



GCE AS MARKING SCHEME

SUMMER 2019

**AS
MEDIA STUDIES - COMPONENT 1
B680U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

**GCE AS MEDIA STUDIES
SUMMER 2019 MARK SCHEME**

COMPONENT 1: INVESTIGATING THE MEDIA

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

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

Indicative Content

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

Assessment Objectives

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

Assessment Objective Coverage in Component 1

Assessment Objective	Question 1	Question 2	Question 3(a)	Question 3(b)	Question 3(c)	Question 4(a)	Question 4(b)
AO1 1a			✓	✓		✓	✓
AO1 1b				✓			✓
AO1 2a					✓		
AO1 2b					✓		
AO2 1	✓	✓					
AO2 2		✓					

Section A: Investigating Media Language and Representation

1. Explore how media language creates meaning in this advertisement. [10]

Band	AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement • Analysis of the advertisement is perceptive, detailed and may be informed by relevant theories
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement • Analysis of the advertisement is logical, reasonably detailed and may be informed by relevant theories
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement • Analysis of the advertisement is reasonable and straightforward
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement, although this is likely to lack clarity, relevance and accuracy • Analysis of the advertisement is undeveloped and there may be a tendency to simply describe features of it
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen advertisement, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the advertisement is superficial and generalised
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

Question 1: Indicative Content

Candidates are required to analyse the use of media language and the meanings that may be generated from the advertisement. Responses are not required to focus on all aspects of media language and meanings and may focus more on certain aspects than others. Relevant theories such as semiotic approaches and terminology or application of narrative theory may inform the analysis, although analysis may take the form of consideration of suggested or intended meanings. Responses in the higher bands will explore media language and meanings or connotations 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.

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

AO2

Responses are likely to analyse elements of media language related to meanings in the advertisement, such as:

- use of narrative - Todorov's model: new equilibrium of the ending arguably connotes a sense of hope against the concerns of division at the time of Britain leaving the EU and Donald Trump becoming President of US
- use of orchestrated piano non-diegetic audio track parallel to the visual is uplifting and at times emotive
- use of clothing – the white clerical band and black cassock signifies a vicar from the Christian faith and the golden cotton robe, prayer hat and waistcoat signifies an imam of Muslim faith
- binary oppositions are seen in the men's actions i.e. during prayer we see polished shoes on the Vicar in Church and shoes taken off by the Imam in the Mosque; these signify similarities in the etiquette required of them in their services
- use of nonverbal communication – the vicar and imam are often shot in close proximity, smiling, laughing and embracing one another, signifying their interfaith friendship
- use of agonised facial expressions along with hand rubbing gestures on their knees connotes their similarities where such aching could be related to their age; reaction shots of them shrugging off and laughing at this signifies their acceptance of the pain and selfless nature
- use of warm top lighting in the vicar's and imam's houses and their places of worship signifies them both as approachable people and their environments as welcoming
- use of setting – wide shots intercut together of both men in their places of worship; iconographic pews and nave signify the vicar's location as a Church, whereas the carpeted prayer room where the Imam kneels and prays in the direction of Mecca is iconographic of a Mosque
- use of medium close ups of both men putting on the knee supports and then kneeling on them for their prayers emphasises the actual cause of their pain
- frequent use of two shots of the men connotes their unity and bond
- use of low angle shots of the men opening Amazon parcels signifies their pleasure in the gift received from one another but may also connote the strength of the service the producer is promoting
- use of editing – cross cuts are used frequently to represent both men's similarities and consideration of one another
- use of iconography – Amazon's logo is present throughout the advertisement e.g. in close up on both character's phones, signifying that the company's services unite people, particularly in the festive season
- Amazon's orange tick logo at the end of the advert resembles a smile and connotes that they bring their customers happiness

2. Compare how representations of events are constructed in these two front pages.

In your answer, you must consider:

- how events are represented through selection and combination
- the similarities and differences in the representations of the events
- how far the representations relate to political contexts.

