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# A-level MEDIA STUDIES 7572/1

MEDIA ONE (FIRST EXAM IN 2024)

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Mark scheme

v1.1

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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](http://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		Assessment objective – AO2 1  Apply knowledge and understanding of the theoretical framework of media to analyse media products. (8 marks)	8
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Level	Mark range	Description
4	7–8	<ul style="list-style-type: none"> <li>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.</li> <li>Excellent and judicious use of the theoretical framework (media language) to analyse how values are transmitted to the audience.</li> <li>Consistent highly appropriate use of subject specific terminology throughout.</li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>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.</li> <li>Good use of the theoretical framework (media language) to analyse how values are transmitted to the audience.</li> <li>Frequent appropriate use of subject specific terminology throughout.</li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>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.</li> <li>Satisfactory use of the theoretical framework (media language) to analyse how values are transmitted to the audience.</li> <li>Generally appropriate use of subject specific terminology throughout.</li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>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.</li> <li>Basic, if any, use of the theoretical framework (media language) to analyse how values are transmitted to the audience.</li> <li>Occasional appropriate use of subject specific terminology throughout.</li> </ul>
0	0	<ul style="list-style-type: none"> <li>Nothing worthy of credit.</li> </ul>

**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 aren't 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.

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															
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0	0	<ul style="list-style-type: none"> <li>Nothing worthy of credit.</li> </ul>

**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 and ethnic identity 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 and ethnic identity 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 Close Study Project (CSP) explicitly extends this debate to discourses also of ethnicity and cultural identity (and appropriation)
- the juxtaposition of these two advertisements adds an extra dimension to our response to 'beauty' in Figure One.

The contemporary social and cultural context of gender as fluid and performative is represented in the *Sephora* advert but this is overlaid by the specific argument of the film (their word) concerning the contribution of Black beauty:

- the range of representations of 'femininity' stresses its constructed character, its playfulness, its inclusivity (relating to cisgender, transgender and men both in and out of drag), its cultural variations but also the problematic nature of it
- it both supports and challenges and subverts traditional gender expectations principally culturally (through a mini-documentary essay on the contribution of Black beauty) and through the adoption of a gender fluid perspective
- all genders depicted are equally interested in the products
- no-one in the advert is objectified or sexualised, instead sexuality is powerfully a part of self-expression
- though the focus is very largely on 'the female' socially and culturally, everyone is celebrated as equals and as part of an ensemble with no consideration of power relations or competition.
- the representation of gender beyond binary divisions is reinforced by representations of diversity as an emancipatory force.

The Fendi advert demonstrates that more traditional representations of beauty and 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 juxtaposition of the two texts reinforces the otherwise unseen assumption of Whiteness in these representations
- 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		Assessment objectives – AO2 1 and AO2 3  Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none"> <li>analyse media products (6 marks)</li> <li>make judgements and draw conclusions (3 marks)</li> </ul>	9
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Level	Mark range	Description
3	7–9	<ul style="list-style-type: none"> <li>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.</li> <li>Analysis of the set product is perceptive, insightful, and informed by a detailed knowledge and understanding of encoding and decoding.</li> <li>Excellent, astute judgements and conclusions that are consistently well supported by relevant analysis.</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>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.</li> <li>Analysis of the set product is reasonable and straightforward, and informed by a generally sound knowledge and understanding of encoding and decoding.</li> <li>Satisfactory judgements and conclusions that are sometimes supported by satisfactory analysis.</li> </ul>
1	1–3	<ul style="list-style-type: none"> <li>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.</li> <li>Analysis of the set product is superficial and generalised, and informed by little or no knowledge and understanding of encoding and decoding.</li> <li>Basic judgements and conclusions that are generally unsupported by analysis.</li> </ul>
0	0	<ul style="list-style-type: none"> <li>Nothing worthy of credit.</li> </ul>

**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		<p>Assessment objectives – AO1 1b, AO2 2 and AO2 3</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:</p> <ul style="list-style-type: none"> <li>• evaluate academic theories (8 marks)</li> <li>• make judgements and draw conclusions (4 marks)</li> </ul>	20												
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1	1–5	<ul style="list-style-type: none"> <li>• Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of post-colonial theory</li> <li>• Some use of the theoretical framework.</li> <li>• Basic application of knowledge and understanding produce a response to Gilroy’s claim that is generally descriptive rather than evaluative.</li> <li>• Judgements and conclusions are not developed and mostly unsupported by reference to the set music videos.</li> <li>• Occasional appropriate use of subject specific terminology throughout.</li> </ul>
0	0	<ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul>

**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.

Note: everything here is qualified by the context of a 20 mark question (perhaps 25-30 minutes work pro rata) in response to a theory that Gilroy develops at book’s length. The

consideration here is for using Gilroy as a perspective on Black cultural influence on global media (especially music) with (implicit or explicit) reference to:

- diaspora as an oppositional history (cf colonialism and ‘exploration’)
- the double-consciousness experienced by those involved because of the multi-national (and multifaceted) character of Black identity.
- Black experience expressed artistically and culturally as restless and vital but ever appropriated and bastardised: this cultural innovation reclaims the Black Atlantic as a symbolic act of redemption and reproach.

