GCE A LEVEL MARKING SCHEME

AUTUMN 2020

A LEVEL
MEDIA STUDIES - COMPONENT 2
A680U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

EDUQAS GCE A LEVEL MEDIA STUDIES

AUTUMN 2020 MARK SCHEME

COMPONENT 2: MEDIA FORMS AND PRODUCTS IN DEPTH

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 within that band should be awarded.
- Where the candidate's work adequately meets the descriptors, a mark in the middle of that band should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark within that band should be awarded.

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

Indicative Content

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

Assessment Objectives

AO1   Demonstrate knowledge and understanding of:
- the theoretical framework of media
- contexts of media and their influence on media products and processes.

AO1 1a   Demonstrate knowledge of the theoretical framework of media.

AO1 1b   Demonstrate understanding of the theoretical framework of media.

AO1 2a   Demonstrate knowledge of contexts of media and their influence on media products and processes.

AO1 2b   Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2   Apply knowledge and understanding of the theoretical framework of media to:
- analyse media products, including in relation to their contexts and through the use of academic theories
- evaluate academic theories
- make judgements and draw conclusions.

AO2 1   Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

AO2 2   Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.

AO2 3   Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 2

Assessment Objective	Questions 1-3	Questions 4-6	Questions 7-8(a)	Questions 7-8(b)
AO1 1a		✓	✓	
AO1 1b		✓	✓	
AO1 2a	✓			
AO1 2b	✓			
AO2 1				✓
AO2 2		✓		
AO2 3	✓			

Section A – Television in the Global Age

1. 'Television products are significantly influenced by the contexts in which they are produced.'

    How evident is this in *Life on Mars* and *The Bridge*?   [30]

2. 'Television products are significantly influenced by the contexts in which they are produced.'

    How evident is this in *Humans* and *The Returned*?   [30]

3. 'Television products are significantly influenced by the contexts in which they are produced.'

    How evident is this in *The Jinx* and *No Burqas Behind Bars*?   [30]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes	AO2 3 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions
5	**13-15 marks** • Excellent knowledge and understanding of contexts and their influence on the set television products • Discussion of the relationship between the set television products and the contexts in which they were produced is perceptive and insightful • A detailed understanding of the significance of relevant contextual factors is shown	**13-15 marks** • Excellent application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are perceptive, insightful and fully supported with detailed reference to specific aspects of the set products.
4	**10-12 marks** • Good knowledge and understanding of contexts and their influence on the set television products • Discussion of the relationship between the set television products and the contexts in which they were produced is logical • A secure understanding of the significance of relevant contextual factors is shown	**10-12 marks** • Good application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are logical, coherent and well supported with reference to relevant aspects of the set products.

	7-9 marks	7-9 marks
3	• Satisfactory knowledge and understanding of contexts and their influence on the set television products • Discussion of the relationship between the set television products and the contexts in which they were produced is generally sound • A reasonable understanding of the significance of relevant contextual factors is shown	• Satisfactory application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Judgements and conclusions are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set products.
2	**4-6 marks** • Basic knowledge and understanding of contexts and their influence on the set television products • Discussion of the relationship between the set television products and the contexts in which they were produced is undeveloped • A basic understanding of contextual factors is shown	**4-6 marks** • Basic application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Basic judgements are made, and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples.
1	**1-3 marks** • Minimal knowledge and understanding of contexts and their influence on the set television products • Any discussion of the relationship between the set television products and the contexts in which they were produced is superficial and generalised • A very limited understanding of contextual factors is shown	**1-3 marks** • Minimal application of knowledge and understanding of the theoretical framework to make judgements and draw conclusions. • Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set products.
	0 marks Response not worthy of credit.	

Questions 1, 2 and 3: Indicative Content

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.

If only one set television product is considered, allocate the band that qualitatively describes the response (which may be within any of the five bands for each Assessment Objective). The mark must then be divided by two. If this results in a half mark for this question, the mark should be rounded up to the nearest mark above.

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
In demonstrating knowledge and understanding of contexts and their influence on media products and processes, responses are likely to refer to some of the following:

- The influence of social, cultural, historical or economic contexts on the representations in the set products
- The influence of social, cultural, historical or economic contexts on specific aspects of media language, such as genre conventions, in the set products
- The extent to which the set products reflect norms, values, attitudes, beliefs or ideologies relevant to the contexts in which they were produced
- The extent to which the set products draw on particular cultural traditions or movements

AO2
In making judgements and drawing conclusions, there is no requirement to argue that the influence of contexts is particularly evident in the set television products; candidates might equally conclude that the influence of contexts is not particularly evident or that it is only evident to a certain extent. Various conclusions are acceptable, provided they are substantiated through reference to relevant aspects of the set products.

