A-level
MEDIA STUDIES
7572/1

Paper 1   Media One

Mark scheme

June 2022

Version: 1.0 Final Mark Scheme

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 Examiner.

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.

Qu	Part	Marking guidance	Total marks
01		Analyse how non-verbal codes contribute to the meanings of the poster in **Figure 1**.	**8**

AO2 1

Apply knowledge and understanding of the theoretical framework of media to analyse media products (**8 marks**).

Level	Mark range	Description
4	7–8	Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how non-verbal codes contribute to the meanings of this text. Excellent and judicious use of the theoretical framework. Consistent highly appropriate use of subject specific terminology throughout.
3	5–6	Good analysis of the product that is clear and sometimes engages with the nuanced aspects of how non-verbal codes contribute to the meanings of this text. Good use of the theoretical framework. Frequent appropriate use of subject specific terminology throughout.
2	3–4	Satisfactory analysis of the product that engages with generally obvious or straightforward aspects of how non-verbal codes contribute to the meanings of this text. Satisfactory use of the theoretical framework. Generally appropriate use of subject specific terminology throughout.
1	1–2	Basic analysis of the product that engages with more straightforward aspects of how non-verbal codes contribute to the meanings of this text. Basic, if any, use of the theoretical framework. Occasional appropriate use of subject specific terminology throughout.
0	0	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 the different modes and language associated with different media forms communicate multiple meanings
- 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.
- The syntagm consists largely of visual/non-verbal signifiers though it's possible to argue that the two words are most important (this is one part of one kind of response, using anchorage/relay to indicate that the non-verbal elements support the verbal elements).
- The rest is pretty straightforward: it's about making an argument for meaning out of the bullets below:
  o there is plenty to say about colour, composition, gender roles and relationships
  o there may be those who want to talk more specifically about non-verbal codes (proximity, gaze, body language, orientation, facial expression, posture)
  o the warm and clean colour wash background that suggests (ie reveals) this as a photographic shoot: a construction
  o the human figures, their costumes, orientation, facial expressions which connote a playful role-reversal
  o the style of the lettering and size and connotations.

Qu	Part	Marking guidance	Total marks
02		Explain how representations of stereotypes within media products reflect their social and historical contexts. You should refer to the Close Study Product *Score* and **Figure 1** to support your answer.	12

AO1 1b, AO1 2a and AO1 2b

Demonstrate understanding of the theoretical framework of media (**4 marks**).
Demonstrate knowledge of contexts of media and their influence on media products and processes (**4 marks**).
Demonstrate understanding of contexts of media and their influence on media products and processes (**4 marks**).

Level	Mark range	Description
4	10–12	Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the representations of stereotypes in the products. Excellent knowledge and understanding of the influences of the social and historical 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	Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the representations of stereotypes in the products. Good knowledge and understanding of the influences of the social and historical 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	Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the representations of stereotypes in the products. Some satisfactory knowledge and understanding of the influences of the social and historical 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	Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the representations of stereotypes in the products. Basic knowledge and understanding of the influences of the social and historical contexts 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	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 social and historical contexts on representations
• how and why stereotypes can be used positively and negatively.

Social and Historical contexts:
• media products and the representations in them can be seen as a product of the social and historical context in which they are created
• issues such as social and historical attitudes to gender may impact on the creation of products and the way in which representations of men and women are created and received
• products must reflect the social values of their target audiences in order to be successful but these may be diverse and can explain the differences in representation
• products may reflect particular social and historical standpoints from which to address their intended audiences and 'the world'.

