GCE

Media Studies

H009/01: Media today

Advanced Subsidiary GCE

Mark Scheme for June 2019

Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Stamp	Description
BP	Blank page
N/A	Highlight
	Off page comment
✔	Tick
✘	Cross
?	Unclear
∧	Omission mark
T	Task dealt with adequately
EG	Example/Reference
A	Accurate
NAR	Lengthy narrative

〰	Expandable vertical wavy line

For answers marked by levels of response:

a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer.
b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

Subject–specific Marking Instructions

Levels of Response targeting AO1 and AO2
Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

Component 01: Media Today

	Assessment Objective
AO1	Demonstrate knowledge and understanding of: • the theoretical framework of media

	• 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 • make judgements and draw conclusions.

1 Explain how political contexts influence radio production. Refer to *The BBC Radio One Breakfast Show* to support your points. **[5]**

Assessment Objectives	AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. **Maximum 5 marks.**

Question	Indicative Content

1	*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 and various examples from breakfast shows studied could be cited to support candidate responses.*
	
	AO1: 2
	Responses will demonstrate knowledge an understanding of how political contexts influence radio production such as:
	• the political context of public service radio broadcasting.
	• how political factors, including different types of legislation, influence radio production.
	
	Responses are likely to refer to examples of how political contexts influence *The BBC Radio One Breakfast Show*, such as:
	• the influence of PSB remit on production, for example:
	    ○ the broadcaster has an obligatory duty to inform, educate and entertain its audiences but the BBC comes under political pressure as to whether the license fee it charges is justifiable and still in the public interest
	    ○ the broadcaster must follow a remit to avoid showing any type of bias in the production of their content, maintaining a 'distinctive' approach from commercial radio stations
	    ○ there is political pressure to remain inclusive, innovative and impartial; including independent news.
	• the influence of external regulators such as OFCOM to hold the BBC to account, for example:
	    ○ candidates may outline the Agreement with the Secretary of State that sits alongside the Charter
	    ○ an awareness that the Agreement is an important constitutional document because together with the Charter, it establishes the BBC's independence from the Government (which is constantly under scrutiny by commercial

		institutions that are privately funded)
		o the mission of the BBC is to act in the public interest, serving all audiences through the provision of impartial, high quality and distinctive output and services which 'inform, educate and entertain' and the issues this creates when budgets, staff wages and scandal enter the political arena; thus directly impacting radio production.

Question	Level	Mark Scheme	Mark
1	3	A **comprehensive** demonstration of knowledge and understanding of how political contexts influence radio production. • Comprehensive, detailed and accurate knowledge and understanding of relevant political contexts and their influence on radio production. • Answer is well supported by detailed and accurate reference to *The BBC Radio One Breakfast Show.*	4–5
	2	An **adequate** demonstration of knowledge and understanding of how political contexts influence radio production. • Adequate and generally accurate knowledge and understanding of political contexts and their influence on radio production. • Answer is supported by generally accurate reference to *The BBC Radio One Breakfast Show.*	2–3
	1	A **minimal** demonstration of knowledge and understanding of how political contexts influence radio production. • Knowledge of political contexts and their influence of radio production is minimal, demonstrating little understanding. • Reference to *The BBC Radio One Breakfast Show* to support the answer is minimal, inaccurate or may be absent.	1
	0	No response or no response worthy of credit.	0

Analyse how the posters and teaser trailer for *The Jungle Book* (2016) construct representations of reality.   **[10]**

Assessment Objectives	AO2:1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products **Maximum 10 marks**

Question	Indicative Content

2	*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.*
	
	AO2:1
	Responses will apply knowledge and understanding of representation to analyse the posters and teaser trailer for example by:
	  • analysing how the film posters use key conventions and recognizable design elements to construct a representation of reality
	  • analysing how the film trailer uses a believable narrative to construct a representation of reality.
	
