



GCSE MARKING SCHEME

AUTUMN 2021

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

INTRODUCTION

Marking schemes are finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. Conferences are held shortly after a paper has been taken so that reference can be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference is to ensure that each marking scheme is 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 an 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

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, 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)	✓	✓				
Q4 (a)	✓	✓				
Q4 (b)	✓	✓				

SECTION A: EXPLORING MEDIA LANGUAGE AND REPRESENTATION

1. Explore how *The Man with the Golden Gun* film poster creates meanings through the use of:

(a) colour

[5]

	AO2 1a Analyse media products using the theoretical framework of media
5 marks	• Excellent, detailed analysis of the colour palette in the film poster • Consistent focus on the connotations or intended messages created by the colour palette
4 marks	• Good, reasonably detailed analysis of the colour palette in the film poster • Focus on the connotations or intended messages created by the colour palette
3 marks	• Satisfactory analysis of the colour palette in the film poster • General focus on the connotations or intended messages created by the colour palette, but there are lapses into description
2 marks	• Basic analysis of the use of the colour palette in the film poster • Limited focus on the connotations or intended messages created, although there is a tendency to describe
1 mark	• Minimal, if any, analysis of the colour palette in the film poster
0 marks	• No response attempted or no response worthy of credit

Question 1a: 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 may include use of semiotic terms such as denotation and connotation. Use of this terminology is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of how media language creates meanings. Responses in the higher bands will explore media language 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.

AO2

1. (a) colour

Responses are likely to analyse aspects of the colour palette in the film poster, such as:

- the colour of the gun connotes wealth and status
- the 'golden' colour palette is referenced frequently to link with the film's title
- Bond's tuxedo is the darkest colour and at the centre of the frame, drawing the audience's eye towards the hero
- the text at the top and bottom of the page has a consistent colour palette, linking the actor, the character and the film's title together
- the colours of the two female characters' bikinis could connote that one is a heroine (red bikini) and one is a villain (black bikini)
- overall, the colour palette includes many of the codes and conventions of a film in the action adventure genre (red, black, orange) with elements of the science fiction genre (the silver of the 'laboratory')

Band	AO2 1a Analyse media products using the theoretical framework of media
5	9-10 marks • Excellent, detailed and accurate analysis of how the film poster creates meanings through genre conventions • Consistent focus on the connotations or intended meanings of specific genre conventions • Highly appropriate use of subject specific terminology
4	7-8 marks • Good, accurate analysis of how the film poster creates meanings • Focus on the connotations or intended meanings of specific genre conventions • Appropriate use of subject specific terminology
3	5-6 marks • Satisfactory, generally accurate analysis of how the film poster creates meanings but this is likely to be less developed • General focus on the connotations or intended meanings of specific genre conventions • Generally appropriate use of subject specific terminology
2	3-4 marks • Basic analysis of how the film poster creates meanings • Limited focus on the connotations or intended meanings of specific genre conventions • Basic use of subject specific terminology
1	1-2 marks • Minimal, if any, analysis of how the film poster creates meanings • Minimal, if any, use of the set product to support points made • Minimal use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Question 1b: 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 genre conventions 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.

AO2

1. (b) genre conventions

Responses are likely to analyse aspects of the genre conventions in the film poster, such as:

- character roles: the central image is a mid-shot of James Bond, smartly dressed holding a gun across his body
- the dominance of his image suggests he is the film's protagonist. According to Vladimir Propp's theory, he would be considered the 'hero'
- Bond's attire connotes business and professionalism and the gun, an iconic part of Bond's 'uniform', signifies the danger and action his character will be involved in
- Bond is looking directly at the audience, seemingly making eye contact. The intensity of his stare and the lack of a smile could connote how seriously he expects to be taken and that he appears calm despite the chaos surrounding him. This informs the audience of one of the conventional strengths of a hero: his ability to keep his composure in any situation
- the hand of the character holding the gun creates an enigma code as to who they are. According to Propp, this character is likely to be the antagonist or villain
- intertextuality: typical of Bond films, the protagonist is flanked by females wearing very few clothes: two of these women are highly sexualised: bikini-clad, slim with perfect hourglass figures and long flowing hair
- unconventionally, multiple images are used, suggesting elements of the film's narrative so the reader is expected to work through the images to understand the film's plot
- the conventional narrative of attempted assassination is suggested by Bond's 'code name' being engraved on the bullet
- conventional images of destruction and explosions are codes that signify to the audience this is from the action/thriller genre
- other conventional aspects include that Bond has female allies and enemies, yet they all look the same, making it hard for him to distinguish between them.