1.   In discussing the extent to which the influence of relevant contexts is evident in *Life on Mars* and *The Bridge,* responses may refer to:

- The distinctively British humour and iconography of *Life on Mars* and the way in which it draws on other British crime dramas such as *The Sweeney*
- The distinctively Scandinavian aesthetic of *The Bridge* and the way in which it uses the conventions of Nordic Noir
- The significance and cultural specificity of the settings that are used in *Life on Mars* and *The Bridge* (e.g. the role played by Manchester in the former and Malmo and Copenhagen in the latter)
- The different national and cultural character types/stereotypes that feature in *Life on Mars* and *The Bridge*
- The extent to which the issues and themes that are explored in *Life on Mars* and *The Bridge* (e.g. police methods and gender politics) have a broader relevance that extends beyond the particular cultural contexts in which the programmes were produced
- The extent to which the narratives that feature in *Life on Mars* and *The Bridge* are universal in terms of their structure and appeal rather than culturally specific
- The economic and institutional contexts in which the products were produced (e.g. the influence of funding and budgets on production values, the BBC's public service ethos etc.)

2.   In discussing the extent to which the influence of relevant contexts is evident in *Humans* and *The Returned*, responses may refer to:

- The extent to which the iconography in *Humans* is distinctively British
- The extent to which *The Returned* offers a distinctively French take on a predominantly American genre (zombie horror)
- The significance and cultural specificity of the settings that are used in *Humans* and *The Returned* (e.g. the representation of English suburbia in the former and the importance of the French alpine setting of the latter)
- The different national and cultural character types/stereotypes that feature in *Humans* and *The Returned*
- The extent to which the issues and themes that are explored in *Humans* and *The Returned* (e.g. artificial intelligence in the former and mourning and loss in the latter) have a broader relevance that extends beyond the particular cultural contexts in which the programmes were produced
- The extent to which the narratives that feature in *Humans* and *The Returned* are universal in terms of their structure and appeal rather than culturally specific
- The economic and institutional contexts in which the products were produced (e.g. the influence of funding and budgets on production values, the role of Channel 4 as a PSB etc.)

3.   In discussing the extent to which the influence of relevant contexts is evident in *The Jinx* and *No Burqas Behind Bars*, responses may refer to:

- The significance and cultural specificity of the locations in which *The Jinx* and *No Burqas Behind Bars* were filmed (e.g. New York and Galveston, Texas in the former, and Takhar Prison in the latter)
- The extent to which the issues that *No Burqas Behind Bars* explores (e.g. the treatment of women in certain regions of post-Taliban Afghanistan) are culturally specific
- The extent to which *The Jinx* explores specifically American themes, values and ideologies such as capitalism and the American Dream
- The extent to which *The Jinx* and *No Burqas Behind Bars* are influenced by particular documentary modes and traditions (e.g. the way in which *The Jinx* draws on the tradition of true crime documentaries in the vein of Errol Morris' *The Thin Blue Line*, and the way in which *No Burqas Behind Bars* draws on the tradition of Direct Cinema)
- The influence of cultural context on the aesthetics that the two documentaries employ (e.g. the more stylised aesthetic used for the reconstructions in *The Jinx*, which recalls contemporary American crime dramas such as *True Detective*, and the observational style of *No Burqas Behind Bars*)
- The extent to which the narratives that feature in *The Jinx* and *No Burqas Behind Bars* are universal in terms of their structure and appeal rather than culturally specific
- The economic and institutional contexts in which the products were produced (e.g. the influence of funding and budgets on production values, the backing of various national PSBs for *No Burqas Behind Bars*, HBO's reputation for premium content etc.)

Section B – Magazines: Mainstream and Alternative Media

4. Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create a profit.

    Evaluate this theory of power and media industries. Refer to *Woman* and *Adbusters* in your response. [30]

5. Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create a profit.

    Evaluate this theory of power and media industries. Refer to *Woman's Realm* and *Huck* in your response. [30]

6. Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create a profit.