[25]

Band	AO2 1 and 2 Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none"> • analyse media products, including in relation to their contexts • make judgements and draw conclusions
5	21-25 marks <ul style="list-style-type: none"> • Excellent, detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen front page and set front page • Analysis of how representations of events are constructed in the unseen front page and set front page is perceptive, detailed and engages with complex aspects of representation • Detailed and appropriate comparisons between the unseen front page and set front page • Judgements and conclusions regarding how far the unseen front page and set front page relate to relevant political contexts are perceptive and fully supported with detailed reference to specific aspects of the unseen front page and set front page
4	16-20 marks <ul style="list-style-type: none"> • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen front page and set front page • Analysis of how representations of events are constructed in the unseen front page and set front page is logical, reasonably detailed and engages in places with complex aspects of representation • Reasonably detailed, appropriate comparisons between the unseen front page and set front page • Judgements and conclusions regarding how far the unseen front page and set front page relate to relevant political contexts are logical and are well supported with appropriate reference to relevant aspects of the unseen front page and set front page

3	11-15 marks
	<ul style="list-style-type: none"> • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen front page and set front page • Analysis of how representations of events are constructed in the unseen front page and set front page is reasonable and straightforward • Satisfactory comparisons between the unseen front page and set front page, although there may be more focus on one of the front pages than the other • Judgements and conclusions regarding how far the unseen front page and set front page relate to relevant political contexts are reasonable and supported with some reference to relevant aspects of the unseen front page and set front page
2	6-10 marks
	<ul style="list-style-type: none"> • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen front page and set front page, although this is likely to lack clarity, relevance and accuracy • Analysis of how representations of events are constructed in the unseen front page and set front page is undeveloped and there may be a tendency to simply describe features of the unseen front page and set front page • Basic comparisons may be made, although the response is likely to focus mainly on either the unseen front page or set front page • Basic judgements are made regarding how far the unseen front page and set front page relate to relevant political contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples from the unseen front page and set front page
1	1-5 marks
	<ul style="list-style-type: none"> • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen front page and set front page, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of the unseen front page and set front page is superficial and generalised • Minimal, if any, comparisons are made, and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how far the unseen front page and set front page relate to relevant political contexts
	0 marks
	<ul style="list-style-type: none"> • Response not worthy of credit

Question 2: 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.

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

Responses are expected to compare the two front pages. Responses in the higher bands will explore more detailed aspects of representation and show clear engagement with aspects of 'selection and combination'. They may include reference to relevant theories such as theories of representation, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of representation, and those in the lower bands will be descriptive.

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

Responses are expected to consider how far the representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far', whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

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

AO2

Responses are likely to:

- Apply knowledge and understanding of aspects of representation, such as:
 - how events, issues, individuals and social groups are represented through processes of selection and combination
 - the processes which leads media producers to make choices about how to represent events, issues, individuals and social groups
- Analyse each media product in terms of the choices made by media producers in the representations of events, including:
 - the selection and combination of aspects of media language, including technical, visual and written codes to construct representations
 - how the purpose of the newspapers is to attract audiences, which influences the choices made by media producers in the representations of events
 - editing in order to persuade audiences of newspaper's agenda
 - shot type, framing and composition of the images
 - written codes, content, language devices and mode of address
- Analyse key **similarities** in the representations of events across the products:
 - both products aim to appeal to their audiences through selection and combination of elements of media language, aiming to persuade them to take a view/action.

The Sun constructs the representation of the event through:

- visual codes that connote positivity – the sun rising over the Earth and shining over the United Kingdom signifies optimism for a new beginning for out of the European Union
- the enlargement of the United Kingdom within the size of Earth and its placement at the top represents the nation's dominance over others and *The Sun's* right wing (arguably nationalist) ideologies
- the displacement of the iconic yellow stars associated with the EU flag connotes the power the UK has to separate from the EU; this construction of events adheres to the newspaper's right-wing political bias
- brand identity - the layout and placement of the masthead of 'The Sun' and slogan 'Britain's bestselling newspaper' creates a sense of power and influence
- the masthead which is merged with a United Kingdom flag (top right) anchors *The Sun's* nationalist views on the event
- the carefully selected words, 'You can free UK from clutches of the EU today' uses a direct mode of address and puts the reader in a place where they 'can' make change
- the use of hyperbole such as 'Clutches of the EU' insinuates the EU is imprisoning the UK
- the use of alliteration and pun, 'BeLeave in Britain', again positions the reader to take ownership and make change by voting to leave the EU; this is reinforced in the start of the column with, 'The Sun says today you can make history...'
- the title 'Independence Day – Britain's Resurgence', carefully selected for the event, is polysemic; it works with the event to connote how *The Sun's* readership can make a decision for independence from Europe on this day but also marks the release of Fox's new film 'Independence Day Resurgence' in cinemas, Fox being part of Rupert Murdoch's News Corporation conglomerate and, as such, influences the reader to consume this too.

The *Daily Mirror* constructs the representation of the event through:

- negative visual representation of Trump being elected President
- the image: close up of the Statue of Liberty, iconic of values linked to equality and freedom; she has her hands over her face, implying despair and positioning their left-wing readership to identify
- the use of negative space with grey and dark clouds carefully positioned behind the Statue of Liberty signifies an unclear future for America and the world's (particularly UK's) relationship with it; the dark clouds could imply smoke and the apocalypse Trump might bring with his ideologies, in binary opposition to the *Daily Mirror* and its readership's values; he use of American iconography throughout the layout has immediate cultural significance for the reader (Semiotics – Roland Barthes)
- the selection of large, bold font for 'IT'S PRESIDENT TRUMP' in red on the roll strip under their iconic masthead offers an implicit sense of horror surrounding the event
- the headline of the article at the bottom juxtaposed with the imagery saying, 'What have they done?' is rhetorical and suggests the issues raised by the USA and their voting during the event, reflecting the newspaper's political bias, whilst anchoring the constructed imagery
- the use of the pronoun 'they' in the article's headline creates binary opposition between them and 'us', laying blame on the American people
- 'How Trump triumphed... and what it means for you and the world' uses direct mode of address, implying fear for their reader's values
- hyperbole is used within the words 'shock election special' above the masthead to position their audience to share their view of the event

- Analyse key **differences** in the representations of events across the products:
 - *The Sun* appeals to the audience by constructing a predominantly positive representation of the event (their version of reality) and showing the part their readership can play in making change for their nation through right wing ideologies
 - the construction and combination of visual and written codes empowers the readership and offers optimism for what they believe the future holds out of Europe.
 - it is constructed with the purpose to persuade the reader to consume and take action.
 - The *Daily Mirror* appeals to the audience by constructing a predominantly negative representation of Trump's election (their version of reality) after it has happened and the potential impact it will have on their readership with their left-wing values
 - the construction and combination of visual and written codes instils fear in their readership for what the future holds for the USA and the United Kingdom and the rest of the world's relationship with them
 - it is constructed with the purpose to persuade the reader to consume.

- Consider how far the representations relate to relevant political contexts:
 - *The Sun* front cover clearly relates to contemporary political contexts:
 - the representation of the event relates to issues often raised by the newspaper's right-wing views on immigration and the money often argued to be lost being part of the European Union
 - through the construction of a positive representation of the event, *The Sun* are encouraging readers to vote
 - the representation of the event may be linked to owner Rupert Murdoch and his political agenda

 - The *Daily Mirror* directly relates to political contexts:
 - the representation of the event demonstrates the newspaper's unequivocally oppositional response to the result, implying Trump is ill-suited to such a high position of power
 - the representation of the event relates to the newspaper's left-wing views on immigration and the ostracisation/limitation of certain groups who may feel underrepresented or misrepresented
 - the construction anchors fear around President Trump's policies on, for example, healthcare, raising questions around values of freedom and liberty associated with American ideologies/'The American Dream'
 - the election of Trump works against the newspaper's left-wing political values.

