



GCSE MARKING SCHEME

SUMMER 2019

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

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.

EDUQAS GCSE MEDIA STUDIES

COMPONENT 1

SUMMER 2019

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

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

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

Indicative Content

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

Assessment Objectives

AO1 Demonstrate knowledge and understanding of:

- the theoretical framework of media
- contexts of media and their influence on media products and processes.

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

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

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

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

AO2 Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

AO2 1a Analyse media products using the theoretical framework of media, including in relation to their contexts.

AO2 1b Make judgements and draw conclusions.

	AO1 1a	AO1 1b	AO1 2a	AO1 2b	AO2 1a	AO2 1b
Q1					✓	
Q2(a)			✓	✓		
Q2(b)					✓	✓
Q3a	✓					
Q3b	✓	✓				
Q3c	✓	✓				
Q4a	✓					
Q4b	✓					
Q4c	✓	✓				
Q4d	✓	✓				

COMPONENT 1

MARK SCHEME SUMMER 2019

Section A: Exploring Media Language and Representation

1. Explore how this front cover of *GQ* magazine uses media language to communicate meanings:
- (a) images [5]
 - (b) text/written language [5]
 - (c) layout and design. [5]

Award a maximum of 5 marks for each part-question.

	AO2 1a Analyse media products using the theoretical framework of media
5 marks	• Excellent, detailed analysis of the use of media language in the set product • Consistent focus on the connotations or intended meanings of specific elements of media language
4 marks	• Good, reasonably detailed analysis of media language in the set product • Focus on the connotations or intended meanings of specific elements of media language
3 marks	• Satisfactory analysis of media language in the set product • General focus on the connotations or intended meanings of specific elements of media language, but there are lapses into description
2 marks	• Basic analysis of the use of media language in the set product • Limited focus on the connotations or intended meanings and there is a tendency to describe elements of media language
1 mark	• Minimal, if any, analysis of media language in the set product • Brief, descriptive and possibly incomplete
0 marks	• No response attempted or no response worthy of credit

Question 1: Indicative content

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

Responses may include use of semiotic terms such as denotation and connotation. Use of this terminology is not, however, required to access the higher bands and a semiotic approach may be incorporated within analysis of how media language creates meanings. Responses in the higher bands will explore media language in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects, and those in the lower bands will be descriptive.

AO2

1. (a) **Images**

Responses are likely to analyse aspects of the images on the magazine front cover, such as:

- the medium close up shot of 'The Rock' emphasises his masculinity with his muscular arm filling a large proportion of the frame
- the cover star is making direct mode of address with the reader creating a personal relationship with them
- the use of direct mode of address in the central image is conventional of a magazine front cover
- his serious facial gesture codes are stereotypically masculine and offer a sense of challenge / aspiration for the male reader
- the gesture code of the cover star's raised arm and clenched fist have connotations of defensiveness and power
- the bull's skull iconography at the bottom of the exclamation mark links to the tattoo in the same design that 'The Rock' has on his bicep.

(b) **Written language/text**

Responses are likely to analyse aspects of the written language/text on the magazine front cover, such as:

- the conventional use of cover lines to tease the reader, creating enigmas (Barthes) that encourage them to buy the magazine
- the use of conventional buzzwords ("special", "exclusive", "new") to give the magazine a point of difference over its competitors / connote the added value that readers will get when they buy it
- the use of a pun ("rebooted") and direct address ("it's not as hard as you think") to create a colloquial tone and personal relationship with the reader
- the conventional use of exclamation marks allowing the magazine to 'shout' from the newsstand / stand out against its competitors
- language that suggests a more modern, less stereotypically masculine representation of men (references to "mind, body", "wellness", "style", "fashion" and expensive "beach watches")
- the more serious tone of the language used in the bottom strapline binary opposing the "man up!" imperative further up the page.

(c) **Layout and design**

Responses are likely to analyse aspects of the layout and design of the magazine front cover, such as:

- the size and central composition of the main image creates reader identity with the cover star
- the font size of “The Rock!” compared to the size of the font used for the star’s actual name perhaps connotes that his persona is more famous than the man himself
- the colour palette used is stereotypically masculine and has connotations of strength and power
- the cover lines are conventionally framed around the star’s face but the magazine’s masthead is layered on top of his image, giving connotations of the importance/power of the brand
- a conventional ‘Z-line’ is used to take the reader’s eye from the magazine’s masthead, the “special issue” incentive, language that anchors the meaning of the central image (“masculinity”, “man up!”, “The Rock!”) and then out from the bottom right-hand corner of the page with aspirational teases (“best watch”, “fashion guide”, “bankable star”)
- a mixture of serif and sans serif fonts and used, perhaps to highlight the articles’ different tones. Serif font/more serious tone: “special issue”, “style manual”, “Viola Beach tragedy”; sans serif font / lighter tone: “your ideal beach watch”.