    Evaluate this theory of power and media industries. Refer to *Vogue* and *The Big Issue* in your response. [30]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media	AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories
5	**13-15 marks** • Excellent knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the magazine industry is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of Curran and Seaton's theory.	**13-15 marks** • Excellent application of knowledge and understanding of the theoretical framework to evaluate Curran and Seaton's theory of power and media industries. • Evaluation is insightful, thorough and critically informed. • Arguments regarding the validity of Curran and Seaton's theory are fully supported with detailed reference to specific aspects of the set products.
4	**10-12 marks** • Good knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the magazine industry is likely to be logical, coherent, and informed by a secure knowledge and understanding of Curran and Seaton's theory.	**10-12 marks** • Good application of knowledge and understanding of the theoretical framework to evaluate Curran and Seaton's theory of power and media industries. • Evaluation is logical. • Arguments regarding the validity of Curran and Seaton's theory are well supported with reference to relevant aspects of the set products.

3	**7-9 marks** • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the magazine industry is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of Curran and Seaton's theory.	**7-9 marks** • Satisfactory application of knowledge and understanding of the theoretical framework to evaluate Curran and Seaton's theory of power and media industries. • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate Curran and Seaton's theory. • Arguments will be supported with some appropriate reference to relevant aspects of the set products.
2	**4-6 marks** • Basic knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the magazine industry is likely to be undeveloped, demonstrating a partial knowledge and understanding of Curran and Seaton's theory. There may be a tendency to simply describe.	**4-6 marks** • Basic application of knowledge and understanding of the theoretical framework to evaluate Curran and Seaton's theory of power and media industries. • Description is likely to displace evaluation and there may be a tendency to simply describe features of the set products. • Arguments are undeveloped and only partially supported by reference to the set products.
1	**1-3 marks** • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework. • Discussion of the magazine industry is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of Curran and Seaton's theory.	**1-3 marks** • Minimal application of knowledge and understanding of the theoretical framework to evaluate Curran and Seaton's theory of power and media industries. • Minimal, if any, evaluation. • Any conclusions drawn are superficial, generalised and lacking supporting evidence from the set products
	0 marks Response not worthy of credit.	

Questions 4, 5 and 6: Indicative Content

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.

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 and AO2
In evaluating Curran and Seaton's theory of power and media industries, responses are likely to discuss some of the following:

- The extent to which the magazine industry is controlled by a small number of powerful companies
- The extent to which companies within the magazine industry are primarily driven by profit
- Concentration of ownership within the magazine industry (oligopolies/monopolies)
- Horizontal integration
- Vertical integration
- Conglomerate ownership
- Diversification
- Risk aversion
- The nature and effect of historical changes within the magazine industry (e.g. the extent to which new technologies have facilitated a democratisation of the magazine industry)

4.   In evaluating Curran and Seaton's theory, responses may refer to some of the following aspects of *Woman* and *Adbusters*:

- the extent to which IPC (publishers of *Woman*) dominated the magazine industry or particular sectors of the magazine industry during the 1960s
- the extent to which IPC was able to establish control over the magazine industry through a series of acquisitions and mergers (e.g. the merger between Fleetway, Odhams and George Newnes in the early 1960s)
- the extent to which IPC's ownership of large-scale printing presses enabled it to gain and maintain control of the magazine industry
- the extent to which the content in the set edition of *Woman* magazine supports the idea that IPC's primary purpose was to make profit (e.g. whether articles such as 'Are You An A-Level Beauty?' and the Hitchcock interview, as well as the problem page are primarily commercial in their appeal and purpose)
- the extent to which advertisements such as the Max Factor advertisement and the advertisement for the Women's Royal Army Corps support or challenge the idea that *Woman* magazine was primarily profit-driven
- the role and position of publishers such as Adbusters Media Foundation in the contemporary magazine industry
- the extent to which smaller, independent publishers that operate outside the commercial mainstream are able to challenge or co-exist alongside more powerful media companies and conglomerates
- the political purpose of activist magazines such as *Adbusters* and the extent to which this is the exclusive preserve of smaller, less powerful media companies within the magazine industry today

5.　　In evaluating Curran and Seaton's theory, responses may refer to some of the following aspects of *Woman's Realm* and *Huck*:

- the extent to which IPC (publishers of *Woman's Realm*) dominated the magazine industry (or particular sectors of the magazine industry) during the 1960s
- the extent to which IPC was able to establish control over the magazine industry through a series of acquisitions and mergers (e.g. the merger between Fleetway, Odhams and George Newnes in the early 1960s)
- the extent to which IPC's ownership of large-scale printing presses enabled it to gain and maintain control of the magazine industry
- the extent to which the content in the set edition of *Woman's Realm* supports the idea that IPC's primary purpose was to make profit (e.g. whether features such as 'Bottled Beauty' and the problem page are primarily commercial in their appeal and purpose)
- the extent to which advertisements such as the Gor-Ray Skirts advertisement and the advertisement for Atrixo hand-cream suggest that *Woman* magazine was primarily profit-driven
- the role and position of publishers such as TCO (publishers of *Huck*) in the contemporary magazine industry
- the extent to which smaller, independent publishers that operate outside the commercial mainstream are able to challenge or co-exist alongside more powerful media companies and conglomerates
- the subcultural and countercultural function of alternative magazines such as *Huck* and the extent to which this is the exclusive preserve of smaller, less powerful media companies within the magazine industry today