In relation to the two products:
• both products address issues of gender identity and contested issues of representation within the context of their respective form
• these products both have meaning influenced by a significant historical context

8		• they both 'discuss' the commodification of the female form from different positions • in both cases representation is a political act in a social and historical context. The poster for Bananarama's *WOW!* • The representation here is provocative and challenging: stereotypes are addressed by contestation. • The product uses conventional elements of both the form and representation (layout, composition, indexical indicators of femininity [lipstick, exposed flesh], even the choice of typefaces) but to challenge rather than to confirm. • All of the comfort usually provided by generic convention is denied: the three band members elbow their way into the frame with their 'toyboy', semi-naked human, beefcake mannequins seemingly tucked under their arms. • Their control is complete because they are not controlled: they are making a point about the representation of women not of men, refreshingly the focus is on the women. • The anchor 'WOW!' is beautifully ironic. Signalling the surprise/shock of the switched stereotypical roles, with the men in the poster represented as the props/dressing. This is simply and skilfully projected. *Score* Hair Cream • This text was chosen for its jaded sexist almost bravado (feeble manifestations of both patriarchy and colonialism). • Of course this is isn't the only reading and could be seen as simplistic and 'tongue-in-cheek': the jungle is clearly a constructed set and the Big Game Hunter/colonial adventurer a cartoon character). • Though this simplification might be its greatest weapon since it makes the past a harmless cartoon and hard to get hold of (Barthes said myth was an alibi which always has an elsewhere at its disposal: his semiology was to be a study of how stereotypes are made). • References to these stereotypes are delivered through costume and props with the 'hero' carried shoulder high but not as a 'trophy' (the trophies are below). • There is an unconvincing sexual power also here anchored by the copy: "If you're not getting what you want from your hair cream": costumes 'display' these relationships. • All of this frames the most significant (historical, social and cultural) story: a snapshot of historical values (colonialism) in the teeth of the social and cultural revolution of the 1960s: it has never been other than (partly) ironic. • The advert is socially/historically relevant in terms of the conversation it now engenders between the context of its production (1967) and of its current reception (2022).	

Qu	Part	Marking guidance	Total marks
03		To what extent does the Close Study Product *Maybelline 'That Boss Life part 1'* use cultural codes to reflect society's values. **AO2 1 and AO2 3** Apply knowledge and understanding of the theoretical framework of media to: • analyse media products (**6 marks**) • make judgements and draw conclusions (**3 marks**).	9

Level	Mark range	Description
3	7–9	Excellent analysis of the product that is detailed and critically engages with ideas about cultural codes and how they relate to the CSP. Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of media language. Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.
2	4–6	Satisfactory analysis of the product that engages with the generally obvious or straightforward ideas about cultural codes and how they relate to the CSP. Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of media language. Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.
1	1–3	Basic, if any, analysis of the product that engages with the very straightforward ideas about cultural codes and how they relate to the CSP. Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of media language. Basic judgements and conclusions that are generally unsupported by analysis.
0	0	Nothing worthy of credit.

Indicative content

Responses are expected to apply knowledge and understanding of Structuralist readings of texts which argue that social and cultural values can be 'read' in a society's texts. Responses in the higher bands will clearly engage with the 'to what extent' part of the question when it comes to understanding the advertisement 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 media language and/or the set product.

There is no requirement to argue any particular version of the required judgment; students might equally argue that this Structuralist viewpoint clarifies everything or indeed nothing. Various approaches are acceptable, provided they are substantiated through analysis of the Close Study Product. It might be possible, for example, to argue that the postmodern fluidity which epitomises this advertisement is implicitly an evasion of the Structuralist 'binary' with meaning endlessly deferred. There is no requirement to mention the theorist Levi-Strauss to get marks here.

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):
• the way media language incorporates viewpoints and ideologies.

Structuralism/cultural codes (Levi-Strauss)
• Structuralism addresses the question "How do media products have meanings?" by treating them as combinations of *form* (what appears) and *structure* (the underlying rules: codes and conventions).
• These complex but complete sign systems are the means by which a culture expresses its values and communicates with itself.
• Because signs cannot mean something by themselves, they are to be understood only in relation to other signs and the general cultural context (set meanings which Levi-Strauss called 'myths').
• A culture's myths are all of those stories and explanations which make up the system of values and beliefs which, collectively, define that culture and make it distinctive.
• Our myths help us to make sense of the world, relate to other members of our culture and resolve our differences with each other. Barthes might also be useful here.
• Levi-Strauss sought not to find how men think in myths but rather how "myths think in men, unbeknownst to them": myths make us just as much as we make them.