2. (a) Explain how historical context influences print advertisements. Refer to the print advertisement for *Quality Street* (1956) from the set products to support your points. [5]

Band	AO1 2a and b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes
5	5 marks - Excellent, detailed and accurate knowledge and understanding of how historical context influences print advertisements - Highly appropriate reference to the <i>Quality Street</i> print advertisement to support points
4	4 marks - Good, accurate knowledge and understanding of how historical context influences print advertisements - Appropriate reference to the <i>Quality Street</i> print advertisement to support points
3	3 marks - Satisfactory, generally accurate knowledge and understanding of how historical context influences print advertisements - Some reference to the <i>Quality Street</i> print advertisement to support points
2	2 marks - Basic knowledge of historical context and basic, if any, understanding of how historical context influences print advertisements - Reference to the <i>Quality Street</i> print advertisement to support points is limited
1	1 mark - Minimal knowledge of historical context - Minimal, if any, reference to the <i>Quality Street</i> print advertisement to support points and the response is brief or incomplete
0 marks	No response attempted or no response worthy of credit

Question 2a: Indicative content

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed. Responses in the higher bands are likely to show an awareness of the influence of aspects of historical context, such as production, audience consumption, values and themes, on how print advertisements are constructed and refer explicitly to the set product to support points.

AO1

Responses are likely to demonstrate knowledge of historical context and understanding of how historical context affects print advertisements, with reference to the print advertisement for *Quality Street*, for example:

- the period of prosperity Britain was entering in the 1950s, post WWII
- people in this context were becoming more able to afford luxury items such as chocolate
- 1950s consumers were being presented with more choice in a range of products (linking to the advert's emphasis on "18" types of chocolate)
- the 1950s as a period of 'second wave feminism' following changes to women's roles in society during WWII
- though the dominant messages in the *Quality Street* advert reinforce patriarchal ideologies (the man as 'provider', bringing home the chocolate for the women)
- entertainment and the arts were also developing in this area, perhaps linking to the advert's use of theatrical characters 'Major Quality' and 'Miss Sweetly'
- these icons also act as a reference back to the Regency era of British art and history
- social changes including the rise of wealthier 'middle classes' could be linked to the central characters' dress codes

2. (b) Compare the representations of gender in the *Quality Street* and *Axe Peace* print advertisements. [25]

In your answer, you must consider:

- how representations of gender are constructed
- how far the representations of gender are similar in the two advertisements
- how far the representations of gender are different in the two advertisements.

Band	AO2 1a and 1b Analyse media products using the theoretical framework of media to make judgements and draw conclusions
5	21-25 marks • Excellent, detailed analysis of the set and unseen media products, which engages fully with complex aspects of the representations • Excellent, detailed and appropriate comparisons between the set and unseen media products • Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives • Excellent, well-reasoned judgements and conclusions regarding how far the representation of gender is similar and different
4	16-20 marks • Good, reasonably detailed analysis of the set and unseen media products, which engages in places with complex aspects of the representations • Good, reasonably detailed and appropriate comparisons between the set and unseen media products • Good, secure use of the theoretical framework (representation) and appropriate use of subject specific terminology • Good, reasoned judgements and conclusions regarding how far the representation of gender is similar and different
3	11-15 marks • Satisfactory analysis of the set and unseen media products, although the focus is likely to be on obvious aspects of the representations and there may be lapses into description • Satisfactory comparisons between the set and unseen media products, although there may be more focus on one of the products • Satisfactory use of the theoretical framework (representation) and generally appropriate subject specific terminology • Satisfactory, generally reasoned judgements and conclusions regarding how far the representation of gender is similar and different
2	6-10 marks • Basic analysis, although there will be a tendency to describe • Basic comparisons may be made, although the response is likely to focus mainly on one of the products • Basic use of the theoretical framework (representation) and basic subject specific terminology, although this is likely to lack relevance, clarity and accuracy • Basic judgements and conclusions, which may not be reasoned, regarding how far the representation of gender is similar and different
1	1-5 marks • Minimal, if any, analysis of either the set product or the unseen product - the response is descriptive and may be brief or incomplete • Minimal, if any, comparisons are made and the response is likely to focus only on one product • Minimal, if any, use of the theoretical framework (representation) and subject specific terminology, with significant inaccuracies, irrelevance and lack of clarity • Lacks judgements and conclusions regarding how far the representation of gender is similar and different
0 marks	• No response attempted or no response worthy of credit

Question 2b: Indicative content

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

Responses are not expected to cover each gender equally. Responses may focus on both men and women or focus on either men or women; either approach is equally valid.

