

A-level
MEDIA STUDIES
7572/1

MEDIA ONE

Mark scheme

v1.1

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

When deciding upon a mark in the level, examiners should bear in mind the relative weightings of the assessment objectives and be careful not to over or under reward a particular skill.

Qu	Part	Marking guidance	Total marks
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01		<p>Assessment objective – AO2 1</p> <p>Apply knowledge and understanding of the theoretical framework of media to analyse media products (8 marks)</p>	8
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Level	Mark range	Description
4	7–8	<ul style="list-style-type: none"> Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how media language is used to construct values and ideologies in the advert. Excellent and judicious use of the theoretical framework (media language) to analyse how values are transmitted to the audience. Consistent highly appropriate use of subject specific terminology throughout.
3	5–6	<ul style="list-style-type: none"> Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how media language is used to construct values and ideologies in the advert. Good use of the theoretical framework (media language) to analyse how values are transmitted to the audience. Frequent appropriate use of subject specific terminology throughout.
2	3–4	<ul style="list-style-type: none"> Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how media language is used to construct values and ideologies in the advert. Satisfactory use of the theoretical framework (media language) to analyse how values are transmitted to the audience. Generally appropriate use of subject specific terminology throughout.
1	1–2	<ul style="list-style-type: none"> Basic analysis of the product that engages with more straightforward aspects of how media language is used to construct values and ideologies in the advert. Basic, if any, use of the theoretical framework (media language) to analyse how values are transmitted to the audience Occasional appropriate use of subject specific terminology throughout.
0	0	<ul style="list-style-type: none"> Nothing worthy of credit.

Indicative content:

This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products particularly focusing on (though not limited to):

- how media language incorporates viewpoints and ideologies.
- how the combination of elements of media language influence meaning.

The following suggests a range of possible responses. Answers are not expected to cover all the points and credit should be given to alternative, valid answers.

- Overall the media language is ideological in its construction of success as synonymous with celebrity, wealth and power, a success associated with masculine dominance.
 - Iconography signifies a particular type of success attached to wealth – tuxedo, leather seats, limousine, designer dress.
 - Use of celebrity status to signify success – light flashes of paparazzi cameras.
 - Direct address to the audience through the male model's gaze (the model is Mark Ronson, the music producer – it isn't necessary to know this in order to understand the meaning of the advert) is a form of complicity with the audience which the woman is unaware of.
 - The composition of the male and female signifies the hierarchy of success – male dominant and female passive. The composition suggests male ownership of the female.
 - The perfume bottle is bold and masculine, the gold rectangle suggesting a gold bar, typical of the construction of the meaning of success in the advert.
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Qu	Part	Marking guidance	Total marks
02		<p>Assessment objectives – AO1 1b, AO2 2a and AO1 2b</p> <p>Demonstrate understanding of the theoretical framework of media (4 marks)</p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (4 marks)</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes (4 marks)</p>	12
Level	Mark range	Description	
4	10–12	<ul style="list-style-type: none"> Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the representations of gender in the products. Excellent knowledge and understanding of the influences of the social and cultural contexts on media products that is consistently supported by highly appropriate and effective reference to the set products. Consistent highly appropriate use of subject specific terminology throughout. 	
3	7–9	<ul style="list-style-type: none"> Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the representations of gender in the products. Good knowledge and understanding of the influences of the social and cultural contexts on media products that is usually supported by mostly appropriate and effective reference to the set products. Frequent appropriate use of subject specific terminology throughout. 	
2	4–6	<ul style="list-style-type: none"> Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the representations of gender in the products. Some satisfactory knowledge and understanding of the influences of the social and cultural contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective. Generally appropriate use of subject specific terminology throughout. 	
1	1–3	<ul style="list-style-type: none"> Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the representations of gender in the products. Basic knowledge and understanding of the influences of the social and cultural contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect. 	