	Responses should analyse examples from *The Jungle Book* (2016) UK film posters and the official *The Jungle Book* (2016) – Official UK Teaser Trailer https://www.youtube.com/watch?v=YW97nCUE3ZA. Answers should focus on how the various representations might appeal to the audience or promote the film through the creation of a version/ illusion of reality. Answers might mention the following.
	 • The trailer being live action - it is hard to distinguish between perceived, stereotypical jungle environments that have been computer generated and those that are real, creating the illusion of reality; also the appeal of rich world created.
	 • The verisimilitude of CGI main characters (animals) to look like real creatures that would be found in such environments, again adding to the appeal (and marketability) of the product.
	 • The construction of recognisable characteristics in the key characters that have been adapted from the original animation and film – challenging whether setting is based on actual reality or a shared cultural construction – and the appeal to audiences of this recognition as part of the overall promotional drive of the advert (are the characters more "real" than their historical counterparts?)
	 • The accuracy of translation from Rudyard Kipling's book to live action contents – veracity to source material as promotional tool.
	 • The expectation of Disney and its ability to represent 'real narratives' that don't fall outside of the fantastical and make-believe nature of their content – the generic verisimilitude of the content generating audience appeal.
	 • The awareness of a director's style and status to create believable content that matches expectations of loyal audiences.
	 • The use of recognisable Hollywood Stars to validate the film as live action and not advanced animation.
	 • The use of natural colours as signifiers of reality - the appeal of the familiar, particularly to younger audiences.
	 • The cultural references to other real films and media texts – the cultural verisimilitude of the content.
	 • Any other relevant response.

Question	Level	Mark Scheme	Mark
2	**3**	**Comprehensive** application of knowledge and understanding of representation to analyse the advertising and marketing products. • Comprehensive, detailed and accurate application of knowledge and understanding of media representation to analyse the representations of reality in the posters and trailer. • Convincing, perceptive and accurate analysis of how representations of reality are constructed in the posters and trailer, which consistently provides logical connections and a good line of reasoning.	**7–10**
	2	An **adequate** application of knowledge and understanding of representation to analyse the advertising and marketing products. • An adequate and generally accurate application of knowledge and understanding of media representation to analyse the representations of reality in the posters and/or trailer. • Adequate and generally successful analysis of how representations of reality are constructed in the posters and/or trailer, which provides some logical connections and lines of reasoning, although may be descriptive in parts. *Candidates who do not discuss **both** products may not be placed beyond Level 2.*	**4–6**
	1	A **minimal** application of knowledge and understanding of media audiences to analyse the the advertising and marketing products*.* • A minimal application of knowledge and understanding of media representation to analyse the representations of reality in the posters and/or trailer. • Analysis of the posters and/or trailer is minimal or brief and is likely to be largely descriptive.	**1–3**
	0	No response or no response worthy of credit.	**0**

2 Explain how videogame producers target and address audiences. Refer *Minecraft* to support your answer. **[10]**

Assessment Objectives	AO1:1 - Demonstrate knowledge and understanding of the theoretical framework of media
	Maximum 10 marks

Question	Indicative Content
3	*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.* **AO1:1** Responses will demonstrate knowledge and understanding of media audiences such as: • how audiences are addressed and targeted by videogame producers • how individuals and social groups are addressed by videogame producers to participate creatively with videogames*.* Responses should use examples from *Minecraft* to talk about how videogame producers target and address audiences such as: • The way that *Minecraft* was originally developed from open source software, encouraging a niche group of coders to begin testing out a beta version of the game, building the game's profile and culture. Many video games are designed to allow audiences to interact with the game beyond basic gameplay. • The way in which *Minecraft* is a multi-platform game (including cross-play) and now a multi-media franchise which increases the reach of the product to audiences both within and beyond traditional gaming culture. Many videogames are designed to target audience loyalty in order to build (or build on) recognisable brands • The way in which *Minecraft* has different modes and is varying the categories of age rating to attract MMORPG fans to the franchise. Video games are designed to appeal to a wide range of audiences; producers will often target these in different ways (depending upon the audience, for example male/ female avatars in *Minecraft*) • The methods of enticing audiences to create cottage industries within and beyond *Minecraft* and other opportunities to monetize through using assets, tying into a broader prosumer culture. Many video games offer players an interactive experience beyond simple gameplay • Encouraging audiences to subscribe to content and also offer free versions across different platforms. Many games are designed to utilise DLCs as well as other formats (mobile versions, for example) • Highlighting the large number of prosumers and pro-ams who stream footage and effectively create free marketing campaigns which aid to the global success of the game as well as being an essential part of the success of some YouTubers (for example, DanTDM). Many games are designed with a broader community in mind, with producers creating forums/ social media accounts to support players. • Any other relevant response.