Responses in the higher bands will explore how representations convey viewpoints and messages, whilst those 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 required to make judgements and draw conclusions regarding how far the representation of gender is similar and different in the two print advertisements. It is acceptable for responses to conclude that the representations are either similar or different provided judgements are based on, and justified through, the analysis of the 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.

AO2

Responses are likely to:

- Use aspects of representation from the theoretical framework, such as:
 - o the selected, constructed and mediated nature of representations and the choices that construct them
 - o stereotypes and representations of gender
 - o messages, values and points of view inherent in representations of gender
 - o theoretical perspectives on representation, for example notions of selection, construction and mediation or feminist perspectives.
- Analyse each media product in terms of how representations of gender are constructed, including:
 - o choice of images, including dress, make-up, hair, pose, gesture and expression. For example, the central man in the *Quality Street* advert holding the tin of sweets and thus having control over this luxury item.
 - o shot type and size, framing and composition of the images. For example, the women in the *Quality Street* advert are framed either side of the man, connoting that choosing between them is also part of the “delightfully delicious dilemma” created by the variety of sweets the tin contains
 - o stereotypes of men and women. For example, men as the heroic central characters of both adverts’ narratives, acting as objects of desire for the women characters.

- Analyse key similarities between how men and women are represented in the two print advertisements, for example:
 - The representations of gender in both adverts created through:
 - selection of images, including how these construct character roles (male 'heroes', men linked to roles in the military, female 'damsels')
 - mediation: the indirect mode of address linking the characters to each other and making the audience want the product in order to be part of these narratives
 - construction: use of shots, colour schemes and fonts to emphasise the adverts' narratives (the *Quality Street* advert's colour palette includes the bright, enticing colours of the sweet wrappers; the pink accent colour in the Axe advert connoting its 'peace' and 'love' messages).
- Analyse key differences between how men and women are represented in the two print advertisements, for example:
 - men and women in the *Quality Street* advertisement are represented as traditional, conservative and linked to specifically British historical contexts
 - men and women in the Axe advertisement are represented through narratives, dress, gesture and language codes more obviously referring to romantic / sexual relationships
 - the men in the Axe advertisement are not visually linked with the product at all – a level of audience prior knowledge is needed to understand that this is a brand aimed at men and its previous advertising has included narratives of using the products to attract women
 - the central male in the *Quality Street* advertisement is specifically associated with the product, holding it and controlling it
 - the men in the Axe advertisement are linked only to one woman whereas the central male in the *Quality Street* advertisement is facing the "dilemma" of choosing between two women.
 - the women in the Axe advertisement are represented much more sexually than those in the *Quality Street* advertisement through their revealing dress codes.
- Make judgements and draw conclusions regarding how far the representation of men and women in the two print advertisements is similar and different, for example:
 - although the advertisements differ in their historical contexts, the representation of men and women is similar in both – men have dominance and women are subservient
 - the more conservative dress codes, narratives and ideologies of the *Quality Street* advertisement compared to the more explicit dress codes, narratives and ideologies of the Axe advertisement perhaps act as a reflection of changes in audiences' attitudes to these representations
 - men and women in both advertisements are represented as needing the products to help them form relationships with the opposite sex
 - the style and construction of both adverts' images is artistic rather than realistic, representing 'idealistic' men and women rather than a reality.

Section B – Exploring Media Industries and Audiences

3. (a) Name the organisation that regulates radio in the UK. [1]

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

3. (b) Briefly explain the difference between how public service radio and commercial radio are funded. [4]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	4 marks Excellent, detailed and accurate knowledge and understanding of the difference between how public service radio and commercial radio are funded.
3	3 marks Good, accurate knowledge and understanding of the difference between how public service radio and commercial radio are funded.
2	2 marks Satisfactory, generally accurate knowledge and understanding of the difference between how public service radio and commercial radio are funded.
1	1 mark Basic knowledge of how public service radio and commercial radio are funded.
	0 marks No response attempted or no response worthy of credit

Question 3b: Indicative content

The content below is not prescriptive and all valid points should be credited.

