, more specialised audience
- The aim of the BBC to provide content that targets a range of audiences beyond the mainstream
- An understanding that the BBC, compared to commercial organisations, is less driven by profit and commercial success

Responses may also refer to aspects of the theoretical framework including:

- The specialised and institutionalised nature of media production, distribution and circulation
- The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products
- How processes of production, distribution and circulation shape media products
- Curran and Seaton and/or Hesmondhalgh's theories

Responses should refer to the *Late Night Woman's Hour* programme and/or specific podcasts to show how radio programmes are shaped by the organisations that produce them which may include:

- How *Late Night Woman's Hour* fulfills the remit of the BBC as a public service broadcaster to inform, educate and entertain
- The programme has been specifically produced to target a younger, niche audience which is a target of Radio 4
- The programme focuses on the calibre of the guests and the topics discussed rather than high production values, location reporting and complex editing
- This style of programme would have been deemed too risky for more commercial broadcasters (Hesmondhalgh's theory)
- The programme reflects the specialised profile of Radio 4 and the conventions of speech-led radio
- The choice of Lauren Laverne/Emma Barnett reinforces the aim of the BBC to move away from more typical Radio 4 presenters
- The methods of distribution of the programme reflect the PSB remit in reaching a diverse range of audiences with challenging, high-brow content



4. (a) Explain how audiences use news products in different ways. Refer to *The Times* website to support your points. [10]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how audiences use news products in different ways, with possible reference to relevant theories</li> <li>Detailed reference to <i>The Times</i> website to fully support the demonstration of knowledge and understanding</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how audiences use news products in different ways</li> <li>Reasonably detailed reference to <i>The Times</i> website to support the demonstration of knowledge and understanding</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of how audiences use news products in different ways although this may lack development</li> <li>Straightforward reference to <i>The Times</i> website to support the demonstration of knowledge and understanding</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of audiences but there is limited, if any, understanding of how audiences use news products in different ways</li> <li>Partial reference to <i>The Times</i> website to support the demonstration of knowledge and understanding, but this is undeveloped</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Minimal knowledge of audiences and minimal, if any, understanding of how audiences use news products in different ways</li> <li>Minimal reference to <i>The Times</i> website to support the demonstration of knowledge and understanding</li> </ul>
	<b>0 marks</b> <ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>

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

*Responses are expected to demonstrate knowledge and understanding of how audiences use news products in different ways. Responses in the higher bands are likely to explicitly engage with how audiences use news products in different ways. Responses in the lower bands may describe ways in which audiences use news products without showing an awareness of purpose or linking these explicitly to a discussion of The Times website.*

*Responses may discuss how audiences use news products in terms of the uses and gratifications theory; this is acceptable but not required. It is equally valid to approach this question from the point of view of how audiences consume the online product in different ways from the print version.*

## AO1

Responses will demonstrate knowledge and understanding of how audiences use news products in different ways. They may also refer to aspects of the theoretical framework including:

- How audiences interpret the media, including how and why audiences may interpret the same media in different ways
- How audiences interact with the media and can be actively involved in media production
- How audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital
- The way in which different audience interpretations reflect social, cultural and historical circumstances

Responses will demonstrate knowledge and understanding by discussing how audiences use news products in different ways, for example:

- The changing way in which the newspaper industry is distributed to audiences
- The need to address the needs of a more diverse, changing audience
- Whilst print production is falling, digital access to news is growing and as a result, newspapers must ensure that they provide digital versions that are suitable for and attract the reader
- Whilst some readers still prefer the print form, the advantages of the online newspaper accessible through a range of platforms and devices is evident

Responses should give examples related to *The Times* of how audiences use news products in different ways which may include:

- *The Times* still maintains an audience for the print product with the appeal of the front page and the inner pages to a more traditional audience. The print format is read mostly by those 65+
- The declining print audience of *The Times* and the measures taken by the publication to address this, including the creation of the website
- *The Times* website engages readers in different ways through the inclusion of interactive features, multi-media experiences and navigation bars to facilitate movement around the site and give options
- The ability to navigate around the website allows audiences to select content related to what they need e.g. for entertainment, information etc.
- The website also appeals to the 'on the go' audience who want to access news quickly wherever they are
- In 2016 *The Times* launched a joint website with *The Sunday Times* and moved from a rolling news to an edition-based digital format
- Due to the makeup of *The Times* audience and the format of the website, the more traditional audiences may use it as they would the print format, whereas a different audience would take advantage of the opportunities offered by the digital version.

