



GCSE MARKING SCHEME

SUMMER 2023

**MEDIA STUDIES – COMPONENT 1
C680U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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 GCSE MEDIA STUDIES – COMPONENT 1

SUMMER 2023 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, 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 should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of the band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark 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 Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts.

AO2 1b Make judgements and draw conclusions.

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

Section A: Exploring Media Language and Representation

Media Language

1. How does this film poster for *Spectre* communicate meaning?
Explore the following elements:

(a) Narrative

[5]

	AO2 1a Analyse media products using the theoretical framework of media
5 marks	• Excellent, detailed analysis of how narrative communicates meaning in the film poster • Consistent focus on the connotations or intended meanings of specific elements of media language
4 marks	• Good, reasonably detailed analysis of how narrative communicates meaning in the film poster • Focus on the connotations or intended meanings of specific elements of media language
3 marks	• Satisfactory analysis of how narrative communicates meaning in the film poster • General focus on the connotations or intended meanings of specific elements of media language, but there are lapses into description
2 marks	• Basic analysis of how narrative communicates meaning in the film poster • Limited focus on the connotations or intended meanings, although there is a tendency to describe elements of media language
1 mark	• Minimal, if any, analysis of how narrative communicates meaning in the film poster • Brief and descriptive
0 marks	• No response attempted or no response worthy of credit

AO2

Responses are likely to:

Refer to aspects of media language from the theoretical framework, such as:

- The various forms of media language used to create and communicate meanings in media products
- How choice (selection, combination and exclusion) of elements of media language influences meaning in media products, including to create narratives
- The codes and conventions of media language
- Intertextuality, including how inter-relationships between media products can influence meaning
- Fundamental principles of analysis, including denotation and connotation
- Theories of narrative, including those derived from Propp

Question 1: Indicative content

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.

Responses in the higher bands will explore how the film poster communicates meaning through the stated elements of media language (narrative and genre) in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects and those in the lower bands will be descriptive and/or undeveloped.

Indicative content: Narrative

Responses are likely to analyse aspects of narrative included on the film poster, such as:

- The iconography of the gun and code of gesture of Bond gives the audience clues to the narrative. His code of gesture is both powerful (with his arms crossed) and relaxed (he is not aiming the gun), suggesting his role as the hero (Propp).
- His code of expression is serious and determined, suggesting the film's possible storyline. His direct mode of address challenges the audience but also suggests he would protect them, referencing his role in the narrative as the hero.
- The character behind is clearly the villain (Propp) and the lack of a clear identity of the villain is a narrative convention of Bond films.
- Bond's character is in binary opposition to the indistinct character behind. He is dressed in white, signifying his role in the narrative as the 'good guy', whilst the secondary character is dressed in black, signifying evil. This character is also in shadow, whereas Bond is well-lit, further establishing their roles and foreshadowing the narrative.
- The secondary character creates an enigma. The skeleton has connotations of death, further suggesting this character is evil and a threat to Bond and is the antagonist in the story. This is a typical narrative convention of this film genre.
- The fact that this character is wearing a mask to hide their identity and is pictured in the shadows reinforces the enigma and the possible danger to Bond.

Band	AO2 1a Analyse media products using the theoretical framework of media
5	9-10 marks • Excellent, detailed analysis of how genre communicates meaning in the film poster • Consistent focus on the connotations or intended meanings of specific elements of media language • Highly appropriate use of subject specific terminology
4	7-8 marks • Good, reasonably detailed analysis of how genre communicates meaning in the film poster • Focus on the connotations or intended meanings of specific elements of media language • Appropriate use of subject specific terminology
3	5-6 marks • Satisfactory analysis of how genre communicates meaning in the film poster • General focus on the connotations or intended meanings of specific elements of media language, but there are lapses into description • Generally appropriate use of subject specific terminology
2	3-4 marks • Basic analysis of how genre communicates meaning in the film poster • Limited focus on the connotations or intended meanings, although there is a tendency to describe elements of media language • Basic use of subject specific terminology
1	1-2 marks • Minimal, if any, analysis of how genre communicates meaning in the film poster • Descriptive, brief or incomplete • Minimal, if any, use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Indicative content: Genre

Responses are likely to analyse aspects of genre included on the film poster, such as:

Characters

- The selected central image is a long shot of James Bond. His code of clothing is smart and he is wearing a typical 'Bond' outfit with a tuxedo. This clothing is recognisable as typical of the Bond character and of the franchise.