Section B: Media Industries and Audiences

3. (a) Give **one** example of a global video gaming publisher. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for a correct example	Global video gaming publishers can include: <ul style="list-style-type: none">• Ubisoft• Sony Interactive Entertainment• Rockstar• Activision• Microsoft Studios• Capcom• Square Enix• Nintendo• Electronic Arts• 2K• Tencent Credit any accurate responses.
0 marks	<ul style="list-style-type: none">• No response attempted or no response worthy of credit

(b) Briefly explain **two** ways in which gaming publishers market their games. [4]

AO1 1a and b	
Demonstrate knowledge of the theoretical framework of media	
1 mark for each valid way that is stated up to a maximum of 2 marks	<ul style="list-style-type: none"> • High production trailers (online, television, cinema, video games stores) • Specific website/webisodes • Posters • Billboards • Banners • Publicity events • Social media campaigns • Online downloadable content • Multiplatform release strategies (physical and digital) • Global output <p>Credit all valid responses.</p>
1 mark for each valid explanation of a way up to a maximum of 2 marks	<ul style="list-style-type: none"> • High production trailers that will typically be exhibited online, television, cinema and / or in video game stores) targeting wide mainstream audiences • Specific websites are likely to be interactive with exclusive content e.g. webisodes to target fans of existing franchises or those of similar genre; audiences will often gain exclusive content/perks • Posters – often distributed to retail outlets to target/attract specific gamers; these may vary over time including announcement, teaser and pre-release ones • Billboards/banners ranging from still to digital found on buses, in video game shops, shopping centres to gain maximum exposure • Publicity events i.e. midnight openings, exclusive gaming events/exhibitions creating viral hype • Social media campaigns – special ad sets, #trending on Twitter, Facebook, Instagram exclusives etc. to build anticipation and interest in the product • Online downloadable content – often offered to gamers on their chosen platform homepage where demo levels are typically offered to create viral hype • Multiplatform release strategies (physical and digital) and simultaneous release – in an attempt to maximise impact on the three major markets for video games (Europe, Japan and North America) • Global output (as per previous point) <p>Credit all valid responses.</p>
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit

- (c) Explain how social and cultural contexts influence video game production. Refer to *Assassin's Creed III: Liberation* to support your points. [10]

Band	AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of social and cultural contexts and their influence on video game production • Detailed reference to the set video game to support points
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of social and cultural contexts and their influence on video game production • Reasonably detailed reference to the set video game to support points
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory, generally accurate knowledge and understanding of social and cultural contexts and their influence on video game production, although this may lack development • Appropriate reference to the set video game to support points
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of social and cultural contexts and their influence on video game production, although this will be limited • Limited reference to the set video game to support points
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Minimal knowledge and minimal, if any, understanding of social and cultural contexts and their influence on video game production • Minimal, if any, reference to the set video game to support points
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit.

Question 3 (c): Indicative Content

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

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 will demonstrate knowledge and understanding of how social and cultural contexts influence video game production, such as:

- the cultural context of video game publishers' construction of products
- the social/cultural context of feminism/post-feminism
- the cultural context of popular culture
- the contemporary social/cultural context
- the need for the industry to appeal to contemporary audiences

Responses are likely to refer to examples of how social and cultural contexts influenced *Assassin's Creed III Liberation's* production, such as:

- Ubisoft's creation of the spin-off video game 'Assassin's Creed III: Liberation' on the PS Vita ('on-the-go' platform) was to coincide with the release of 'Assassin's Creed III' on the PS3, arguably in reaction to criticism of the franchise being male character dominant
- the leading protagonist is a female (Aveline); it was modified in 2014 and distributed on multiple video gaming platforms
- decisions to distribute the game on multiple formats over the two years can be seen in light of changing patterns of consumption
- the original decision to release the game on a smaller format created controversy surrounding Ubisoft and its assumed niche female minority audience
- the construction of the female character with similar movements to the male created controversy with the gaming community
- the fact that other female characters could not be used in co-op online game play created further criticism
- the construction of the female character can be seen to be influenced by the cultural changes regarding gender equality in society
- the construction of a new empowered female African-French protagonist (a freedom fighter) with whom the audience are positioned to identify suggests Ubisoft were actually trying to expand their audience being targeted and create female gamer identification
- Aveline's dress code could be celebrated in the way she is non sexualised, challenging the video gaming industry's previous female construction i.e. Lara Croft pre-2013
- Ubisoft used advances in technology to fully immerse the audience, for example using the PlayStation Vita's 'dual touchpads, motion detection and built-in camera' for a more immersive experience.