- Public service broadcasters are funded by public money
- This could be directly from government or through a tax such as the licence fee
- For PSBs, acquiring this funding is usually linked to the type of content they must produce / the types of audiences they must reach
- Commercial broadcasters are funded by the sale of advertising and sponsorship slots.

3. (c) Explain how radio programmes use technologies to reach audiences. Refer to *The Archers* to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks - Excellent, detailed and accurate knowledge and understanding of how radio programmes use technologies to reach audiences - Excellent, thorough reference to the set product to support points made - Highly appropriate use of subject specific terminology
3	7-9 marks - Good, accurate knowledge and understanding of how radio programmes use technologies to reach audiences - Good, secure reference to the set product to support points made - Appropriate use of subject specific terminology
2	4-6 marks - Satisfactory, generally accurate knowledge of how radio programmes use technologies, although understanding of how they are used to reach audiences is likely to be less developed - Satisfactory, generally appropriate reference to the set product to support points made - Generally appropriate use of subject specific terminology
1	1-3 marks - Basic knowledge of how radio programmes use technologies and little, if any, understanding of how they are used to reach audiences; may be brief or incomplete - Basic, if any, reference to the set product to support points made - Basic, if any, use of subject specific terminology
	0 marks No response attempted or no response worthy of credit

Question 3c: Indicative content

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

Responses are expected to discuss how radio programmes use different technologies to reach audiences. Responses in the higher bands are likely to move beyond this to consider the importance of using digital technologies to reach audiences likely to be listening across a range of different digital platforms, with possible reference to the convergent nature of this. Responses in the middle bands are likely to make more straightforward points about how various technologies are used to reach audiences while responses in the lower bands are likely to focus on single technologies (the website, BBC iPlayer, the podcast for example).

Responses should use knowledge and understanding of The Archers as an example of a radio programme to support points made but may refer to other radio programmes which should be credited where used appropriately.

AO1

Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to the radio industry and *The Archers*, for example:

- *The Archers* as the world's longest running radio soap opera with 5 million listeners
- the main broadcast of the programme is on Radio 4 via FM and this is how it reaches its core audience
- this is supported by its simultaneous broadcast on Radio 4 via DAB, allowing the programme to reach audiences listening to digital radio
- the role that the DAB station Radio 4 Extra plays in broadening *The Archers'* audience (it repeats episodes, allowing the audience to catch up)
- the relationship between radio programme websites and their audiences – online platforms offer multi-media content, encourage more active audiences etc.
- the potential different technologies offer radio programmes to develop their brand beyond a national context to reach a global audience (the BBC website, Facebook and Twitter pages for example)
- the synergies digital technologies offer radio programme audiences – allowing them to interact with the programme, watch behind the scenes video content, engage with fellow fans etc.
- *The Archers* podcast, BBC Sounds and BBC iPlayer allow audiences to listen to the programme at times convenient to them, outside of conventional broadcast scheduling
- how the BBC has a public service remit to reach a wide range of audiences and how *The Archers'* use of digital technologies allows the BBC to fulfil part of this remit

4. (a) What type of newspaper is *The Sun*? [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark	• Tabloid newspaper / 'red top' / daily / mass market / right wing/ conservative
0 marks	• No response attempted or no response worthy of credit.

4. (b) Identify one audience for *The Sun* website. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for a valid audience	• Working social classes / Largely C2DE demographic • Younger audiences interested in TV, films, music • Two thirds of the newspaper's readers are over 35 years old • Men attracted by coverage of sport etc. • Women make up majority of website users • Adults with weaker literacy / wanting a fast/easy read • Fans of its content – football, showbiz stories, gossip etc. • A politically conservative / right-leaning audience. • 'Mainstreamers' Any valid target audiences should be credited. Valid responses should be credited for this part of the question regardless of whether the same audience is used for responses to part (c).
0 marks	• No response attempted or no response worthy of credit.