		<ul style="list-style-type: none"> Occasional appropriate use of subject specific terminology throughout.
0	0	<ul style="list-style-type: none"> Nothing worthy of credit.

Indicative content:

This question assesses understanding of the theoretical framework of representation and knowledge and understanding of the contexts of media and their influence on media products and processes particularly focusing on (though not limited to):

- the effect of cultural context on representations
- the way social groups (including social identity) are represented through processes of selection and combination.

Social and cultural contexts:

- media products and the representations of gender in them can be seen as a product of the social and cultural context in which they are created
- issues such as censorship (in this case, advertising standards) may impact on the creation of products and the way in which representations of gender are created and received
- products must reflect the cultural values of their target audiences in order to be successful but these may be diverse and can explain the differences in representation.

In relation to the two advertisements:

- both adverts are contemporary and advertise grooming and beauty products
- both adverts represent masculinity and femininity to a mixed gender target audience.

The contemporary social and cultural context of gender as fluid and performative is represented in the Maybelline advert:

- the male model subverts traditional gender expectations through appearance, body language, transformation through make up usually associated with femininity
- both male and female are equally interested in the product – the mascara
- the woman in the advert isn't objectified or sexualised
- the male and female characters are represented as equals and friends rather than part of a power relation
- the representation of gender beyond binary divisions is reinforced by representations of other categories such as race and ethnicity.

The Fendi advert demonstrates that more traditional representations of gender are apparent as part of social and cultural contexts:

- the woman as possession of the male is reflective of continued inequalities in gender in contemporary society
- the representation of gender is binary and oppositional
- the signifiers of female desirability are traditional – white, blonde, thin, decorative, submissive
- the signifiers of male desirability are traditional – powerful, white, wealthy.

Qu	Part	Marking guidance	Total marks
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03		<p>Assessment objectives – AO2 1 and AO2 3</p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> analyse media products (6 marks) make judgements and draw conclusions (3 marks) 	9
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Level	Mark range	Description
3	7–9	<ul style="list-style-type: none"> Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of encoding and decoding and how it relates to the advert. Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of encoding and decoding. Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.
2	4–6	<ul style="list-style-type: none"> Satisfactory analysis of the product that engages with the generally obvious or straightforward aspects of encoding and decoding and how it relates to the advert. Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of encoding and decoding. Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.
1	1–3	<ul style="list-style-type: none"> Basic, if any, analysis of the product that engages with the very straightforward aspects of encoding and decoding and how it relates to the advert. Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of encoding and decoding. Basic judgements and conclusions that are generally unsupported by analysis.
0	0	<ul style="list-style-type: none"> Nothing worthy of credit.

Indicative content:

Responses are expected to apply knowledge and understanding of Hall’s theory of encoding and decoding to analyse the specified product. Responses in the higher bands will clearly engage with the how useful the theory is in understanding the advert and draw conclusions that are substantiated by effective analysis of the product.

Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions.

Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by analysis, or may simply describe aspects of reception theory and/or the set product.

There is no requirement to argue that the theory is useful; students might equally argue that the theory is not useful at all, or that it is only useful to a certain extent. Various conclusions are acceptable, provided they are substantiated through analysis of the set product.

This question assesses the ability to apply knowledge and understanding of the theoretical framework of audience to analyse media products particularly focusing on (though not limited to):

- the way in which different audience interpretations reflect social, cultural and historical circumstances
- how audiences interpret the media, including how they may interpret the same media in different ways.

In applying their knowledge and understanding of encoding and decoding students may refer to:

The process of encoding – the intended message of the advertisers about the effects of the product. This may include:

- using the product accentuates a desirable masculinity
- the desirability connotes power and dominance in society which is linked to a fantasy about the past
- the product will make the user more attractive to women – the encoded message is about patriarchy and heterosexuality as ideals
- some responses may question whether there is a clearly encoded message in the advert – perhaps it's supposed to be funny or playful (the use of costumes and dressing up might indicate this).