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- Ubisoft is a multinational highly profitable video gaming publisher who had been criticised for construction of largely male orientated characters targeting male consumers
- the construction of female protagonist Aveline, an African French freedom fighter who aims to free slaves from the Templars represents social and cultural diversity and could be seen to be influenced by greater gender/ethnicity equality in contemporary society
- the video game provides a platform to discuss social and cultural issues related to women and provides them with a vehicle through which to discuss and construct representations of gender
- the popularity of the video game and the continuing franchise has allowed Ubisoft to profit and expand on their power and influence within the video gaming industry (Power and Media Industries – Curran and Seaton and/or Jenkins and Fandom)
- some audiences' 'need' for violent content: the game received PEGI 18 rating due largely to violent content (links to media effects debates and theories)

4. (a) Identify **two** different audiences for *Late Night Woman's Hour*. [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for each correct example	<ul style="list-style-type: none"> • Younger women • Middle class • Educated • Higher socio-economic groups • Aspirers • Fans of Lauren Laverne <p>Credit any valid responses.</p>
0 marks	<ul style="list-style-type: none"> • No response attempted or no response worthy of credit

- (b) How might audiences respond differently to radio?
Refer to *Late Night Woman's Hour* to support your points. [8]

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Excellent, detailed and accurate knowledge and understanding of how audiences respond differently to radio • Detailed reference to the set radio product to support points
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Good, accurate knowledge and understanding of how audiences respond differently to radio • Reasonably detailed reference to the set radio product to support points
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Satisfactory knowledge and understanding of how audiences respond differently to radio, although this may lack development • Appropriate reference to the set radio product to support points
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Basic knowledge and understanding of how audiences respond differently to radio, with significant inaccuracies, irrelevance and a lack of clarity • Limited reference to the set radio product to support points
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

Question 4 (b): Indicative Content

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

Responses are expected to demonstrate knowledge and understanding of how audiences respond differently to radio productions. Responses in the higher bands will explore the question in more detail and use examples effectively to support points, responses in the middle band will focus on more straightforward or obvious aspects of audience response, with some appropriate use of examples, and those in the lower bands will lack detail and reference to examples.

AO1

Responses will demonstrate knowledge and understanding of ways that audiences respond differently to radio, possibly shaped around theoretical perspectives, and will refer to examples, such as:

- Use of theme and content
 - The show features frank and open discussion, and demonstrated social shifts and increased gender equality issues, generating a hopeful response from a female audience (Stuart Hall's Reception theory)
 - regular themes such as the home and 'forgiveness' are likely to allow the predominantly female audience to relate to or identify with them (Blulmer and Katz - Uses and Gratification theory); fulfils BBC remit to inform, educate and entertain appealing to BBC Radio 4 listeners
- use of content that challenges BBC Radio 4 traditions
 - bad language and ethical 'edgy' content may generate the desired dominant reading from the mature independent female audience, shifting the show from its 1940's social/historical origins where women were branded as 'housewives'
 - oppositional readings may come from traditionalist listeners or possibly an older demographic who oppose the content; the gender bias might alienate some male listeners
- use of Lauren Laverne
 - dominant/hegemonic readings centred around being fans of her and her indie music background; females may identify with her
 - oppositional readings may come from audiences who do not like her persona/background and style
- lack of male representation
 - hegemonic reading from audience such as females may find this liberating and refreshing within a previously male saturated industry; it could be argued to have been purposefully constructed for a female, educated audience
 - oppositional reading may come from men who feel ostracised by such construction
- use of social media platforms
 - *The Spectator* described the initial response to the show as a "twitter storm". The broadcast has been designed through the controversial nature of some of the episodes, to invite audience members to enter the discussion on platforms such as Twitter and Facebook; varied responses will be generated this way.