GCE

Media Studies

H409/01: Media messages

A Level

Mark Scheme for June 2023

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING
RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. Log-in to RM Assessor and mark the **required number** of practice responses ("scripts") and the **number of required** standardisation responses.

    YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.

5. **Crossed Out Responses**
    Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

    Rubric Error Responses – Optional Questions
    Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).
When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

Award No Response (NR) if: there is nothing written in the answer space

Award Zero '0' if anything is written in the answer space and is not worthy of credit (this includes text and symbols).
Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

7.   The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
      If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

8.   Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

9. For answers marked by levels of response:
      a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
      b. **To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

10. **Annotations**

Stamp	Description
BP	Blank page
N/A	Highlight
	Off page comment
✔	Tick
✘	Cross
?	Unclear
∧	Omission mark
T	Terminology
EG	Example/Reference
A	Accurate
NAR	Lengthy narrative
〰	Expandable vertical wavy line
V	Vague
KU	Knowledge and understanding
NAQ	Not answered question
NE	No example
O	Opinion
SEEN	Note but no credit given

11. **Subject Specific Marking Instructions**

Introduction
Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of:
- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Information and instructions for examiners
The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' standardisation Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but only partially understood.

Using the Mark Scheme
Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

For answers marked by levels of response:

   a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
   b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

Subject–specific marking Instructions

Levels of Response targeting AO1 and AO2

Where a mark scheme targets marks at AO1 and AO2, there is no requirement for a response to be awarded in the same level for AO1 as for AO2, so for example a response could be awarded Level 3 for AO1 and Level 2 for AO2.

1   Analyse the media language used in **Source A** and **Source B** in relation to political contexts. Apply Barthes' theory of semiotics in your answer.
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Assessment Objectives	AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories. **AO2 Total: 10 marks.**

Question	Indicative Content
1	*The content below **is not prescriptive** and **all valid points should be credited**. It is **not expected that responses will include all points** listed.* **AO2:1** • Both sources use media language to present the same event in very different ways. Both interpretations are fully related to relevant political contexts (specifically the ideological positions of the two news sources in relation to the story and the fact that the story itself is overtly political). The media language used is designed to position the story in a manner which fits the ideologies of the sources. The media language clearly links to Barthes' ideas about semiotics, since both sources make use of many signs to create connotations which develop myths based on their ideological perspectives. In some cases, the same sign (for example, the title "Tsar") is suggested to have slightly different connotations creating different myths. • The *Mirror*'s Facebook feed emphasises the negative political connotations of the story. The front page of the paper is promoted with the verbal code "You've let the children down…again" being denoted both in the post heading and the prominent newspaper headline (the most significant piece of text apart from the masthead). Words such as "betrayal" and "quits" have negative connotations and link to the left-wing's ideological myth of Johnson's incompetence/ ineptitude. The denotation of Johnson with school children might be seen as an attempt to add an extra layer to the myth, given the reference to "Lot to Learn"; the *Mirror*'s audience is likely to identify connotation. • Given that the image links to the article, it could be argued that what is denoted on the Facebook feed is a sign with deeper significance than the image itself, since it suggests that the newspaper will reveal more information via the website or print edition (a convention of social media feeds). • The reference to "Johnson" is a sign which has been deliberately chosen to mythologise the negative political connotations; the use of his surname suggests a serious criticism or attack on his political judgement and personal moral stance. • The signs used by the *Express* are designed to offer slightly more ambiguous connotations it attaches to the story's political context, in particular the focus being more on Collins than on Johnson. In this case no visual codes are used to support the story. Instead, attention is drawn to the image of the Queen (connotations of stability, tradition, and patriotism - the ideological myth supported by the right-wing press in relation to the Conservative Party). This is possibly an attempt to undermine the negative connotations of the story through association. Similarly, the visual code discussing holidays might be seen to act as a countering positive connotation to a negative event (there is also the tacit link of holidays to schools. • The use of "Johnson" in the *Mirror* and "Boris" in the *Express* offer clearly different connotations based on the paper's political stance. In this case, "Johnson" is being used in a critical manner by the *Mirror*, with the headline addressed directly to him and the use of "own" in the subhead reinforcing the link between Johnson and Collins. The use of "Boris" in the *Express* is more informal, suggesting a warmer relationship with the PM. "Boris" in particular has elements of myth given the nature of Johnson's larger-than-life character (some might be aware that Boris is not his given name) • The "below the line comments" include several signs which demonstrate the influence of the relevant political context on connotations, from both ends of the spectrum, often challenging the ideas within the articles themselves, particularly the use of the cash comparison in the *Express*. • Given the nature of Barthes' ideas, candidates could conceivably identify and discuss the connotations of any codes within the posts in relation to political contexts, since the content of newspapers is deliberately chosen to reinforce the ideological stance of the audience/ newspaper.