Question	Level	Mark Scheme	Mark
3	3	A **comprehensive** demonstration of knowledge and understanding of how videogame producers target and address audiences. • Comprehensive, detailed and accurate knowledge and understanding of how videogame producers target and address audiences. • Answer is supported by detailed and accurate reference to *Minecraft.*	**7–10**
	2	An **adequate** application of knowledge and understanding of how videogame producers target and address audiences. • Adequate and generally accurate knowledge and understanding of how videogame producers target and address audiences. • Answer is supported by generally accurate reference to *Minecraft***.	**4–6**
	1	A **minimal** application of knowledge and understanding of how videogame producers target and address audiences. • Knowledge of how videogame producers target and address audiences is minimal, demonstrating little understanding. • Reference to *Minecraft* to support the answer is minimal and may be inaccurate.	**1–3**
	0	No response or no response worthy of credit.	**0**

4*   *(In this question you will be rewarded for drawing together knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts. You should refer to **examples** from the long form television drama you have studied.)*

‘Recent technological change has created challenges for regulators and producers of long form television drama.’ Discuss how far you agree with this statement in relation to the set episode of the long form television drama you have studied.

In your answer you must:
- consider how technological change has affected regulation and production of long form television drama
- analyse how technological change has influenced the key codes and conventions in the set episode you have studied
- refer to relevant academic ideas and arguments in your analysis
- make judgements and draw conclusions about how far you agree with the statement.

[20]

Assessment Objectives	AO1: 1a 1b - Demonstrate knowledge and understanding of the theoretical framework of media.
	AO1 Total: 10 marks.
	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 make judgements and draw conclusions.
	AO2 Total: 10 marks.

Question	Indicative Content
4*	*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.*
	AO1:1 Responses will demonstrate knowledge and understanding of the codes and conventions of media forms and products, including the processes through which media language and representations may be influenced by technological change, including regulation. This can include: • Character types and functions (the restrictions that may occur) – impact on producing and promoting dramas. • *Mise-en-scene* (locations, staging, props, costume and makeup) – use of CGI, cost. • Camera work, sound and editing which reflect changes in production quality and marketing/ more widely-available tech. Responses may also draw together knowledge and understanding of other areas of the theoretical framework, for example: • Show an understanding of the importance of regulation to television producers in targeting, attracting (through marketing), reaching, addressing and potentially constructing audiences; attracting existing fans and constructing new fan bases; in some cases, candidates may show an awareness of high age ratings as being desirable to engage with modern audiences. • Highlight how technological changes allow producers to create engaging character functions and *mise-en-scene* within genre (e.g. conventions of science fiction/fantasy genres) to both meet and challenge audience expectations, where appropriate. • Show an understanding of the significance of economic factors, such as the cost of producing TV drama as opposed to film by using new technology that is seamless within the streaming market. • The desire to fund and create alternative and experimental content that might challenge regulatory boundaries across multiple regions. • Show an understanding that representations can be influenced by technological change and regulatory issues in terms of using language, showing nudity, extreme violence, verisimilitude of CGI etc.

AO2:1
Responses will analyse how key codes and conventions are established and influenced by technological change in the set episode of the long form television drama, including:
- Analysing how codes and conventions are established in episode one, for example clear narrative strands that audiences quickly understand and can identify with, or characters that are instantly recognisable and may be associated with certain age ratings; but also how production values and technological demand may influence the stylistic nature of the episode – reference to Neale and Hall.
- Analysing how *editing* (for example, CGI and credit sequences) used to establish genre codes in episode one and, where appropriate, impact upon narrative development; candidates may reference Neale's theory of genre in their analysis (for example: conventions, repetitions and difference) but also Hall's reception theory and the positioning of audiences who watch LFTV drama across multiple platforms as well as the implications of preferred, negotiated and oppositional readings for producers.

Candidates must refer to examples from the set long form television drama in their response.