The process of decoding – the intended message may be accepted, interpreted in different ways – or rejected:

- the advert is read as a natural representation of male power, making inequalities in gender attractive
- responses may consider the differences in audiences reading the advert in the 1960s and today and the ways in which this context may shape the response
- decoding may be placed in the context of advertising – this may alter the audience interpretation (taking it less seriously etc)
- audiences may read an intended message – the superiority of masculinity – but reject it completely.

The usefulness of the theory could be considered in a variety of ways:

- it allows an understanding of media products as polysemic – and changes over time
- it demonstrates how meaning is created by audiences and therefore suggests their power over producers.

Responses may suggest limitations of the theory:

- the intended or preferred message may not always be apparent
- audiences may not always be interested in working to decode messages.

Qu	Part	Marking guidance	Total marks
04		Assessment objectives – AO1 1b, AO2 2 and AO2 3 Demonstrate understanding of the theoretical framework of media (8 marks) Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none"> • evaluate academic theories (8 marks) • make judgements and draw conclusions (4 marks) 	20
Level	Mark range	Description	
4	16–20	<ul style="list-style-type: none"> • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of post-colonial theory. • Excellent and judicious use of the theoretical framework. • Excellent application of knowledge and understanding produces an evaluation of Gilroy’s claim that is insightful and very well-informed. • Judgements and conclusions regarding the validity of Gilroy’s claim are perceptive and fully supported with detailed reference to specific aspects of the set music videos. • Consistent highly appropriate use of subject specific terminology throughout. 	
3	11–15	<ul style="list-style-type: none"> • Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of post-colonial theory. • Very good use of the theoretical framework. • Good application of knowledge and understanding produces an evaluation of Gilroy’s claim that is sound and well-informed. • Judgements and conclusions regarding the validity of Gilroy’s claim are logical and well supported with reference to relevant aspects of the set music videos. • Frequent appropriate use of subject specific terminology throughout. 	
2	6–10	<ul style="list-style-type: none"> • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of post-colonial theory. • Satisfactory use of the theoretical framework. • Satisfactory application of knowledge and understanding produces an evaluation of Gilroy’s claim that is sensible. In places this may lapse into application of the theory rather than evaluation. • Judgements and conclusions regarding Gilroy’s claim are sensible and supported with some appropriate reference to relevant aspects of the set music videos. • Generally appropriate use of subject specific terminology throughout. 	

1	1–5	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of post-colonial theory • Some use of the theoretical framework. • Basic application of knowledge and understanding produce a response to Gilroy’s claim that is generally descriptive rather than evaluative. • Judgements and conclusions are not developed and mostly unsupported by reference to the set music videos. • Occasional appropriate use of subject specific terminology throughout.
0	0	<ul style="list-style-type: none"> • Nothing worthy of credit.

Indicative content:

Responses are required to evaluate Gilroy’s argument that themes and techniques transcend ethnicity and nationality to produce something new. They should refer to the music video CSPs to support their points.

Responses in the higher bands will clearly engage with the evaluation of the validity of the argument and will support their points with effective reference to the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of post-colonial theory and/or the set product.

There is no requirement to argue that the argument is valid; students might equally argue that the argument is not valid at all, or that it is only valid to a certain extent. Various conclusions are acceptable, provided they are substantiated through reference to the set products.

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

This question assesses knowledge and understanding of the theoretical framework of representation particularly focusing on (though not limited to):

- responses are required to evaluate Gilroy’s claim about the difference of Black Atlantic culture. They should refer to the music video CSPs to support their points
- responses in the higher bands will clearly engage with the evaluation of the validity of the argument and will support their points with effective reference to the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of post-colonial theory and/or the set product.