- Bond's dominance as the central image in the poster's design indicates that he is the protagonist in the film and a positive character. This image of Bond as both strong and casual reminds the audience of his cool and calm persona, typical of the genre.
- The use of the colour white has connotations of good juxtaposed against the dark background, reinforcing Bond's role within the film and fulfilling audience expectations of his heroic qualities, typical of the genre.
- The secondary character is indistinct and in disguise, giving a clue to setting as it relates to the Day of The Dead festival in South America. The character who will function as Bond's nemesis is a typical convention of this genre.

Iconography

- The iconography of the gun and code of gesture of Bond establishes his character and role. He looks cool, calm and in control, reminding the audience that he has a job to do and is 'licensed to kill'.
- The iconography of the gun reflects the film's genre, but in the poster is not used in an active pose, suggesting that Bond is more relaxed, but connoting that he is always ready for action.
- The purposeful inclusion of the red carnation has connotations of romance, sophistication but also blood and danger, typical conventions of the action/spy/adventure genre.
- The poster is conventional of the Bond film genre: the font style and 007 logo are part of the brand identity of the film and will appear on other merchandise. The gold font suggests luxury and exclusivity, with the use of capitals in the title connoting power and strength.

Gesture, Clothing and Expression

- Bond is positioned in a strong yet casual pose, connoting he is cool and in control, despite being in danger, typical of an action hero.
- He is engaging in direct eye contact with the audience. His expression is serious, connoting his role within the film.
- His crossed arms indicate power, typical of an action hero, and the fact that he holds the gun to one side instead of pointing it directly suggests he is relaxed but ready to use the weapon if required.
- His tuxedo is iconic of the character of Bond and so recognisable to audiences. It portrays him as debonair and charismatic, as well as connoting sophistication, wealth and luxury, particularly as it is white and so a little different from the norm.
- The sinister costume of the secondary character and the use of the mask indicates that this is the villain whose identity is hidden, typical of Bond villains.

Representation

2. (a) Explain how cultural contexts influence magazines. Refer to GQ magazine to support your points. [5]

Band	AO1 2a and b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5 marks	• Excellent, detailed and accurate knowledge and understanding of how cultural contexts influence magazines • Highly appropriate reference to GQ magazine to support points
4 marks	• Good, accurate knowledge and understanding of how cultural contexts influence magazines • Appropriate reference to GQ magazine to support points
3 marks	• Satisfactory, generally accurate knowledge and understanding of how cultural contexts influence magazines • Some reference to GQ magazine to support points
2 marks	• Basic knowledge of cultural contexts and basic, if any, understanding of how cultural contexts influence magazines • Basic reference to GQ magazine to support points
1 mark	• Minimal knowledge of cultural contexts • Minimal, if any, reference to GQ magazine to support points and the response is brief or incomplete
0 marks	• No response attempted or no response worthy of credit

Question 2 (a): Indicative content

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. Responses in the higher bands are likely to show an awareness of the influence of aspects of cultural contexts on magazines and refer explicitly to GQ magazine to support points. Responses may refer to either of the covers in the question or GQ more generally.

AO1

Responses are likely to demonstrate knowledge of cultural contexts and an understanding of how these influence magazines, with reference to GQ magazine to support points, for example:

- an understanding of how cultural contexts influence magazines and reflect society through the representations they construct and their related content
- men's magazines are relatively new in the history of the form and as such construct representations of modern masculinity – what it means to be a man in a particular cultural context, which will change according to the time in which the product is made
- magazines reflect the concerns and interests of their readers which will change according to cultural circumstances
- GQ magazine reflects changes in society whereby men openly care about how they look. The Rock on the set front cover represents 'spornosexuals', men who are body-focussed. This is reinforced through the choice of the producers to focus on his bicep.

- the magazine's central image and cover lines reflect the diverse cultural roles of modern men, from the stereotypically macho Dwayne Johnson and the imperative to 'Man Up', to men interested in fashion evident in 'The Style Manual' and health and fitness, 'The essential wellness gadgets', suggesting the diversity of contemporary masculinity.
- the fact that this is a 'Special Issue' with a focus on 'Mind, Body and Masculinity' suggests the concerns of men in modern society with the magazine acting as a reference guide.

- (b) Compare the representation of men in these **two** covers for GQ magazine. [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 magazines
- how far the representation of men is different in the two magazines.