2. (a) Explain how contexts influence newspapers.
Refer to *The Sun* 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 contexts influence newspapers • Highly appropriate reference to <i>The Sun</i> to support points
4 marks	• Good, accurate knowledge and understanding of how contexts influence newspapers • Appropriate reference to <i>The Sun</i> to support points
3 marks	• Satisfactory, generally accurate knowledge and understanding of how contexts influence newspapers • Some reference to <i>The Sun</i> to support points
2 marks	• Basic knowledge of contexts and basic, if any, understanding of how they influence newspapers • Basic reference to <i>The Sun</i> to support points
1 mark	• Minimal knowledge of contexts • Minimal, if any, reference to <i>The Sun</i> to support points and the response is brief or incomplete
0 marks	• No response attempted or no response worthy of credit

Question 2a: 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 how contexts influence newspapers, such as how the product reflects the social and political contexts in which it was made through its representations, themes, values, messages and viewpoints, and refer explicitly to the set product to support points.

AO1

Responses are likely to demonstrate knowledge of contexts and understanding of how contexts influence newspapers, with reference to *The Sun*, for example:

- broader political contexts such as Brexit and the divisive nature of the vote, possibly linking this to how the majority of British newspapers, including *The Sun*, support it
- issues linked to the newspaper's bias, possibly with reference to the context of the newspaper's ownership
- *The Sun* as a politically influential newspaper and its recent context of supporting the Conservative party and its policies
- *The Sun* as an unashamedly right wing newspaper, part of its brand being to support a nationalist ideology especially in sporting events and stories about the royal family, but also extending into politics
- it has also maintained an 'anti-elitist' agenda where it regularly exposes the sex or drug scandals of celebrities or authority figures
- social context and the recent surge in 'populist nationalism', distrusting 'experts', statistics and mainstream politicians in favour of returning control to 'the common people'
- *The Sun* following this populist political context (e.g. 'For A Greater Britain' as part of its masthead).

2. (b) Compare the messages in *The Sun* and *Daily Mirror* front pages. [25]

In your answer, you must consider:

- how viewpoints are represented in the two front pages
- how far the messages are similar in the two front pages
- how far the messages are different in the two front pages.

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 newspapers, which engages fully with complex aspects of the representations • Excellent, detailed and appropriate comparisons between the set and unseen newspapers • 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 messages conveyed are similar and different
4	16-20 marks • Good, reasonably detailed analysis of the set and unseen newspapers, which engages in places with complex aspects of the representations • Good, reasonably detailed and appropriate comparisons between the set and unseen newspapers • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology • Good, reasoned judgements and conclusions regarding how far the messages conveyed are similar and different
3	11-15 marks • Satisfactory analysis of the set and unseen newspapers, 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 newspapers, although there may be more focus on one of the newspapers • Satisfactory use of the theoretical framework (representation) and generally appropriate use of subject specific terminology • Satisfactory, generally reasoned judgements and conclusions regarding how far the messages conveyed are similar and different
2	6-10 marks • Basic analysis of the set and unseen newspapers, although there will be a tendency to describe • Basic comparisons between the set and unseen newspapers may be made, although the response is likely to focus mainly on one of the newspapers • Basic use of the theoretical framework (representation) and basic use of 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 messages conveyed are similar and different

1	1-5 marks • Minimal, if any, analysis of either the set or unseen newspaper - the response is descriptive • Minimal, if any, comparisons are made between the set and unseen newspapers and the response is likely to focus only on one newspaper • 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 messages conveyed are similar and different
0 marks	• No response attempted or no response worthy of credit

Question 2b: 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 viewpoints are represented, whilst those in the middle band will focus on more straightforward or obvious aspects of messages, and those in the lower bands will be descriptive.