Maybelline advertisement
- The advertisement was chosen for its contemporary metro-sexuality but it also explicitly promotes the venal attractions of 'shiny things' and consumerism and capitalism.
- The playful re-enactment of *Indecent Proposal* with mascara is clearly ideological (a consumerist fantasy).
- The contemporary social and cultural context of gender as fluid and performative is represented in the *Maybelline* advertisement.
- The male model subverts traditional gender expectations through appearance, body language, transformation through make up usually associated with femininity.
- This subversion of socially constructed norms calls into question the relevance and stability of gender/sex as categories (the binary doesn't work).
- The woman in the advertisement isn't objectified or sexualised (because the heteronormative element is absent).
- 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.

Qu	Part	Marking guidance	Total marks
04		Paul Gilroy claims that ethnic identity is a product of Double Consciousness. How valid is this claim? You should refer to the Close Study Product *Letter to the Free* in your response. **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: • evaluate academic theories (**8 marks**) • make judgements and draw conclusions (**4 marks**).	**20**

Level	Mark range	Description
4	16–20	Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of Gilroy's ideas about ethnic identity. Excellent and judicious use of the theoretical framework. Excellent application of knowledge and understanding produces an evaluation of Gilroy's ideas that is insightful and very well-informed. Judgements and conclusions regarding the validity of Gilroy's ideas are perceptive and fully supported with detailed reference to specific aspects of the music video CSP *Letter to the Free*. Consistent highly appropriate use of subject specific terminology throughout.
3	11–15	Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of Gilroy's ideas about ethnic identity. Good use of the theoretical framework. Good application of knowledge and understanding produces an evaluation of Gilroy's ideas that is sound and well-informed. Judgements and conclusions regarding the validity of Gilroy's ideas are logical and well supported with reference to relevant aspects of the music video CSP *Letter to the Free*. Frequent appropriate use of subject specific terminology throughout.

2	6–10	Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of Gilroy's ideas about ethnic identity. Satisfactory use of the theoretical framework. Satisfactory application of knowledge and understanding produces an evaluation of Gilroy's ideas that is sensible. In places this may lapse into application of the theory rather than evaluation. Judgements and conclusions regarding the validity of Gilroy's ideas are sensible and supported with some appropriate reference to relevant aspects of the music video CSP *Letter to the Free*. Generally appropriate use of subject specific terminology throughout.
1	1–5	Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of Gilroy's ideas about ethnic identity. Some use of the theoretical framework. Basic application of knowledge and understanding produces a response to Gilroy's ideas that is generally descriptive rather than evaluative. Judgements and conclusions are not developed and mostly unsupported by reference to the music video CSP *Letter to the Free*. Occasional appropriate use of subject specific terminology throughout.
0	0	Nothing worthy of credit.

Indicative content

This question assesses knowledge and understanding of the theoretical framework of language and representation particularly focusing on (though not limited to):
- the effect of social, cultural and historical context on representations
- how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances
- how representations may invoke discourses and ideologies and position audiences.

Students should refer to the music video CSP *Letter to the Free* to support their points.

Responses are required to evaluate Gilroy's claim that modern ethnic identity is a product of Double Consciousness.

Responses in the higher bands will clearly engage with the evaluation of the validity of the claim and will support their points with effective reference to the CSP. 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 supported by appropriate reference to the CSP, or may simply describe aspects of post-colonial theory and/or the video itself.

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 product.

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.