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions
5	21-25 marks • Excellent, detailed analysis of the set and unseen media products, which engages fully with complex aspects of the representations • Excellent, detailed and appropriate comparisons between the set and unseen media products • Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives • Excellent, well-reasoned judgements and conclusions regarding how far the representation of men is similar and different
4	16-20 marks • Good, reasonably detailed analysis of the set and unseen media products, which engages in places with complex aspects of the representations • Good, reasonably detailed and appropriate comparisons between the set and unseen media products • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology • Good, reasoned judgements and conclusions regarding how far the representation of men is similar and different
3	11-15 marks • Satisfactory analysis of the set and unseen media products, although the focus is likely to be on obvious aspects of the representations and there may be lapses into description • Satisfactory comparisons between the set and unseen media products, although there may be more focus on one of the products • Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology • Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of men is similar and different
2	6-10 marks • Basic analysis, although there will be a tendency to describe • Basic comparisons may be made, although the response is likely to focus mainly on one of the products • Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy • Basic judgements and conclusions, which may not be reasoned, regarding how far the representation of men is similar and different

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions
1	1-5 marks - Minimal, if any, analysis of either the set product or the unseen product - the response is descriptive - Minimal, if any, comparisons are made and the response is likely to focus only on one product - Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity - Lacks judgements and conclusions regarding how far the representation of men is similar and different
0 marks	No response attempted or no response worthy of credit.

Question 2 (b): Indicative content

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.

Responses in the higher bands will explore how representations of men are constructed on the two magazine covers through the choices the producers have made, whilst those in the middle band will focus on more straightforward or obvious aspects of representation, and those in the lower bands will be descriptive and/or undeveloped.

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 will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.

Responses are required to make judgements and draw conclusions regarding how far the representation of men is similar and different in the two magazine covers. It is acceptable for responses to conclude that the representations are either similar or different, provided judgements are based on, and justified through, the analysis of the products.

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.

AO2

Responses are likely to:

- Use aspects of representation from the theoretical framework, such as:
 - how representations convey particular viewpoints, messages, values and beliefs
 - the social and cultural significance of particular representations in terms of the themes and issues that they address
 - the different functions and uses of stereotypes and how stereotypes enable audiences to interpret media quickly
 - theoretical perspectives on representation, including processes of selection, construction and mediation

- Analyse each media product in terms of the choices producers have made about how to represent men, including:
 - the use of media language to construct representations and convey viewpoints and messages
 - visual codes including colour, clothing, gesture and expression and the messages they communicate about men
 - language and mode of address and how this relates to the representations constructed and the target audience
 - the use and construction of images including shot type and size, framing and composition of the images
 - the construction of stereotypes of men through use of the above
- Analyse key **similarities** between how men are represented in the two magazine covers, for example:
 - the aim of each of the products is to construct a representation of what it means to be a man
 - the selection of images, including how these construct representations. The male is the central image in both covers, indicating the target audience
 - both front covers use branding, including a colour scheme to reinforce the representation constructed and to be recognisable to audiences
 - the mode of address of both men on the covers is direct with a serious expression, connoting the style of the magazine as addressing issues of concern to men
 - the choice of celebrities reflects the appeal of the men to the contemporary audience
 - both magazine covers use coverlines to reinforce the representation of masculinity created and to reflect the concerns of men at the time. In the set product the powerful, macho image of Dwayne Johnson is reinforced by the coverline 'Man Up! How to be a man in 2016', suggesting a possible crisis in masculinity which must be addressed. In the unseen GQ, Tom Holland's more metrosexual representation is reinforced with cover lines related to cultural music icons (Slowthai and Snoop Dogg) and 'manscaping'
 - there is also a focus on consumerism in both covers, suggesting the disposable income of the target audience and their concern about male identity
 - the use of language contributes to the representation of men and appeals to the target audience in both covers. The Rock GQ uses imperatives and the Tom Holland cover uses informal language including 'merch' and 'techy'
 - both covers use the visual codes of clothing, expression and gesture to convey messages about representations of modern men. The choice of image of The Rock with his bull tattoo and his t-shirt displaying his biceps and the choice to photograph Tom Holland in a formal suit and tie, convey messages about the representation of men at the time in which the products were created
 - both covers suggest that the magazine is a style guide that will help instruct men how to live their lives and be successful