Question	Level	Mark Scheme	Mark
1	3	A **comprehensive** application of knowledge and understanding of media language in relation to political contexts and Barthes' theory of semiotics to analyse **Source A** and **Source B**. • Comprehensive, detailed and accurate application of knowledge and understanding of media language in relation to political contexts to analyse **Source A** and **Source B**. • Analysis of **Source A** and **Source B** consistently demonstrates logical connections and a good line of reasoning. • Precise and relevant reference to Barthes' theory of semiotics to support analysis of **Source A** and **Source B**. • References to **Source A** and **Source B** are detailed and accurate.	7–10
	2	An **adequate** application of knowledge and understanding of media language in relation to political contexts and Barthes' theory of semiotics to analyse **Source A** and **Source B**. • An adequate and generally accurate application of knowledge and understanding of media language in relation to political contexts to analyse **Source A** and **Source B**. • Analysis of **Source A** and **Source B** demonstrates some logical connections and lines of reasoning, although may be descriptive in parts. • Adequate and generally appropriate reference to Barthes' theory of semiotics to support analysis of **Source A** and **Source B**. • References to **Source A** and **Source B** are generally accurate.	4–6
1–2	1	A **minimal** application of knowledge and understanding of media language in relation to political contexts and Barthes' theory of semiotics to analyse **Source A** and **Source B**. • A minimal application of knowledge and understanding of media language in relation to political contexts to analyse **Source A** and **Source B**. • Analysis of **Source A** and **Source B** is minimal or brief and is likely to be largely descriptive. • Reference to Barthes' theory of semiotics is minimal or brief, may not be relevant to **Source A** and **Source B** or may be absent. • References to **Source A** and **Source B** may be brief and/ or lack accuracy.	1–3
	0	No response or no response worthy of credit.	0

2*   **Source A** and **Source B** cover the same news event from two different online news sources..

How far do the responses to and interpretations of the media representations used in the sources reflect social, cultural and historical circumstances?

In your answer you must:
- explain how media representations in news sources reflect social, cultural and historical circumstances
- analyse the responses to and interpretations of the media representations used in the sources
- make judgements and reach conclusions about how far the responses to and interpretations of these media representations reflect social, cultural and historical circumstances.

Assessment Objectives	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. **AO1 Total: 5 marks**. AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products. AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. **AO2 Total: 10 marks**.

Question	Indicative Content
2*	*The content below is **not prescriptive** and **all valid points should be credited**. It is **not expected that responses will include all of the points listed.*** **AO1:1** • Understanding that most content found in online news sources is mediated and biased based on the social circumstances of their target audiences and how these are exemplified in online media such as those offered by the *Mirror* and the *Express.* • Identifying that, in online news sources, social media content tends to be more visual and reliant on users' social/ cultural knowledge for interpretation with an expectation that this will lead to readers clicking through to the more detailed article on the website. • Explain that the content of online news sources is often heavily influenced by the historical ideological circumstances of the parent newspaper (which has evolved over time): the left-wing *Mirror* will inevitably present a Conservative politician in a negative manner since historically they are opposed to his policies whilst the right-wing *Express* would be expected to do the opposite. However, some students might also be aware that both newspapers are published by the same organisation – Reach PLC. • Understanding that a newspaper's social media feed is designed to hook audiences in order to generate "below the line" comments, building the profile of a post and driving traffic to the newspaper's website; as such, representations are likely to be broad/ simplistic (whereas in broadsheet articles there will tend to be some nuance and discussion based on the audience's social circumstances. • Explanation of how newspapers, as "traditional" media, face a challenge from social media. **AO2:1**