With regard to the set episode of *Mr Robot*, responses may include reference to (but not limited to):
- The way in which the story content deals with serious issues related to real life, e.g. opening scene establishes Elliott's character as someone who fights paedophiles and hacks into people's lives (contemporary issue) – might be unacceptable in some regions due to explicit content.
- Through using star-studded casts, the importance of ensuring the programmes are accessible to wide range of audiences and international markets through universal narratives and the inclusion of recognisable stars – money from digital platforms (e.g. Amazon) makes this possible.
- The importance of gaining international acclaim and getting good reviews from online and established offline media organisations to gain cult following and reach mainstream audiences – build-up of online hype.
- The use of drugs is highlighted significantly in the extract where Elliot explains and almost justifies his addiction to morphine – some mild scenes of nudity and frequent use of swear words – might cause regulatory issues in different territories.
- Need for the drama to capture the *zeitgeist* due to increased competition across digital networks – narrative structure/ style of filming/ editing/ use of narrator designed to engage audience and build profile of show.

With regard to the set episode of **House of Cards**, responses may include reference to (but not limited to):
- The nature of streaming programmes that no longer need to operate within the constraints of scheduled time blocks – effect on episode length and structure (for example, title sequence acts as clear statement of intent, slower paced storytelling)
- Scenes featuring sexual content/ references to sex pose issues in different TV markets due to different regulatory structures.
- The use of an American political narrative that might not appeal to audiences across multi-platforms but is primarily directed at Western audiences (e.g. references to charity work in Africa) whilst narrative clearly focuses on social contexts of America – assumptions that non-American audiences will have cultural knowledge to decode complexities of American political system.
- The impact of using world-renowned stars on what was largely an untested business model for one of Netflix's first 'original' strand of programming – significant producer investment, particular risk with the "box-set" approach only possible on digital platform; entire structure of programme built on audience being able to access entire series.
- The way in which audiences can only engage with the content through Netflix and DVD sales.

With regard to the set episode of **Homeland**, responses may include reference to (but not limited to):
- The sensitive nature of the narrative which potentially excludes foreign (particularly Islamic) audiences.
- Through using star-studded casts, the importance of ensuring the programmes are accessible to wide range of audiences and international markets through universal narratives and the inclusion of recognisable stars – money from digital platforms (e.g. Netflix) makes this possible.
- The use of an American social and cultural focus that might not appeal to audiences across multi-platforms but is primarily directed at Western audiences (e.g. conflict between (Islamic) terrorists and the West; impact of 9/11) whilst narrative clearly focuses on American social concerns – assumptions that non-American audiences would share the same priorities.
- References to sex and use of strong language feature heavily and would pose difficulties if produced solely for a watershed style audience on terrestrial TV (originally aired on C4 before on demand).
- The business model of HBO and its licensing of the product with C4 and Netflix

With regard to the set episode of **Stranger Things**, responses may include reference to:
- One of the most successful Netflix Original series yet – demonstrates success of streaming model (see *House of Cards*).
- By paying homage to stars of 80s films (*ET*, *The Goonies*) there is a risk of copyright and legal issues when using this in marketing campaigns – but it can also play very cleverly for producers and distributers also.
- The diversity of stars in the first episode is useful for attracting a range of audiences across several platforms.
- Cult following – the issues that come with young students copying experiments at home.
- The impact of having audiences promote and market the film through fan-made content and reaction videos; the first 8 minutes

	was released on YouTube.
	
	AO2:2
	Responses will draw judgements and conclusions considering how far they agree with the statement.
	   • Based upon their analysis, learners may conclude that technological change, including issues relating to regulation, has created challenges for regulators and producers of long form television drama.
	   • Based upon their analysis learners may conclude that technological change is just one of many important factors affecting regulators and producers of long form television drama.
	   • Based upon their analysis learners may conclude that technological change has not created challenges for regulators or producers of long form television and, for example, the quality of writing, acting, directorial style or genre and / or narrative strands are more of a challenge than issues of technological change in a digital world.

If candidates do not refer to relevant academic ideas and arguments in their answer, they are limited to a maximum mark of the top of Level 2 for AO2.