- Analyse key **differences** between how men are represented in the two magazine covers, for example:
 - the representation of men in the two front covers is different in the choice of the male celebrity, their associations and the meaning conveyed
 - the representations in the two covers differ in their representations of age and ethnicity in relation to masculinity
 - in terms of age, Tom Holland is represented as young, fresh faced and 'friendly'. The Rock is represented as older, wealthy, 'Hollywood's most bankable star' and more established. He is referred to by both his actual name and his wrestling ring name
 - The Rock is a positive representation of ethnicity, he is recognisable to audiences of GQ and successful. The fact that he has been chosen to appear on the front cover suggests that he is a role model for masculinity
 - the representation mediated through the code of expression conveys different meanings in the two front covers. The Rock communicates strength, stability and self-assurance. The expression of Tom Holland is more thoughtful and less confident, he is still doing up his tie suggesting he is less certain about his identity
 - the Tom Holland front cover uses a more subdued, masculine colour palette, connoting sophistication. The use of the red, black and white colour palette in the 2016 magazine constructs a representation of power and strong, masculine codes
 - Tom Holland's construction is more metrosexual, he is the 'friendly neighbourhood movie star'. In contrast, The Rock reinforces hypermasculinity related to power and strength, reinforced with the decision to focus on his bicep. His identity is defined through his ring name, reminding the audience of his past as a wrestler, conveying a particular type of hypermasculinity
 - the Tom Holland front cover explores a greater range of issues in the cover lines, illustrating the broader concerns of men in 2021, including politics, social issues and popular culture
 - the coverlines in the two magazines also illustrate different concerns related to male identity: 'manscaping' and 'suits up' in 2021 and 'the essential wellness gadgets' and 'How to be a Man' in 2016.

- Make judgements and draw conclusions regarding how far the representation of men in the two magazine covers is **similar and different**, for example:
 - both representations of men are influenced by social and cultural contexts and what it means to be a man at particular time
 - both magazines are produced within a cultural context. The 2016 front cover reflects a sense of masculinity in crisis with the magazine acting as a guide. The 2021 cover reflects changing role models for men.
 - the style and construction of the magazines' images differ. Choices have been made regarding how to re-present these two men in order to convey messages about modern men
 - the magazine covers are a product of their time and the stereotypical, macho representation of The Rock may be seen to be less popular as a role model in 2021
 - the choice of different role models for the same magazine reflects the magazine's concern to reflect the diversity of male representations in society.

Section B – Exploring Media Industries and Audiences

Media Industries

3. (a) Name the radio station that broadcasts *The Archers*. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark	<i>BBC Radio 4</i>
0 marks	No response attempted or no response worthy of credit.

- (b) Give **two** ways audiences can listen to *The Archers*. [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for each valid way to listen to the programme, up to a maximum of 2 marks	• Live radio • BBC Radio 4 • Omnibus edition every Sunday • <i>The Archers</i> website • Podcasts • BBC Sounds All valid answers should be credited.
0 marks	• No response attempted or no response worthy of credit.

- (c) Briefly explain the difference between a public service radio broadcaster and a commercial radio broadcaster. [4]

	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4 marks	Excellent, detailed and accurate knowledge and understanding of the difference between a public service and a commercial radio broadcaster
3 marks	Good, accurate knowledge and understanding of the difference between a public service and a commercial radio broadcaster
2 marks	Satisfactory, generally accurate knowledge of the difference between a public service and a commercial radio broadcaster
1 mark	Basic knowledge of the difference between a public service and a commercial radio broadcaster
0 marks	No response attempted or no response worthy of credit

Question 3 (c): Indicative content:

- Public service radio broadcasters are funded by the licence fee
- As public service radio broadcasters are funded by the licence fee, they are not under as much pressure to make a profit
- Commercial radio broadcasters are funded by advertising and must prove they are successful and make money in order to continue to attract advertisers
- Commercial radio broadcasters are privately owned by independent media companies
- The BBC is state owned and has a responsibility to cater for its broad audience
- The BBC has a remit to produce a range of national and local programmes aimed at diverse audiences
- Commercial broadcasters tend to cater for mainstream audiences
- Commercial radio broadcasters are more competitive due to financial pressures
- The BBC has a public service remit to 'inform, educate and entertain' and must provide a public service and cater for a diverse audience. The BBC is internally regulated by The Royal Charter.