- Gilroy claims that this Double Consciousness, which is part of the culture of the Black Atlantic, is a product of the slave trade; *Letter to the Free* explicitly references the history and impact of the slave trade in its lyrics and imagery.
- According to Gilroy's post-colonial theory, diaspora and double consciousness are fundamental concepts in shaping modern black identity.
- The connection between diaspora and modern black identity is referenced directly in *Letter to the Free* eg with the line "since slave days separating, fathers from children".
- Ideas of Double Consciousness are also explored within the video suggesting that modern black identities can be viewed as both powerless and powerful in nature.
- As Gilroy points out, black artists such as Common and the Rap genre in particular have become dominant forces within the music industry with the ability to use some of this power to influence global audiences politically.
- *Letter to the Free* references a range of cultural styles – artistic, experimental, – not conventionally associated with African American musical styles, again supporting the idea that modern black identity is a product of a Black Atlantic or 'transnational' culture.
- 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.
- *Letter to the Free* references a range of negative black cultural experiences creating a historical timeline which documents black oppression from slavery through to the Jim Crow Laws leading on to modern day mass incarnation. In this way it directly links to idea of an emergence of an identifiable transnational 'African American' culture.
- The interpretation of black history to a white audience raises questions about the representation of identity which could be interpreted as displacing white historical dominance.

In considering the 'how valid' aspect of the question students may argue that:
- although *Letter to the Free* may seem to directly support and indeed propagate some of Gilroy's claims, it could also be argued that similar ideas about cultural hybridity are also equally apparent in theories of postmodernism
- students could argue that unlike Gilroy's theory, *Letter to the Free* is ultimately 'essentialist' in nature – a protest around racial injustice, highlighting the perpetuation of difference and separation as opposed to focusing on the (rather optimistic) idea that a powerful new blended culture has emerged from a brutal colonial past.

Qu	Part	Marking guidance	Total marks
05	**1**	Which **three** of the following media products encourage most interactivity? Shade **three** circles only. **AO1 1a** Demonstrate knowledge of the theoretical framework of media (**3 marks**). C – Online editions of newspapers D – Social media F – Video console games	**3**

Qu	Part	Marking guidance	Total marks
05	**2**	Briefly explain the term 'cultural imperialism'. Give an example from the media. **AO1 1a** Demonstrate knowledge of the theoretical framework of media (**3 marks**). Award up to 2 marks for identifying that cultural imperialism takes place when one culture overtakes another in such a way that the latter ends up following a significant number of values, traditions, beliefs and influences of the former. Award 1 more mark for appropriate specific examples: • Dominance of Anglophone media products • Disneyfication exporting American values • BBC Worldwide • Influence of transnational media corporations (Fox, Warner) • Dominance of Hollywood. This list is not exhaustive and other valid examples must be credited.	**3**

Qu	Part	Marking guidance	Total marks
06		Explain how low-budget British films are marketed and distributed to global audiences. You should refer to the Close Study Product *Blinded by the Light* to support your answer. **AO1 2a and AO1 2b** Demonstrate knowledge of contexts of media and their influence on media products and processes (**3 marks**). Demonstrate understanding of contexts of media and their influence on media products and processes (**6 marks**).	9

Level	Mark range	Description
3	7–9	Excellent knowledge and understanding of the influences of media contexts on media products that is consistently supported by highly appropriate and effective reference to the set product. Consistent highly appropriate use of subject specific terminology throughout.
2	4–6	Good knowledge and understanding of the influences of media contexts 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	Basic knowledge and understanding of the influences of media contexts 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	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 processes of production, distribution and circulation by organisations, groups and individuals in a global context
- the specialised and institutionalised nature of media production, distribution and circulation
- the relationship of recent technological change and media production, distribution and circulation
- how processes of production, distribution and circulation shape media products.

Using *Blinded By The Light* as a Case Study:

- *Blinded By The Light* is the type of low to mid-budget, 'socially-aware but essentially upbeat' coming of age film made and set in Britain which is heavily dependent on finding a large film distributor in order to reach global audiences
- the film secured its funding and distribution with Levantine Films, a subsidiary of Warner Bros (one of the original 'Big 5' Hollywood movie studios), at the point of its production
- *Blinded by the Light* was based on the 'true story' of a Pakistani boy growing up in the UK in the 1980s and focusses on issues of race, racism and national identity using a mixture of pathos and comedy. This link to nostalgia and British-Asian identity was heavily used in the UK to promote the film
- ultimately, *Blinded By The Light* was marketed globally as a 'feelgood jukebox musical film' featuring the music of 'international rock legend' Bruce Springsteen
- this global marketing campaign also emphasised the connection to '*Bend it Like Beckham'*, the director Gurinder Chadha's previous 'smash hit' film which made a huge international impact
- this down-playing (and arguably dilution) of some of the film's 'grittier' socio-cultural themes alongside the persistent use of brand synergy mentioned above in the global marketing campaign reflects Hesmondhalgh's ideas around the need to minimise risk and maximising profit for investors and distributors
- *Blinded By The Light* used a mixture of traditional and digital/viral marketing methods to get audiences' attention both nationally (UK) and internationally
- the film made use of highly distinctive and colourful poster campaign which differed by region (eg the film was re branded as '*The music of my life'* in South America). Here, the idea of 'Britishness' is used as a marketing tool to a greater or lesser extent depending cultural proximity of the region
- a series of theatrical trailers were released both digitally and in cinemas, with a PG certificate to make them widely available to a range of potential audiences globally
- the film was also promoted on various websites (Warner Bros, Film Site, Corner Stone Agency Website) which contain links to interviews, clips and various versions of the trailer
- *Blinded By The Light* also had its own Twitter page readily available to international audiences – which was regularly updated and maintained while the film was engaged in the 'festival circuit' in January 2019 right up until the release of the DVD in November 2019
- the Facebook page (also available to users worldwide) made use of viral marketing techniques encouraged users to like and share nostalgically motivated material with friends and contacts including interactive 80s-themed polls such as "were you a Wham Boy or a Bananarama Girl?"
- there were many press junkets and interviews with the cast and producers who spent a long time on the festival circuit trying to publicise the film internationally and secure further world-wide distribution deals
- this cautious approach to getting the product into the global market seems to have backfired on the producers as it can be cited as one of the reasons why the film appeared to lose out commercially to rival product *Yesterday* which was made after *Blinded by the Light* but released first.

Qu	Part	Marking guidance	Total marks
07		'The relationship between producers and audiences has changed over time.' How far do you agree with this statement? You should refer to the Close Study Products *War of the Worlds* and *Newsbeat* to support your answer.	**20**

AO1 1a, AO1 1b and AO2 3

Demonstrate knowledge of the theoretical framework of media (**4 marks**).
Demonstrate understanding of the theoretical framework of media (**8 marks**).
Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (**8 marks**).

Level	Mark range	Description
4	16–20	Excellent and accurate knowledge and understanding of the theoretical framework that is demonstrated by consistently appropriate evaluation of the extent to which the roles of audience and producer have changed over time. Excellent, astute judgments and conclusions that are consistently well supported by relevant examples from the set products. Consistent highly appropriate use of subject specific terminology throughout.
3	11–15	Good knowledge and understanding of the theoretical framework that is demonstrated via frequent appropriate evaluation of the extent to which the roles of audience and producer have changed over time. Good judgments and conclusions that are often supported by relevant examples from the set products. Frequent appropriate use of subject specific terminology throughout.
2	6–10	Satisfactory knowledge and understanding of the theoretical framework that is demonstrated by generally appropriate evaluation of the extent to which the roles of audience and producer have changed over time. Satisfactory judgments and conclusions that are sometimes supported by examples from the set products. Generally appropriate use of subject specific terminology throughout.

1	1–5	Basic knowledge and understanding of the theoretical framework that is demonstrated by occasional appropriate evaluation of the extent to which the roles of audience and producer have changed over time. Basic judgments and conclusions that are generally unsupported by examples from the set products. Occasional appropriate use of subject specific terminology throughout.
0	0	Nothing worthy of credit.

Indicative content

This question assesses knowledge and understanding of the theoretical framework of audiences particularly focusing on (though not limited to):
- how media producers target, attract, reach, address and potentially construct audiences
- the interrelationship between media technologies and patterns of consumption and response
- how audiences interact with the media and can be actively involved in media production.