6.　　In evaluating Curran and Seaton's theory, responses may refer to some of the following aspects of *Vogue* and *The Big Issue*:

- the extent to which Condé Nast (publishers of Vogue) dominated the magazine industry or particular sectors of the magazine industry during the 1960s
- the extent to which Condé Nast and its parent company, Advance Publications, were able to establish control over the magazine industry through a series of acquisitions and mergers (e.g. through the acquisition of Street & Smith in 1959)
- the extent to which Advance Publications' diversification into broadcasting and newspapers as well as magazine publishing helped to consolidate and extend its power across a number of media industries
- the extent to which the content in the set edition of *Vogue* supports the idea that Condé Nast's primary purpose was to make profit (e.g. whether the 'Money: Questions and Answers' feature and the 'Heatwave Holiday' fashion feature are primarily commercial in their appeal and purpose)
- the extent to which advertisements such as the Imperial Leather advertisement and the Revlon advertorial suggest that *Vogue* magazine was primarily profit-driven
- the role and position of publishers such as The Big Issue Ltd in the contemporary magazine industry
- the extent to which smaller, independent publishers that operate outside the commercial mainstream are able to challenge or co-exist alongside more powerful media companies and conglomerates
- the social and ethical purpose of magazines such as *The Big Issue* and the extent to which this is the exclusive preserve of smaller, less powerful media companies within the magazine industry today

Section C – Media in the Online Age

7.   (a)   Explain Judith Butler's theory of gender performativity. Use *Alfie Deyes*/*PointlessBlog* to support your response.   [15]

8.   (a)   Explain Judith Butler's theory of gender performativity. Use *Zoe Sugg*/*Zoella* to support your response.   [15]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
5	**13-15 marks** • Excellent knowledge and understanding of relevant aspects of the theoretical framework. • Reference to the set product is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of Butler's theory of performativity.
4	**10-12 marks** • Good knowledge and understanding of relevant aspects of the theoretical framework. • Reference to the set product is likely to be logical, coherent, and informed by a secure knowledge and understanding of Butler's theory of performativity.
3	**7-9 marks** • Satisfactory knowledge and understanding of relevant aspects of the theoretical framework. • Reference to the set product is likely to be reasonable and straightforward, demonstrating a generally sound knowledge and understanding of Butler's theory of performativity.
2	**4-6 marks** • Basic knowledge and understanding of relevant aspects of the theoretical framework. • Reference to the set product is likely to be undeveloped, demonstrating a partial knowledge and understanding of Butler's theory of performativity. There may be a tendency to simply describe.
1	**1-3 marks** • Minimal, if any, knowledge and understanding of relevant aspects of the theoretical framework. • Reference to the set product is likely to be superficial and generalised, demonstrating little or no knowledge and understanding of Butler's theory of performativity.
	0 marks Response not worthy of credit

Questions 7(a) and 8(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.

AO1
Responses may demonstrate knowledge and understanding of Judith Butler's theory of performativity by referring to some of the following:

- The idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts)
- The idea that there is no gender identity behind the expressions of gender
- The idea that performativity is not a singular act but a repetition and a ritual

In the lower bands, rather than using the set product to explain Butler's theory, there may be a tendency to simply describe how the blogger or vlogger acts online. In the upper bands, there is likely to be a clearer understanding of the idea that identity is constructed through a series of performative acts and that there is, therefore, no identity that precedes or exists outside of performativity. In the top band, responses may explore the way in which performances of gender are shaped, determined or scripted in relation to dominant social norms and values rather than being freely chosen by the individual.