Question	Level	AO1	Mark	AO2	Mark
4*	3	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate knowledge and understanding of the media theoretical framework in relation to the question set. • Use of subject specific terminology is relevant and accurate. *Responses that do not draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO1.*	7–10	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode. • Convincing, perceptive and accurate analysis of the influence of technological change on the key codes and conventions which consistently provides logical connections and a good line of reasoning. • Precise and relevant reference to academic ideas and arguments to support analysis of the set episode. • Highly developed and accomplished judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with appropriate reference to the long form television drama studied. *The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.*	7–10

Question	Level	AO1	Mark	AO2	Mark
	2	An **adequate** response to the set question. • Adequate and generally accurate knowledge and understanding of the media theoretical framework in relation to the question set. • Use of subject specific terminology is mostly accurate.	**4–6**	An **adequate** response to the set question. • Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode. • Adequate and generally successful analysis of the influence of technological change on the key codes and conventions which provides some logical connections and lines of reasoning, although may be descriptive in parts. • Adequate and generally appropriate reference to academic ideas and arguments to support analysis of the set episode. • Adequate and generally well-reasoned judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with reference to the long form television drama studied. *The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.*	**4–6**

Question	Level	AO1	Mark	AO2	Mark
	1	A **minimal** response to the set question. • Knowledge of the media theoretical. framework is minimal, demonstrating little understanding. • Use of subject specific terminology is minimal.	1–3	A **minimal** response to the set question. • Minimal application of knowledge and understanding of the media theoretical framework to analyse the set episode. • Analysis of the influence of technological change on the key codes and conventions in the set episode, if present, is minimal and/or largely descriptive and may not be relevant. • Reference to academic ideas and arguments is minimal or brief, may not be relevant to the set episode or may be absent. • Judgements and conclusions, if present, are minimal with limited support. *Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.*	1–3
	0	• No response or no response worthy of credit.	0	No response or no response worthy of credit.	0

5*   To what extent do the elements of media language used in **Source A** and **Source B** reflect the typical codes and conventions of the tabloid genre?

In your answer you must:
- analyse and compare the ways in which the media language used in **Source A** and **Source B** reflects the codes and conventions of the tabloid genre
- refer to relevant contexts and academic ideas and arguments in your analysis and draw judgments and conclusions in relation to the question.

[15]

Assessment Objectives	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 make judgements and draw conclusions.
	Maximum: 15 marks.

Question	Indicative Content
5*	*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.*
	AO2:1
	Responses will apply knowledge and understanding of elements of media language to analyse how it has been used in combination in **Source A** and **Source B** to convey codes and conventions of the tabloid genre, including:
	- Consideration that both sources share a number of commonalities is an essential element of this question as required by the first bullet point – many of the points below can be seen on both front pages and any comparison might mention any of these with examples from both papers. - There is no need for candidates to contrast the two sources, however, it is worth noting that there are some differences. *The Star* trails several of its inside stories in a sidebar while the *Mirror* gives prominence to only one story other than its headline; both papers cover football but this is a lot more prominent in *The Star*; *The Star* emphasizes its (comparatively cheaper) price compared to the *Mirror*; the tone of the headlines on the cover of the *Mirror* is perhaps a little more formal than *The Star*; *The Star* has given prominence to a story about one of its models which the *Mirror* also features without directly mentioning its competitor; *The Star* has chosen a very different image of Ayling to the one chosen by the *Mirror*.

- The placement, sizing and prominence of the masthead and use of red.
- The size and detail (lexis) of the headlines.
- How the language used by each paper conveys attitudes, values and beliefs in line with both newspapers ideology and readership (target audience).
- The use of the quote/s combined with positioning of multiple colour images next to the headline promotes a preferred or negotiated meaning of attitudes, values and beliefs with regards to social attitudes.
- The use of candid (celebrity) and posed shots to sell 'kiss and tell' style stories.
- The use of sensationalism and generic iconography to promote stereotypical narratives.
- The use of sport as a key convention of the genre.
- The feature of TV soap characters and celebrities to highlight newspaper content.
- The historical importance of media ownership and ideology to link with lead story content (a story on Diana!) versus the controversial use of page 3.
- Some candidates may explore how the paper is trying to embrace traditional tabloid values in a politically correct world to attract/appease traditional readership.
- The use of synergy (Mirror promoting website and Star promoting Big Brother – at time part of Richard Desmond's empire)
- Candidates may also draw on recent merger between the two papers.

AO2: 2
Responses will draw judgements and conclusions considering to what extent media language has been used in **Source A** and **Source B** reflects the typical codes and conventions of the tabloid genre. These might include:

- It is likely that candidates will agree that both newspapers are typical examples of the tabloid genre. It is possible that some might argue that one is more "tabloidy" than the other (likely *The Star*), presenting some of the differences identified above, but since both are successful contemporary tabloids this is not an essential element of the answer.