Question	Indicative Content
	• This question is not asking for a comparison between sources; rather for an analysis of each. However, some comparison may be seen given the nature of the two sources and the focus of the event under discussion, particularly with regard to AO2:3 (see below).
	• Analysis of the responses are likely to consider that both news sources are reporting on a story which is itself an interpretation of a historical event: the impact of the covid-19 crisis on education. The posts are both responses to and interpretations of Collins' resignation rather than being first-hand responses by the journalists themselves. The *Mirror* emphasises negative interpretations, based on its social and cultural position (and through use of more formal language), whilst the *Express* seeks to play down the relevance of what Collins may or may not have said for similar reasons by using more informal language.
	• Discussion might explore how both posts develop their responses and interpretations in the light of other historical circumstances: the *Mirror* uses the word "again" suggesting previous times where Johnson may have "let children down".
	• Identification that the social media feeds are themselves representations of the articles they link to, symbolised by the images and provision of a summary interpretation via the title of the posts; the representations here will inevitably be more simplistic
	• Considering the use of comments in both feeds; these are responses to and interpretations of the stories which do not necessarily agree with the interpretations offered by those sources; it cannot be known whether the posters have actually read the articles and so it is possible that some of these responses could be based on the covers/ headlines alone. However, some of the comments appear to be quite detailed and thoughtful, with reference to Collins being an ex-teacher, the "magic money tree" (referred to by former PM Theresa May), the putative Royal Yacht proposed by Johnson and the reference to funding from other countries.
	• Culturally, the *Mirror makes* reference to "Holby axed", and the "after 23 years" creates a historical dimension. The significant social event referred to is the "Jubilee/ Queen's 70-year reign", also a historical event which both newspapers present in very similar ways using seemingly-identical pictures, creating an unusual ideological link between the two papers
	• The use of language to describe the reason for Collins' resignation might be referred to. The *Mirror* uses the phrase "lack of funding" which places responsibility with the government, whilst "PM's own" suggests that Johnson had betrayed Collins (emphasised by the use of the word in the skyline). The *Express* uses the more informal "cash bust-up" whilst the skyline's quote does not mention either the government or the PM. The reference to "Boris's School Tsar" might be seen to be similar to the *Mirror*, however.
	• Students might reference theories linked to representation such Hall's ideas about representation and stereotyping (as well as reception theory and ideas about the power of the audience to decode representations in different ways, which might be relevant - e.g. comments which interpret the articles in an oppositional manner to the intentions of the producers). Similarly, it is possible candidates might refer to Gauntlett (given his ideas about the sense of identity that a newspaper can offer its readers – e.g. the identity of a left-wing, liberal *Guardian* reader or a patriotic, right-wing *Telegraph* reader – can be clearly related to the opportunities offered to readers to express their personal positions within the comments sections. However, candidates who do not refer explicitly to theorists should not be penalised since the question is not testing theory.
	AO2:3
	• Answers might conclude that neither of the two sources demonstrate responses or interpretations which reflect social, cultural and historical circumstances (since it could be argued that online news sources depend upon the "now" and are thus ephemeral).

Question	Indicative Content
	• Answers might conclude that whilst the interpretations reflect social and historical circumstances (the impact of the pandemic, the influence of Boris Johnson/ politicians in general on society, the effect that actions taken months before can have an impact) they do not relate to cultural circumstances (are politicians cultural figures? Is there a cultural dimension to this story?).
	• Answers might conclude that all news stories are a reflection of social, cultural and historical circumstances since the responses and representations are dependent upon a broader socio-cultural understanding of events which immediately become historical.
	• Answers might decide that these sources are (or are not) indicative of the impact of social, cultural and historical circumstances.
	• Answers might conclude that, due to the nature of the internet (anyone can comment) and pressures on newspapers to drive traffic to websites, responses/ interpretations cannot be quantified as the range of circumstances which might be applied is virtually infinite.