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

Responses are required to make judgements and draw conclusions regarding how far the viewpoints represented are similar and different in the two newspapers. It is acceptable for responses to conclude that the viewpoints represented are either similar or different provided judgements are based on, and justified through, analysis of the newspapers.

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:

- the selected, constructed and mediated nature of representations and the choices that construct them
- the ways in which the media re-present (rather than simply present) the world, and construct versions of reality
- the choices media producers make about how to represent particular events, social groups and ideas
- the ways aspects of reality may be represented differently depending on the purposes of the producers
- the different functions and uses of stereotypes, including an understanding of how stereotypes become established and how stereotypes enable audiences to interpret media quickly
- how and why particular social groups may be under-represented or misrepresented
- how representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products
- the social, cultural and political significance of particular representations in terms of the issues that they address
- how representations reflect the social, historical and cultural contexts in which they were produced
- theoretical perspectives on representation, including notions of selection, construction and mediation

Analyse how viewpoints are represented in each front page, in terms of the choices producers have made, including:

- choice of images, including iconography, gesture and expression, for example, Teresa May's glum expression, grey, lined appearance emphasised by unflattering lighting

- shot type and size, framing and composition of the images, for example, the montage of images from around the UK, suggesting that the Brexit vote is something that affects the whole country
- messages represented through stereotypes, for example, 'us and them' when it comes to the British public and its political representatives or politicians' perceived incompetence

Analyse how far the messages are similar in the two front pages, for example:

- the viewpoints in both texts created through:
 - selection of images, including how these help influence the audience's interpretation of the messages (nationalism / patriotism, influence, power, status)
 - mediation - the Brexit voting process being given elevated status in the news cycle due to its front page prominence in both texts:
 - use of linguistic conventions such as repetition and hyperbole to add emphasis to the newspapers' viewpoints
 - both newspapers giving the message that they are on the side of their readers when it comes to the events they are representing ("we say to them", "fighting for you")
 - both newspapers blurring the line between reporting on events and giving explicit editorial viewpoints on them

Analyse how far the messages are different in the two front pages, for example:

- the dark colour palette and negative tone created around Brexit on the front page of the *Daily Mirror* compared to the brighter, more optimistic tone created by *The Sun*'s choice of (patriotic) colour palette
- other differences linked to the clear political bias of the two newspapers and how this influences their messages
- use of stereotypes to frame the messages (icons of Britishness for the more nationalistic *Sun*; a "humiliated" Conservative leader and Labour leading making a "vow" on the front page of the *Daily Mirror*)

Make judgements and draw conclusions regarding how far the messages in the two front pages are similar and different, for example:

- although the newspaper front pages are similar in the high status they afford political events, the viewpoints are both similar and different – these representations are influenced by intended audiences, political, social and cultural contexts
- the more negative viewpoint on Brexit and the Conservative government's handling of it on the front page of the *Daily Mirror* compared to the more optimistic tone of *The Sun* as a reflection of their left/right wing tabloid stances
- the viewpoints can be linked to the images used on each text and audience knowledge of the iconography and political figures representing them.

SECTION B – EXPLORING MEDIA INDUSTRIES AND AUDIENCES

3. (a) Name the company that produces *Fortnite*. [1]

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

3. (b) Explain how video games are marketed.
Refer to *Fortnite* to support your points. [6]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5-6 marks	• Good, accurate knowledge and understanding of how video games are marketed • Good, secure reference to the set video game to support points made • Appropriate use of subject specific terminology
3-4 marks	• Satisfactory, generally accurate knowledge of how video games are marketed, although points are likely to be less developed • Satisfactory, generally appropriate reference to the set video game to support points made • Generally appropriate use of subject specific terminology
1-2 marks	• Basic knowledge of how video games are marketed and little, if any, understanding shown • Basic, if any, reference to the set video game to support points made • Basic, if any, use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Question 3b: 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 how video games are marketed and how the producers of Fortnite have marketed the video game, referring explicitly to the set product to support points.