Students responses are required to consider the extent to which are they are convinced by the argument that the roles of producers and audiences have changed over time with reference to both of the Radio CSPs.

Responses in the higher bands will clearly engage with a critical exploration of the extent of the impact of change in determining the roles of producers and audiences and will support their points with effective reference to both of 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 change and/or the set products.

There is no requirement to agree with the proposition in the question that contemporary media products demonstrate change in the relationship between producers and audiences. Students might equally argue that this notion of change is illusory and that audience are still essentially the 'receivers' rather than the producers of media messages. Various conclusions are acceptable, provided they are substantiated through analysis of the set products. Responses need to show understanding of change and the potential role of both producers and audiences in these processes. Responses will vary depending on the specific examples chosen. The question intends to prompt a debate about ideas relating to the relationship between producers and audiences. This might involve:
- considering the extent to which audiences were/are able to interact with and be actively involved in the production of each CSP, and the extent to which this may or may not demonstrate the process of convergence

- exploring the notion of power and agency inherent within the question in relation to the roles of both producers and audiences
- coming to some tentative conclusion following this discussion: students could find the proposition either wholly or partially convincing, or could equally plausibly find it to be completely without substance provided they supported their assertions effectively.

War of the Worlds:
- *War of the Worlds* was made at a time when audiences had a limited ability to directly engage in the production of media products
- this was due to the way in which media technology at the time lent itself to the idea of mass communication or broadcasting with audiences tuning in to hear what producers had made for them rather than actively participating in production
- that said, audience reaction to the product (press exaggeration aside) suggested that audiences felt able to 'interact' with the product using back-channel mechanisms eg through complaints to the broadcaster CBS and the authorities at the time
- this indicated that even at that time, the relationship between producers and audiences was not entirely linear and audiences were not completely without power
- most people who listened to radio at the time arguably expected to be entertained or informed by content and placed trust in the producers to provide programming for a specific purpose which adhered to certain standards and conventions
- in this way, *War of the Worlds* demonstrated the perils of placing too much trust in broadcasters who could abuse their power; future audiences would and should become more active in their relationship with media producers
- the innovative use of the news bulletin format as a storytelling device contained compelling 'real-time', mock eye-witness accounts from both experts and 'ordinary people'
- this demonstrated the power of 'actuality footage' (real or not) to engage media audiences, and media producers would arguably become more reliant on this focus on 'real people in real situations' as a tool for attracting and maintaining audiences in future.

Newsbeat:
- *Newsbeat's* aim is to offer a succinct and accessible news service suitably packaged for a 'young' audience aged between 16–35 years
- *Newsbeat* was originally created to adhere to the BBC's (rather patrician) ethos that a public service broadcaster has a responsibility to provide a 'high-quality' and 'trustworthy' news service to all sections of society. The content is now 'simulcast' (as a result of budget cuts) to niche audiences listening on Radio1 Xtra and BBC Asian network as well as Radio 1
- in this way, adherence to the concepts surrounding convergence can be viewed as less convincing; this is still essentially a traditional news product based around the (gatekeeping) model of producers selecting and presenting appropriate content for their audiences
- that said, the 'contact us' web page for the product aims to make the aspects of this gatekeeping process visible to its audience and consistently talks in terms of 'you' being at the heart of editorial decisions; emphasising the idea of an audience and producer 'in partnership'

2		*Newsbeat* has also needed to compete with the style and content of popular commercial radio programming as well as emergent user-generated content such as podcasting aimed at youth audiences; it has therefore attempted to stay fresh and relevant since its inception in 1973 - this has arguably increased the focus on the need to promote audience participation with the product *Newsbeat's* target audience of 'digital natives' is encouraged to interact with stories and contributors using social media platforms such as Twitter and Facebook - featured news stories also seem have a strong emphasis on the experiences of audience members and how the issues of the day impact them eg the story which demonstrated how the news of the death of celebrity Nikki Grahame 'hit home' for audience member 23-year-old Katie Scott.	