4. (c) Briefly explain how the content of *The Sun* website appeals to **this** audience. [4]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
Question 4(c) is linked to question 4(b) and responses are required to explain how the content of <i>www.thesun.co.uk</i> appeals to the audience identified in 4(b). No marks should be awarded for explanations of how the content of <i>www.thesun.co.uk</i> appeals to a different audience from that identified in 4(b).	
4	4 marks Excellent, detailed and accurate knowledge and understanding of how the content of <i>www.thesun.co.uk</i> appeals to the identified audience.
3	3 marks Good, accurate knowledge and understanding of how the content of <i>www.thesun.co.uk</i> appeals to the identified audience.
2	2 marks Satisfactory, generally accurate knowledge and understanding of how the content of <i>www.thesun.co.uk</i> appeals to the identified audience.
1	1 mark Basic knowledge of the difference between how the content of <i>www.thesun.co.uk</i> appeals to the identified audience.
	0 marks No response attempted or no response worthy of credit

Question 4c: Indicative content

The content below is not prescriptive and all valid points should be credited, provided they are linked to the audience identified in 4(b).

- Stories that are often critical of 'elite' groups and political stories framed around issues affecting 'normal' families might appeal to working social classes
- The 'TV & Showbiz' section and central positioning of stories about TV, music and film stars might appeal to younger audiences interested in these media forms
- The 'Money' section of the website might appeal to the two thirds of the newspaper's readers who are over 35 years old
- Stereotypically, the 'Sport' section of the website might appeal to men
- Adults with weaker literacy / wanting a fast/easy read might be attracted by its short form stories, easily scrollable layout etc.
- The key content of its navigation bar sections would appeal to fans of its content – football, showbiz stories, gossip etc.
- Political stories support the paper's and readers' conservative / right-leaning bias.

4. (d) Explain why audiences may interpret the same media product in different ways. Refer to *The Sun* to support your points. [12]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
4	10-12 marks • Excellent, detailed and accurate knowledge of audiences in relation to the set product • Excellent, thorough understanding of audiences and why they interpret the set product differently • Detailed and accurate reference to theoretical perspectives on audiences and excellent subject specific terminology
3	7-9 marks • Good, accurate knowledge of audiences in relation to the set product • Good, secure understanding of audiences and why they interpret the set product differently • Accurate reference to theoretical perspectives on audiences and appropriate use of subject specific terminology
2	4-6 marks • Satisfactory, generally accurate knowledge of audiences in relation to the set product • Satisfactory understanding of audiences, although understanding of why they interpret the set product differently is likely to be less developed • Generally accurate reference to theoretical perspectives on audiences and generally appropriate use of subject specific terminology
1	1-3 marks • Basic knowledge of audiences in relation to the set product; may be brief or incomplete • Basic, if any, understanding of audiences and why they interpret the set product differently • Basic, if any, reference to theoretical perspectives on audiences and use of subject specific terminology
0 marks	• No response attempted or no response worthy of credit

Question 4(d): 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 likely to discuss why audiences may interpret The Sun in different ways. Responses in the higher bands are likely to move beyond more obvious or straightforward reasons to consider aspects such as audience needs, pleasures and identities, with possible reference to theoretical perspectives on audiences, such as active and passive audiences, Uses and Gratifications etc.

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

AO1

- Answers are likely to demonstrate knowledge and understanding of the theoretical framework of media with specific reference to audiences, theoretical perspectives around active audiences and the set product, for example:
 - the role of political bias in forming audience interpretations, including the notion that audiences are likely to buy newspapers that align with their own political leanings
 - ideas around the influence of newspapers on audience interpretations, linked to the conventional bias that tabloid newspapers like *The Sun* contain
 - how audiences might interpret different sections of the newspaper differently. For example, interpreting stories about sports teams / sports stars from points of view influenced by fandoms
 - the importance of identity when interpreting media texts in ways which help audiences reinforce and adapt their own sense of identity
 - interpretations that encourage active social interaction (possibly linked to Uses and Gratifications Theory) where the newspaper's readers interact with it through its Facebook and Twitter feeds and through subscribing to updates from the website. Possibly also through reader stories in the print newspaper and sections shared by the print and online editions such as the *Dear Deidre* 'problem page'.
- Answers in the higher bands may draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:
 - the historical context of *The Sun* and its social and cultural significance for audiences as a brand that exists in print form and online
 - interpretations formed through enigma codes
 - the differences between active and passive audience interpretations
 - how generic conventions of tabloid newspapers influence audience interpretations of the world around them, including which stories are most 'newsworthy'
 - how *The Sun* uses media language (including copy and mode of address) to frame audience interpretations of its messages
 - how *The Sun* represents different social groups / regions and why audiences may respond in different ways to these