- (d) Explain how the BBC uses different platforms to distribute radio programmes. Refer to *The Archers* to support your points. [10]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	9-10 marks - Excellent, detailed and accurate knowledge and understanding of how the BBC uses different platforms to distribute radio programmes - Excellent, thorough reference to the set product to support points made - Highly appropriate use of subject specific terminology
4	7-8 marks - Good, accurate knowledge and understanding of how the BBC uses different platforms to distribute radio programmes. - Good, secure reference to the set product to support points made - Appropriate use of subject specific terminology
3	5-6 marks - Satisfactory, generally accurate knowledge of how the BBC uses different platforms to distribute radio programmes, although likely to be less developed - Satisfactory, generally appropriate reference to the set product to support points made - Generally appropriate use of subject specific terminology
2	3-4 marks - Basic knowledge of how the BBC uses different platforms to distribute radio programmes - Basic reference to the set product to support points made - Basic use of subject specific terminology
1	1-2 marks - Minimal knowledge of how the BBC uses different platforms to distribute radio programmes - Minimal, if any, reference to the set product to support points made - Minimal, if any, use of subject specific terminology
0 marks	No response attempted or no response worthy of credit

Question 3 (d): Indicative content

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. Responses are expected to discuss radio programmes, with specific reference to The Archers and selected pages from its website. Responses in the higher bands are likely to move beyond this to consider the importance of using different media platforms to distribute radio programmes. Responses should use knowledge and understanding of The Archers as an example of a radio programme to support points made.

AO1

Responses are likely to:

- Use aspects of media industries from the theoretical framework, such as:
 - the impact of the increasingly convergent nature of media industries across different platforms and different national settings
 - the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to radio programmes, programmes websites and *The Archers*, for example:

- the BBC is a public service broadcaster with a remit to reach a wide audience and consequently uses different media platforms to fulfil this remit
- digital platforms including programme websites allow BBC radio to develop its brand beyond the programme
- social media platforms broaden the distribution of programmes. *The Archers*' Facebook and Twitter accounts enable audiences to respond to storylines and extend the reach of the programme
- the live radio platform allows audiences to listen to the programme as it is broadcast on FM, distributing to more traditional listeners who are loyal listeners to *The Archers* with a routine of listening at regular times
- *The Archers* has two weekday scheduling times, morning and early evening, suggesting that there is still an audience who listen to the live broadcast
- there is also *The Archers* omnibus – the Sunday catch up of all the week's episodes
- the programme is also simultaneously broadcast on DAB radio, offering better sound quality
- the programme's website distributes the programme through more flexible listening; audiences can access archive episodes, catch up with the week's episodes and download podcasts. This distribution method also gives audiences access to more information about the programme and additional content
- podcasts are a more convenient way of listening to radio programmes, they are portable and episodes can automatically be downloaded. *The Archers* single episodes and the omnibus edition are available as podcasts
- BBC Sounds app distributes radio programmes across different platforms to suit different audiences

Audiences

4. (a) Identify **two** audiences for *The Sun* newspaper. [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for each valid audience up to a maximum of 2 marks	• Loyal readers who regularly buy the newspaper • Working class demographic – C2DE • An older 35+ audience • Men due to the sport coverage with a focus on football • Women for celebrity and lifestyle content • Audiences with more right-wing views • Pro-Brexit anti-Europe audiences • Audiences who want a 'quick read'
0 marks	• No response attempted or no response worthy of credit.

(b) Briefly explain how newspaper websites attract audiences.

[4]

	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4 marks	• Excellent, detailed and accurate knowledge and understanding of how newspaper websites attract audiences.
3 marks	• Good, accurate knowledge and understanding of how newspaper websites attract audiences.
2 marks	• Satisfactory, generally accurate knowledge and understanding of how newspaper websites attract audiences.
1 mark	• Basic knowledge of how newspaper websites attract audiences.
0 marks	• No response attempted or no response worthy of credit.

Question 4(b): Indicative content

The content below is not prescriptive and all valid points should be credited. Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to newspaper websites and may refer to www.thesun.co.uk, for example:

- newspaper websites are easily accessible and news and features are updated regularly throughout the day
- websites offer a range of content that is easy to access across digital devices wherever you are and so attract active audiences
- websites are visual and encourage interactivity with video clips, message boards etc. For example, *The Sun* website is very image led and colourful
- websites offer an element of choice through the navigation bar whereby audiences can easily click on what interests them, for example *The Sun's* website includes Sport, Fabulous, Money, Tech
- newspaper websites have direct links to social media feeds to encourage the audience to interact with the newspaper. *The Sun's* Twitter feed is updated hourly.