Candidates are expected to refer to academic ideas and arguments in their analysis that might include but are not exclusive to:
- Barthes on semiotics, for example by analysing the connotations of media language use as it relates to the tabloid genre.
- Neale's ideas about genre and repetition and how tabloids reflect this.
- Todorov's ideas of narratology within the article structures, particularly the way the headlines suggest disequilibrium.
- Hall's theories of representation, for example by analysing the encoding of a 'preferred meaning' into the text by means of the media language – the tabloid genre very much promotes the idea.
- Bell-Hooks and Van-Zoonen, patriarchy, gender or misrepresentations of stereotypes are embedded within the genre
- Curran and Seaton - codes and conventions influenced by a narrow range of political opinions often linked to ownership.

If candidates do not refer to relevant academic ideas and arguments in their answer, they are limited to a maximum mark of the top of Level 2 for AO2.

Question	Level	AO2	Mark
5	3	A **comprehensive** response to the set question. • Comprehensive application of knowledge and understanding of the media theoretical framework to analyse and compare the unseen sources. • Convincing, perceptive and accurate analysis of how elements of media language have been used in similar/different ways in both of the unseen sources, which provides logical connections and a good line of reasoning. • Precise and relevant reference to contexts and academic ideas and arguments to support analysis of the unseen sources. • Highly developed and accomplished judgements and conclusions regarding the extent to which the media language in the two sources reflects the codes and conventions of the tabloid genre, supported with appropriate reference to relevant examples from both sources. *The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated. There is a clear comparison between the two sources*	**11–15**
	2	An **adequate** response to the set question. • Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse and compare the unseen sources. • Adequate and generally successful analysis of how elements of media language have been used in in similar/different ways in the unseen sources, which provides some logical connections and lines of reasoning, although may be descriptive in parts. The response may focus more heavily on one source than the other. • Adequate and generally appropriate reference to contexts and academic ideas and arguments to support analysis of the unseen sources. • Adequate and generally well-reasoned judgements and conclusions regarding the extent to which the media language in the two sources reflects the codes and conventions of the tabloid genre, supported	**6–10**

Question	Level	AO2	Mark
		with reference to examples from both sources. *The response demonstrates a line of reasoning with some structure. The information presented is in the most-part relevant and supported by some evidence. There is some comparison between sources.*	
5	1	A **minimal** response to the set question. • Minimal application of knowledge and understanding of the media theoretical framework to analyse the set product. • Analysis of how elements of media language have been used in similar/different ways in the unseen sources, if present, is minimal and/or largely descriptive, may not be relevant to the sources and/or may refer to only one source. • Reference to contexts and academic ideas and arguments is minimal or brief, may not be relevant to the unseen sources, or may be absent. • Judgements and conclusions, if present, are minimal with limited support. *Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence. There is little or no comparison between the sources.*	**1–5**
	0	• No response worthy of credit.	**0**

6   Explain how different newspaper audiences might interpret the same content in different ways. Refer to *The Daily Telegraph* to support your answer.

In your answer you must:
- consider relevant social and political contexts that influence the interpretation of newspaper content
- use your knowledge and understanding of relevant academic ideas and arguments
- refer to *The Daily Telegraph* as an example of how newspapers might be interpreted by different audiences.   **[10]**

Assessment Objectives	AO1: 1 - Demonstrate knowledge and understanding of the theoretical framework of media.
	AO1: 2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.
	Maximum: 10 marks.

Question	Indicative Content
6	*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.*
	AO1.1
	Responses will demonstrate knowledge and understanding of newspapers audiences with reference to the theoretical framework.
	• Although *The Daily Telegraph* is likely to be read by a right-wing audience, a left-wing audience might interpret stories (for example, attacks on the Labour Party) in a very different way to the nominal target audience.
	• *The Telegraph* is read by significantly more ABC1s than C2DEs; these different audiences are likely to respond in different ways to stories dealing with elite persons or nations, for example.
	• There is a fairly even gender split (slightly more men) which suggests that content will appeal to both genders, although specific stories/ writers might be interpreted differently depending upon the gender of the reader.
	• Age-wise, the readership of *The Telegraph* seems to appeal most to 15-35 year olds, with a small number of younger readers; different ages are likely to respond differently to stories (particularly social and cultural).
	• As a whole, *The Telegraph* is more centre-right than other similar papers; regular readers of e.g. the *Mail* and the *Express* might respond differently to the less extreme stance taken by the newspaper whilst readers of *The Times* and *The Guardian* might find the paper a little more extreme.