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 and the diaspora that attended it: both CSPs offer the problematic of ‘indigenous’ cultures and double consciousness
- the settings are both traditional in quite different ways with particular national flavours and cultural discourses: Ghost Town (GT) offers social realism and working class disadvantage in a riot anxious Britain in the early 80s conjured for us by a that heady mix of Ska and Punk, 2tone and Old Town Road (OTR) offers the juxtaposition of contemporary (and visually segregated) urban America overwritten by Country Music and one of its biggest stars (and the Western: Cowboys and Indians)
- it’s very clear to see the cultural penetration in each case: the restorative and innovative influence of the Caribbean and Neville Staple’s gassing prefiguring the Rap and Hip Hop that has conquered the whole global musical idiom, even Country cannot stand against its infectious drive
- both texts offer evidence of genuine integration though not necessarily equally convincing. In GT, there is a tension which is partly racial to which the band’s solidarity, predicated on social class and regional identity (these boys are from Coventry) offers a response because it is beyond their control and they are entirely aware of it. It speaks of a disadvantage visited more heavily on their Black members, who play on these stereotypes in the video
- OTR is knowing in a different way that some would call post-modern, (others, ‘naïve’). This may be the occupation of an important bastion of White privilege (Country Music) citadel or just a novelty record that sends the young rapper to Beverley Hills. Irony is always a difficult mode to read
- 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 whether these elements of Black cultural expression/ heritage are accommodated, assimilated or appropriated
- in OTR the reinterpretation of White cultural references by a young Black star raises questions about the representation of identity which could be interpreted as displacing White historical dominance (which is referenced through Billy Ray Cyrus)
- in GT these influences are direct products of the Windrush generation and treated with respect
- students are likely to argue for the validity of Gilroy’s argument and these texts provide good examples of the validity of Gilroy’s theories.

Qu	Part	Marking guidance	Total marks
05	1	<p>Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media. (3 marks)</p>	3
<p>Award one mark for each of the following:</p> <p><b>B</b> Resonance (1 mark)  <b>D</b> Mainstreaming (1 mark)  <b>E</b> Mean World Index (1 mark)</p>			

Qu	Part	Marking guidance	Total marks
05	2	<p>Assessment objective – AO1 1a</p> <p>Demonstrate knowledge of the theoretical framework of media. (3 marks)</p>	3
<p>This question assesses knowledge of the theoretical framework of industries particularly focusing on globalisation.</p> <p><b>Indicative content:</b></p> <p>Award up to two marks for a workable definition and one extra mark for a plausible media example.</p> <p>Answer: Globalisation is the process by which businesses or other organisations develop international influence or start operating on an international scale (or words to this effect)</p> <p>An example might be any worldwide media corporation, eg the BBC, Disney, Fox or Netflix.</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"> <li>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.</li> <li>Consistent highly appropriate use of subject specific terminology throughout.</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>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.</li> <li>Frequent appropriate use of subject specific terminology throughout.</li> </ul>
1	1–3	<ul style="list-style-type: none"> <li>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.</li> <li>Occasional appropriate use of subject specific terminology throughout.</li> </ul>
0	0	<ul style="list-style-type: none"> <li>Nothing worthy of credit.</li> </ul>

**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 *Newsbeat*:

- the form, style and content of *Newsbeat* and how it is a product of Public Service broadcasting regulation: *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
- *Newsbeat* as product of a branded public service broadcaster; Radio 1: *Newsbeat*'s aim is to offer a succinct and accessible news service suitably packaged for a 'young' audience aged between 16–35 years. 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
- the demands of PSB regulation mean Radio 1 must provide educational and socially useful broadcasting as demonstrated by this programme: 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 producer's selecting and presenting appropriate content for their audiences
- the need to deal with difficult issues and build an interactive audience relationship via new technology whilst also adhering to taste and decency guidelines
- *Newsbeat* can be seen as part of the BBC's remit to address diverse audiences – by age, location, ethnicity etc : *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
- the tension between the restrictions placed on PSBs and the need to compete with commercial broadcasters – particularly for the youth audience: *Newsbeat* has 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
- *Newsbeat* 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?



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
- the general assumption is that these two CSPs are positioned in a kind of assumed opposition either side of the political 'divide' with *The Guardian* to the Left and *The Daily Mail* to the Right but the point is to use this as a starting point rather than a stated fact

- 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