4. (b) Explain how social and cultural circumstances affect audience interpretations of newspaper content. Refer to a print edition of the *Daily Mirror* to support your points. [10]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Excellent, detailed and accurate knowledge and understanding of how social and cultural circumstances affect audience interpretations of newspaper content, with possible reference to relevant theories</li> <li>Detailed reference to an edition of the set newspaper fully supports the demonstration of knowledge and understanding</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Good, accurate knowledge and understanding of how social and cultural circumstances affect audience interpretations of newspaper content</li> <li>Reasonably detailed reference to an edition of the set newspaper supports the demonstration of knowledge and understanding</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of how social and cultural circumstances affect audience interpretations of newspaper content, although this may lack development</li> <li>Straightforward reference to an edition of the set newspaper supports knowledge and understanding</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic knowledge of audiences but there is limited, if any, understanding of how social and cultural circumstances affect audience interpretations of newspaper content</li> <li>Partial reference to an edition of the set newspaper to support points made, but this is undeveloped</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Minimal knowledge of audiences and minimal, if any, understanding of how social and cultural circumstances affect audience interpretations of newspaper content</li> <li>Minimal reference to an edition of the set newspaper to support points made</li> </ul>
	<b>0 marks</b> <ul style="list-style-type: none"> <li>No response attempted or no response worthy of credit</li> </ul>

## Indicative Content: Question 4 (b)

*The focus of this question is **audience interpretation**. The edition of the Daily Mirror studied should be used to support points related to how social and cultural circumstances affect audience interpretations of the newspaper and its content. Social and cultural circumstances can be interpreted as both the circumstances of the audience (e.g. social class etc.) and/or what is happening in society/culture at a given time and how this may affect audience interpretations of the newspaper and its content.*

*Responses are expected to demonstrate knowledge and understanding of how social and cultural circumstances affect audience interpretations of newspaper content. Responses in the higher bands are likely to explicitly engage in a more complex way with how social and cultural circumstances affect audience interpretations of newspaper content. Responses in the lower bands may describe how social and cultural circumstances affect audience interpretations of newspaper content without showing an awareness of purpose or explicitly discussing the set newspaper product.*

### AO1

Responses will demonstrate knowledge and understanding of how social and cultural circumstances affect audience interpretations of newspaper content, considering aspects of the theoretical framework, for example:

- how audiences interpret the media, including how and why audiences may interpret the same media in different ways
- the way in which different audience interpretations reflect social, cultural and historical circumstances
- possible reference to theory, for example Hall's Reception Theory and Cultivation theory including Gerbner

Responses should give examples from an edition of the *Daily Mirror* of how social and cultural circumstances influence audience interpretations of newspaper content, which may include:

- The content of the *Daily Mirror* will evoke a positive response from readers from a specific social and cultural background who will share the ideas and beliefs of the newspaper whose content focus is social inequality
- A left wing, lower middle-class/working class demographic will be more likely to accept the preferred reading of the *Daily Mirror* and engage with the content
- The selection of stories and features, the news values evident and the way in which particular social groups are represented reflect the social and cultural contexts of the time
- The slogan of 'the intelligent tabloid' is an attempt by the paper to distance itself from other tabloids who are seen to be more sensationalist and as such reflects a social context
- The newspaper's role as an opinion leader for its target audience is reflected in its approach to certain stories and its political bias. Loyal readers will be regularly exposed to the social ideologies of the newspaper and this will influence how they interpret the content and consequently how they perceive the world and social issues.
- The newspaper is aware of their target audience and will produce mediated content that will appeal to them and is in line with them socially and culturally and with their political allegiance
- The newspaper reflects the social contexts of the time related to its ideas and beliefs and this will be accepted or rejected by audiences
- Audiences from different social and cultural groups will have an oppositional interpretation of the newspaper's content
- Responses may refer to the newspaper's handling of Brexit whereby the newspaper's audience were divided in their decisions and may therefore interpret the newspaper's coverage differently.