AO1

Responses are likely to demonstrate knowledge and understanding of the video games industry, such as:

- the impact of the increasingly convergent nature of media industries across different platforms and different national settings
- how the media operate as commercial industries on a global scale and reach large audiences

References to *Fortnite* may include:

- marketing linked to synergy and cross-media convergence, where more than one media brand or form joins to promote each other; *Fortnite* is a good example of this
- the unique nature of marketing online: *Fortnite* is the most viewed game on YouTube and its producers have also used streaming platforms like Twitch (owned by Amazon) to broadcast live competitions
- marketing that encourages active audience engagement, for example, Epic Games use an operating system called Unreal Engine to develop *Fortnite*; they have made this available on their website, and encourage their audience to use it
- marketing techniques incorporating other media brands and franchises; for example, in collaboration with Marvel Studios, there was a special *Avengers: Infinity War* segment and a tie-in with *Godzilla*
- Epic Games encourage films/TV/sports to use *Fortnite* in order to market their brands to its 20 million+ players; these brands then cross-promote *Fortnite*
- these collaborations keep *Fortnite* in the news and on social media
- Epic Games has a good relationship with various non-gaming celebrities such as Drake and basketball star Ben Simmons; marketing campaigns have been built from these relationships to make the game recognisable beyond the traditional gaming market.

3. (c) Explain how video games make money for their producers.
Refer to *Fortnite* to support your points.

[12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks • Excellent, thorough understanding of how video games make money for their producers • Excellent, detailed and accurate knowledge of funding and profit models in relation to the set video game • Excellent use of subject specific terminology
3	7-9 marks • Good, secure understanding of how video games make money for their producers • Good, accurate knowledge of funding and profit models in relation to the set video game • Appropriate use of subject specific terminology
2	4-6 marks • Satisfactory understanding of some of the ways in which video games make money for their producers, although this is likely to be less developed • Satisfactory, generally accurate knowledge of funding and profit models in relation to the set video game • Generally appropriate use of subject specific terminology
1	1-3 marks • Basic, if any, understanding of how video games make money for their producers • Basic knowledge of funding and profit models in relation to the set video game • Basic, if any, use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Question 3c: 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 will discuss how video games make money for their producers. Responses in the higher bands are likely to move beyond more obvious or straightforward ways to consider aspects such as how the media operate as commercial industries on a global scale, with reference to aspects of industry such as convergence and concepts such as media ownership, conglomerates and the impact of production processes and technologies.

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

AO1

- Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to industry, for example:
 - the nature of media production, including by large organisations, who own the products they produce
 - the impact of production processes, personnel and technologies on the final product
 - the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration
 - the impact of the increasingly convergent nature of media industries across different platforms and different national settings
 - the importance of different funding models, including commercial models
 - how the media operate as commercial industries on a global scale and reach large audiences

References to *Fortnite* may include:

- the basic premise of the *Fortnite* franchise is that it's a series of multiplayer free-to-play battleground games available on a number of platforms and devices
- *Fortnite* is an example of the 'Games as a Service' (GaaS) funding model: the initial purchase is free but revenue is generated from in-game purchases
- players use 'V-bucks' to make these in-game purchases
- revenue is also generated through 'season passes' (a subscription model that allows players access to new content that play-for-free players can't access) and 'battle passes' that give limited edition and exclusive content to players who pay
- diversifying into a franchise (including *Battle Royale*, *Save The World* and *Creative Fortnite*) has helped its producers make more money
- 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 historical, social and cultural context of *Fortnite* and its commercial significance for its producers as a brand that exists in multiple media forms (the most successful free-to-play video game ever, making \$1.2 billion in the first 10 months of release)
 - the commercial need to create audience pleasure, engagement and interaction with the video game
 - the different ways in which the video game has been used by its producers to generate revenue
 - how generic conventions of video games influence how they are used to make money for their producers, including the different platforms through which they can be accessed
 - how *Fortnite* uses media language (including mode of address) to encourage its audience to spend money on the game

4. (a) Briefly explain how radio programmes are aimed at specialised audiences. Refer to *The Archers* to support your points. [4]

Band	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 radio programmes are aimed at specialised audiences • Excellent, thorough reference to the set radio programme to support points made • Highly appropriate use of subject specific terminology
3 marks	• Good, accurate knowledge and understanding of how radio programmes are aimed at specialised audiences • Good, secure reference to the set radio programme to support points made • Appropriate use of subject specific terminology
2 marks	• Satisfactory, generally accurate knowledge of how radio programmes are aimed at specialised audiences • Satisfactory, generally appropriate reference to the set radio programme to support points made • Generally appropriate use of subject specific terminology
1 mark	• Basic knowledge of how radio programmes are aimed at specialised audiences and little, if any, understanding shown • Basic, if any, reference to the set product to support points made • Basic, if any, use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Question 4a: 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 have a detailed and accurate knowledge and understanding of specialised audiences and how texts are aimed at them.