This question assesses the following elements of the theoretical framework of language particularly focusing on (though not limited to):

- how representations may invoke discourses and ideologies and position audiences
- how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances
- the culture of the Black Atlantic is a result of the slave trade; Letter to the Free explicitly references the history of the slave trade in the lyrics and imagery
- Letter to the Free references a range of cultural styles – artistic, experimental, - not conventionally associated with African American musical styles
- the diversity of the style and imagery of Letter to the Free could be read as transcending a specific culture – the nature of the lyrics are an appeal to people of colour beyond national borders
- students may argue that the approach is not particularly valid in this case
- students could also argue that the Black Atlantic concept – the mixing of different identities to create new meanings - can be valid in the analysis of the video's use of the juxtaposition of different racial identity and histories
- Billie Jean, in its use of references to a range of popular culture – particularly Hollywood genres such as film noir – is more linked to white rather than African American culture
- the reinterpretation of white cultural references through a black star raises questions about the representation of identity which could be interpreted as displacing white historical dominance
- Billie Jean is a product of white dominated industry – the video could be interpreted as way of representing that inequality (which Black Atlantic culture is a response to).

In considering the 'how valid' aspect of the question students may argue that:

- theories of the black Atlantic culture may not be specifically relevant to Billie Jean – it could or could not be seen as a product of the black diaspora
- equally students could argue that applying the theory to Billie Jean allows it to be understood in a different way – as being about racial inequality
- Letter to Free may seem to more obviously validate the theory but it could also be argued that similar ideas about cultural hybridity are apparent in theories of postmodernism.

Qu	Part	Marking guidance	Total marks
05	1	Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media (2 marks)	2
<p>Award one mark for each of the following:</p> <p>D Mainstreaming (1 mark) E Mean World Index (1 mark)</p>			

Qu	Part	Marking guidance	Total marks
05	2	Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media (4 marks)	4
<p>This question assesses knowledge of the theoretical framework of industries particularly focusing on (though not limited to):</p> <ul style="list-style-type: none"> • how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste • how media producers target, attract, reach, address and potentially construct audiences. <p>Indicative content:</p> <p>Award one mark for identifying each appropriate strategy or technique and one mark for a sensible explanation.</p> <ul style="list-style-type: none"> • Programmes deal with controversial and difficult topics (1 mark). Provides a safe space for the target audience to discuss issues relevant to them (1 mark). • Diversity of platforms (1 mark). Being able to listen on digital platforms is appealing to the target audience (1 mark). • Cross media promotion (1 mark). Marketing across a range of forms and products which share the target audience (1 mark). • Choice of DJs and guests (1 mark). Presenters tend to reflect the characteristics of the target audience (1 mark). • Output focused on social and cultural concerns of the youth audience (1 mark). Direct address is appealing to the target audience (1 mark). <p>The combination of strategies/techniques and explanations of the reasons for them must be sensible in order for both marks to be awarded.</p>			

Qu	Part	Marking guidance	Total marks
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06		<p>Assessment objectives – AO1 2a and AO1 2b</p> <p>Demonstrate knowledge of contexts of media and their influence on media products and processes (3 marks)</p> <p>Demonstrate understanding of contexts of media and their influence on media products and processes (6 marks)</p>	9
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Level	Mark range	Description
3	7–9	<ul style="list-style-type: none"> Excellent knowledge and understanding of the influences of the regulatory context on media products that is consistently supported by highly appropriate and effective reference to the set products. Consistent highly appropriate use of subject specific terminology throughout.
2	4–6	<ul style="list-style-type: none"> Good knowledge and understanding of the influences of the regulatory context on media products that is sometimes supported by generally appropriate reference to the set products that is sometimes effective. Frequent appropriate use of subject specific terminology throughout.
1	1–3	<ul style="list-style-type: none"> Basic knowledge and understanding of the influences of the regulatory context on media products that is generally unsupported by appropriate reference to the set products with limited effect. Occasional appropriate use of subject specific terminology throughout.
0	0	<ul style="list-style-type: none"> Nothing worthy of credit.