- (c) Explain why audiences read **print** newspapers. Refer to *The Sun* newspaper and the Uses and Gratifications theory in your answer. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks - Excellent, detailed and accurate knowledge of audiences in relation to the set product - Excellent, thorough understanding of why audiences read print newspapers - Detailed and accurate reference to the Uses and Gratification theory and excellent subject specific terminology
3	7-9 marks - Good, accurate knowledge of audiences in relation to the set product - Good, secure understanding of why audiences read print newspapers - Accurate reference to the Uses and Gratification theory and appropriate use of subject specific terminology
2	4-6 marks - Satisfactory, generally accurate knowledge of audiences in relation to the set product - Satisfactory understanding of why audiences read print newspapers, although this is likely to be less developed - Generally accurate reference to the Uses and Gratification theory and generally appropriate use of subject specific terminology
1	1-3 marks - Basic knowledge of audiences in relation to the set product - Basic, if any, understanding of why audiences read print newspapers - Basic, if any, reference to the Uses and Gratification theory and use of subject specific terminology
0 marks	No response attempted or no response worthy of credit

Question 4(c): Indicative content

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.

Responses are likely to discuss why audiences read print newspapers, supporting points with reference to the edition of The Sun newspaper studied. Responses in the higher bands are likely to move beyond more obvious or straightforward reasons to consider audience pleasures and identities, with reference to theoretical perspectives on audiences, such as active and passive audiences, Uses and Gratifications etc.

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 Audiences, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Media Industries, or of media contexts. Responses in the higher bands may draw together knowledge and understanding from across the full course of study.

AO1

Responses are likely to:

Use aspects of audiences from the theoretical framework, such as:

- the ways in which media organisations target audiences through marketing, including an understanding of the assumptions organisations make about their target audiences
- how media organisations categorise audiences
- the ways in which people's media practices are connected to their identity, including their sense of actual and desired self
- the social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires and the functions they serve in everyday life and society

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to audiences, the Uses and Gratifications theory and the set newspaper product, for example:

- print newspapers have unique features including the fact that they offer a tactile experience to readers
- readers cannot select content as easily as online editions and therefore may come upon and be interested by stories and features they would not necessarily have chosen to read
- audiences who are not digital natives and are less confident with technology, for example older people, may be more likely to engage with the print newspaper
- the purchase and reading of a print newspaper may be part of a daily routine for some audiences
- the print newspaper is more portable for some audiences
- audiences consume print newspapers to fulfil different needs
- newspapers encourage reader loyalty through brand identity and encouraging the audience to be part of the community of the newspaper by reflecting their points of view
- **information** – newspapers cover and interpret the news of the day for audiences. Certain news stories will appear on the news agendas of different newspapers. Audiences rely on newspapers for information about current events.
- *The Sun* attracts audiences through the use of big, bold headlines mediating a news story. The news stories are not covered in detail and often contain bias reflecting the viewpoint of the newspaper.
- **personal identity** – audiences may identify with the stories and topics covered in the newspaper and so feel they are represented in some way. *The Sun* uses personalisation to make the stories appear more relevant to their readers; images of 'real people' regularly appear in the newspaper.
- a newspaper reinforces a sense of identity for the audience who will choose a newspaper with similar viewpoints and expect to see this reflected in the way in which stories covered. *The Sun* has a right-wing political agenda which is also pro-Brexit and Euro sceptic. This is evident in their front pages and other content.
- newspapers mediate news stories in a way that appeals to their target audiences and relates to their personal identity and as such are opinion leaders. Readers of the print newspaper may be more likely to be exposed to more biased content and so may be influenced by what they read.

- **entertainment** – newspapers are not just about news. They include other content that audiences will access for entertainment. *The Sun* runs celebrity stories, competitions, lifestyle supplements and has a large sport section.
- newspapers will contain entertainment content that relates to the interests of the target audience. *The Sun* frequently runs stories on popular television programmes and culturally relevant celebrities.
- **social interaction** – the idea of feeling part of the community of the newspaper sharing its ideas and viewpoints.
- in *The Sun*, the letters pages encourage audiences to actively share their views. Social media feeds allow the audience to interact with the newspaper and other readers.

Answers in the higher bands may draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- the place of print newspapers in an increasingly digital world
- how the print newspaper uses its front cover as a shop window for the product through images, language and other features, for example plugs
- the way in which news stories are represented differently according to the viewpoint of the newspaper and the expectations of the target audience
- how particular representations of social groups, issues and events are reinforced in different newspapers
- the use of media language in engaging audiences and constructing representations in print newspapers
- the power of newspapers to influence audiences in relation to social and cultural issues and events
- newspapers in relation to their political, social and cultural contexts