AO1

Responses are likely to demonstrate knowledge and understanding of how radio programmes are aimed at specialised audiences with reference to *The Archers*, for example:

- specialised audiences often being narrower in profile; possible reference to them being opposite to mass audiences
- the audience is roughly 40-60 years old (RAJAR profile the average listener age as 56) – the more established characters in the programme also fall into this age range and the programme's narratives often deal with issues with which this audience would identify
- Psychographic profiles: Succeeders, Reformers, Resigned – narratives and characters associated with business, money etc. are likely to appeal to Succeeders; Reformers seek enlightenment and have strong social consciences so narratives such as those raising awareness of domestic violence are likely to appeal to them; the programme's traditions may appeal to the Resigned
- well-educated adults – it's broadcast at a time when those working are likely to be home and listening to the radio; the programme's themes and narratives often require a reasonably good understanding of the world, politics etc.
- soap opera fans – dramatic, conventional narratives generate pleasure for this audience as they understand how the conventions function and are entertained by them
- fans of the stars who voice the characters – personal identity and star appeal
- fans of other BBC Radio 4 content such as the *Today* programme – likely to hear regular adverts for *The Archers* and trust Radio 4 as a brand
- possible links to industry and the BBC's Public Service Remit – it has to reach specialised audiences because of the way it's funded

4. (b) Explain how audiences actively engage with radio programmes.
Refer to *The Archers* to support your points.

[12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks • Excellent, thorough understanding of how audiences actively engage with radio programmes • Excellent, detailed and accurate reference to the set radio programme to support points • Detailed and accurate reference to theoretical perspectives on audiences and excellent use of subject specific terminology
3	7-9 marks • Good, secure understanding of how audiences actively engage with radio programmes • Good, accurate reference to the set radio programme to support points • Accurate reference to theoretical perspectives on audiences and appropriate use of subject specific terminology
2	4-6 marks • Satisfactory understanding of how audiences actively engage with radio programmes, though points are likely to be less developed • Satisfactory, generally accurate reference to the set radio programme to support points • Generally accurate reference to theoretical perspectives on audiences and generally appropriate use of subject specific terminology
1	1-3 marks • Basic knowledge of active audiences in relation to the set radio programme • Basic, if any, reference to the set radio programme to support points • Basic, if any, reference to theoretical perspectives on audiences and use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Question 4b: 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 will discuss how audiences actively engage with radio programmes. Responses in the higher bands are likely to move beyond more obvious or straightforward methods that The Archers' producers use to encourage its audience to actively engage with the text to consider aspects such as how audiences use texts to meet needs, generate pleasures and form identities, with reference to concepts such as active versus passive audiences and theoretical perspectives including Uses and Gratifications.

AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to active audiences and the set radio programme, for example:

- the differences between active and passive audience interpretations
- *The Archers* has developed from a text which the audience used to passively listen to into one that explicitly encourages its audience to be active
- Radio 4 regularly promote ways through which the audience can actively engage with the text, including the programme's website
- other digital technologies that encourage active engagement such as the programme's social media feeds and how audiences use things like hashtags to get involved with the text
- how different audiences might actively engage with the text in different ways, for example, interpreting stories about events and characters from points of view influenced by fandoms (fan websites are linked to from *The Archers* homepage)
- actively engaging with the programme helps audiences reinforce and adapt their own sense of identity
- the historical context of *The Archers* and its social and cultural significance for audiences as a convergent text that exists in multiple media forms
- methods the producers use that encourage active social interaction (linked to Uses and Gratifications theory) such as *The Archers*' audience interacting with it through its social network feeds.