Indicative content:

This question assesses knowledge and understanding of contexts of media and their influence on media products and processes, particularly focusing on:

- the specialised and institutionalised nature of media production, distribution and circulation the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products
- the regulatory framework of contemporary media in the UK.

Regulatory contexts:

- Radio broadcasting is regulated by Ofcom
- Regulation focuses on content including use of language, impartiality, protection of under 18s
- PSB has very specific regulatory rules
- Ofcom is also responsible for awarding -and rescinding – licenses which gives its regulation force
- As radio has moved online and to podcasts, regulation has become more complex, in

response the government launched a digital radio action plan and Ofcom produces a review each year

- The availability of non-regulated broadcasts via the internet poses a challenge both for the regulator and the regulated radio broadcasters.

With reference to *The Surgery*:

- the form, style and content of *The Surgery* and how it is a product of Public Service broadcasting regulation
 - *The Surgery* as product of a public service broadcaster; Radio 1
 - the demands of PSB regulation mean Radio 1 must provide educational and socially useful broadcasting as demonstrated by this programme
 - the need to deal with difficult issues and build an interactive audience relationship via new technology whilst also adhering to taste and decency guidelines
 - *The Surgery* can be seen as part of the BBC's remit to address diverse audiences – by age, location, ethnicity etc
 - the tension between the restrictions placed on PSBs and the need to compete with commercial broadcasters – particularly for the youth audience
 - *The Surgery* also raises issues about the contemporary relevance of PSB – does the availability of so much similar content on the internet make PSB outdated or more necessary as a regulator of quality?
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Qu	Part	Marking guidance	Total marks																		
07		<p>Assessment objectives – AO1 1a, AO1 1b and AO2 3</p> <p>Demonstrate knowledge of the theoretical framework of media (4 marks)</p> <p>Demonstrate understanding of the theoretical framework of media (8 marks)</p> <p>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (8 marks)</p>	20																		
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Indicative content:

This question assesses knowledge and understanding of the theoretical framework of audience particularly focusing on (though not limited to):

- how media producers target, attract, reach, address and potentially construct audiences
- how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated
- how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste
- how audiences interpret the media, including how they may interpret the same media in different ways.

Responses are required to consider the extent and manner in which the CSPs use their content to target and position audiences. They should refer to the newspaper CSPs to support their points.

Responses in the higher bands will clearly engage with the consideration of how positions are constructed and will support their points with effective reference to the CSPs.

Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions.

Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of regulation and/or the set product.

There is no requirement to argue that the newspapers do position audiences in this way, candidates might equally argue that there is no consistent world view or ideological position in either or both of the papers, or that there are other aspects which are more important in targeting audiences. They may also consider that even if this is the case, audiences are capable of resisting such targeting. Various conclusions are acceptable, provided they are substantiated through analysis of the set products.

Responses need to show understanding of audience targeting through content and the link to meaning – responses are likely to refer to examples below.

Responses will vary depending on the specific editions studied by the student but are likely to include:

- The definition of the particular world view or ideology may vary but will refer to the political allegiance of the newspapers as well as wider values and norms the paper promotes. The understanding of this, rather than the specific use of the term ideology, is the more important aspect.
- Discussion and identification of the target audience for each paper
- Reference to examples of specific, relevant content and how it addresses the target audience.
- Discussion of the perceived political positioning of the particular newspaper and how this can be linked to the type of content encountered, this is likely to move beyond explicitly news based stories.
- Examples may be discussed in the context of industry regulation and the guidance on what can be included in the UK press.

- Evaluation of the reasons for the construction of content in the context of theories of power and persuasion.
- Responses may also argue that there is little evidence of a consistent world view in either or both newspapers.
- Similarly there may be content which, at times, seems to subvert an otherwise specific view of the world.
- There may be other ways in which the CSPs target audiences: offers, sports, fashion and lifestyle etc (although of course these could also be considered as part of the world view of the paper).
- Responses may evaluate the ability of audience to resist positioning, drawing on relevant audience theories to consider this view.