Responses might refer to the set product, *The Daily Telegraph*, in terms of both its print and online editions, although this is not required by the question:
- *The Daily Telegraph* has used online formats to mirror the same content as its print editions as both a reflection of technologically driven social change and to ensure it can offer a diverse range of traditional and online media to reach its core readership – candidates might comment on how an online audience might interpret stories differently given the dynamic nature and more organic approach to online news.
- *The Daily Telegraph*, recognising technologically-driven social change, has exploited the potential of online formats to reach, address and tailor content to its audience, for example by offering differing models of access online (free, limited access and various premium editions which include the ability to comment on articles and full access to digital editions of the newspaper which can be read on tablets, phones and PCs) – these different approaches might affect the ways audiences respond to the newspaper as a whole (online readers are more likely to be selective about the articles they read and as such will experience stories in a different context).

Candidates are expected to demonstrate their knowledge and understanding of academic ideas and arguments that might include but are not exclusive to:
- Hall's reception theory – the way in which different audiences accept the preferred reading of the producer, negotiate a reading or take an oppositional stance.
- Barthes' semiotics theory – the ways in which different readers will interpret signs (e.g. language and image) in different ways and therefore interpret ideology differently.

AO1: 2

Responses will demonstrate knowledge and understanding of how relevant social and political contexts influence newspaper production, such as:
- The political context of newspaper production – print newspapers still have political 'traction' as they are seen as/ consider themselves legitimate voices in democratic debates. *The Telegraph* generally takes a more moderate stance than other, similar papers which might lead to audiences of a more extreme political perspective to interpret content differently.
- The relationship of recent social change to newspaper circulation – a decline in all newspaper circulations has led to a move online and since statistically *The Telegraph* has the oldest average audience (61) this is likely to have an impact given that the internet is a "younger" medium – the paper's target demographic may have a different response to those accessing the online version.
- The recent political landscape has moved more into extremes of Left (Corbyn/ Momentum) and Right (ERG/ "Hard Brexiteers") whilst *The Telegraph* has tried to maintain a more centre-right agenda; this may have caused friction with some of its core readership, particularly on the right.

Question	Level	AO1	Mark
6	3	A **comprehensive** response to the set question. A **comprehensive** demonstration of knowledge and understanding of how different audiences may interpret content in different ways: • comprehensive, detailed and accurate knowledge and understanding of newspaper audiences • clear and precise explanation of how social and political contexts affect audiences' interpretation of newspaper content • answer is supported by detailed and accurate reference to the set newspaper.	**7–10**
	2	An **adequate** response to the set question. An **adequate** application of knowledge and understanding of how different audiences may interpret content in different ways: • adequate and generally accurate knowledge and understanding of newspaper audiences • generally accurate explanation of how social and political contexts affect audiences' interpretation of newspaper content • answer is supported by generally accurate reference to the set newspaper.	**4–6**
	1	A **minimal** response to the set question. A **minimal** application of knowledge and understanding of how different audiences may interpret content in different ways: • knowledge of how newspaper audiences is minimal, demonstrating little understanding • explanation of how social and political contexts affect audiences' interpretation of newspaper content is minimal and may not always be accurate • reference to the set newspaper to support the answer is minimal and may be inaccurate.	**1-3**
	0	• No response or no response worthy of credit.	**0**

Assessment Objectives (AO) grid

Component 01 Media today	AO1		AO1 Totals	AO2		AO2 Totals	Total Marks
	AO1a1b	**AO1 2a2b**		**1**	**2**		
Question 1	0	5	**5**	0	0	**0**	**5**
Question 2	0	0	**0**	10	0	**10**	**10**
Question 3	10	0	**10**	0	0	**0**	**10**
Question 4	10	0	**10**	5	5	**10**	**20**
Question 5	0	0	**0**	10	5	**15**	**15**
Question 6	5	5	**10**	0	0	**0**	**10**
	25	**10**	**35**	**25**	**10**	**35**	**70**

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