4.   (a)   In explaining Butler's theory of gender performativity, responses may, for example, refer to some of the following aspects of Alfie Deyes/*PointlessBlog*:

- The rituals through which Alfie Deyes' gender identity is constructed (e.g. in vlogs such as 'ALFIE & JOE GYM WORKOUT!')
- The significance of dress codes (costumes), props and settings in terms of how Alfie Deyes' identity is staged and performatively constructed
- The way in which Alfie Deyes' identity is constructed through aspects of verbal and non-verbal communication such as facial expressions, gestural codes and speech
- The extent to which Alfie Deyes' gender performance is shaped and determined by dominant social and cultural understandings of masculinity
- The extent to which vlogs such as 'THE MANLY CHALLENGE' can be seen to draw attention to the performative nature of gender, causing what Butler refers to as 'gender trouble'

5.   (a)   In explaining Butler's theory of gender performativity, responses may, for example, refer to some of the following aspects of Zoe Sugg/*Zoella*:

- The rituals through which Zoe Sugg/Zoella's gender identity is constructed (e.g. the beauty rituals that feature prominently in vlogs such as 'My Everyday Makeup Routine')
- The significance of dress codes (costumes), props and settings in terms of how Zoe Sugg/Zoella's identity is staged and performatively constructed
- The way in which Zoe Sugg/Zoella's identity is constructed through aspects of verbal and non-verbal communication such as facial expressions, gestural codes and speech
- The extent to which Zoe Sugg/Zoella's gender performance is shaped and determined by dominant social and cultural understandings of femininity
- The extent to which vlogs such as 'PointlessBlog Does My Makeup (Badly)' can be seen to draw attention to the performative nature of gender, causing what Butler refers to as 'gender trouble'

7.   (b)   Explore how *DesiMag* targets and attracts a specialised audience. [15]

8.   (b)   Explore how the *Attitude* website targets and attracts a specialised audience.
[15]

Band	AO2 1 **Apply knowledge and understanding of the theoretical framework of media to analyse media products, including through the use of academic theories**
5	**13-15 marks** • Excellent application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of relevant aspects of the theoretical framework
4	**10-12 marks** • Good application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is logical and informed by a secure knowledge and understanding of relevant aspects of the theoretical framework
3	**7-9 marks** • Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of relevant aspects of the theoretical framework
2	**4-6 marks** • Basic application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is undeveloped, demonstrating a partial knowledge and understanding of relevant aspects of the theoretical framework. There may be a tendency to simply describe features of the set product.
1	**1-3 marks** • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the set product • Analysis of the set product is superficial and generalised, demonstrating little or no knowledge and understanding of relevant aspects of the theoretical framework
	0 marks Response not worthy of credit.

Questions 7(b) and 8(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.

AO2
In applying knowledge and understanding of the theoretical framework to analyse the set online product, responses may refer to some of the following:

- How digital technologies can be used to target and attract specialised audiences
- How specialised audiences can be targeted and attracted through the content and appeal of online products and through the ways in which they are marketed, distributed and circulated
- How the set online product can help to construct or foster a sense of community and/or cultural identity within the audience
- The uses and gratifications that the set online product offers (e.g. information, diversion, social interaction and integration, and personal identity)
- How the set online product can be seen to target and attract a specialised audience by addressing and challenging the under-representation and/or misrepresentation of particular social groups

7. (b) In exploring how *DesiMag* targets and attracts a specialised audience, responses may, for example, refer to some of the following:

- The way in which *DesiMag* targets and attracts a specialised audience by addressing the under-representation of Asian people in the media
- The way in which *DesiMag* targets and attracts a specialised audience by addressing the misrepresentation of Asian people in the media (e.g. by challenging negative Asian stereotypes and offering more positive Asian representations)
- The way in which *DesiMag* provides role models and points of identification for British Asian audiences (e.g. in online articles such as 'British Asian influencers launch #Rang De')
- The way in which *DesiMag* helps to foster a sense of diasporic identity among British Asian users (e.g. through online articles such as 'The festivity of Eid begins')

8. (b) In exploring how the *Attitude* website targets and attracts a specialised audience, responses may, for example, refer to some of the following:

- The way in which the *Attitude* website targets and attracts a specialised audience by addressing the under-representation of LGBT people in the mainstream media
- The way in which the *Attitude* website targets and attracts a specialised audience by addressing the misrepresentation of LGBT people in the mainstream media (e.g. by challenging negative gay stereotypes and offering more positive representations of gay people)
- The way in which the *Attitude* website provides role models and points of identification for LGBT audiences (e.g. in online articles such as 'DISABLED GAY ACTOR HOPES TO INSPIRE OTHERS LIKE HIM WITH HIS NEW FILM 'PULSE'')
- The way in which the *Attitude* website helps to foster a sense of LGBT community (e.g. through online articles such as 'SMALL WELSH TOWN TO HOLD FIRST EVER PRIDE EVENT')