Question	Level	AO1	Mark	AO2	Mark
2*	3	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate knowledge and understanding of how media representations in news sources reflect social, cultural and historical circumstances in relation to **Source A** and **Source B**. • Use of subject specific terminology is relevant and accurate. ***Candidates who do not address all three contexts, or in a balanced/ equal approach, can still access the full range of marks in level 3***	4–5	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate application of knowledge and understanding of representations to analyse **Source A** and **Source B**. • Convincing, perceptive and accurate analysis of representations in **Source A** and **Source B** which consistently provides logical connections and a good line of reasoning. • Highly developed and accomplished judgements and conclusions regarding how far candidates think that the responses to and interpretations of media representations in the sources reflect social, cultural and historical circumstances. *Response demonstrates a well-developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.* ***Candidates who do not address all three contexts, or in a balanced/ equal approach, can still access the full range of marks in level 3***	7–10
	2	An **adequate** response to the set question. • Adequate and generally accurate knowledge and understanding of how media representations in news sources reflect social, cultural and historical circumstances in relation to **Source A** and **Source B**. • Use of subject specific terminology is mostly accurate.	2–3	An **adequate** response to the set question. • Adequate and generally successful application of knowledge and understanding of representations to analyse **Source A** and **Source B**. • Adequate and generally successful analysis of representations in **Source A** and **Source B** which provides some logical connections and lines of reasoning, although may be descriptive in parts. • Adequate and generally well-reasoned judgements and conclusions regarding how far candidates think that the responses to and interpretations of media representations in the sources reflect social, cultural and historical circumstances.	4–6

Question	Level	AO1	Mark	AO2	Mark
		Candidates who do not address all three contexts, or in a balanced/ equal approach, can still access the full range of marks in level 2		*Response demonstrates a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.* *Candidates who do not address all three contexts, or in a balanced/ equal approach, can still access the full range of marks in level 2* *Candidates who do not refer to both sources cannot be placed higher than the bottom of level 2*	
	1	A **minimal** response to the set question. • Knowledge of how media representations in news sources reflect social, cultural and historical circumstances in relation to the sources is minimal, demonstrating little understanding. • Use of subject specific terminology is minimal.	1	A **minimal** response to the set question. • Minimal application of knowledge and understanding of representations to analyse **Source A** and/or **Source B**. • Analysis of representations in **Source A** and/or **Source B**, if present, is minimal and/or largely descriptive and may not be relevant. • Judgements and conclusions, if present, are minimal with limited support. *Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.*	1–3
	0	• No response or no response worthy of credit.	0	• No response or no response worthy of credit.	0

3   Explain how historical contexts influence the ways newspapers target, reach and address audiences.
            Refer to *The Guardian* and the *Daily Mail* to support your your answer.

Assessment Objectives	AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. **AO1 Total: 10 marks.**

Question	Indicative Content
3	*The content below is **not prescriptive** and **all valid points should be credited**. It is **not expected that responses will include all of the points listed.*** **AO1:2** • This is a broad question and approaches may take a number of routes • 'Historical contexts' may be discussed in terms of historical events, historical issues or changes that happen over time and also includes historical changes across all contexts, such as historical changes relevant to economic, political, social and /or cultural contexts. • The proliferation of digital technology since the mid 1980s and converged media platforms, including the development of mobile technology and social and participatory media, has led to falling circulation figures of print news and influenced news brands to adapt in order to target, reach and appeal to existing and new audiences. • Changing distribution and circulation methods in response to digital advancements since the late 20th Century have seen newspapers develop new ways of targeting and reaching their national audiences whilst developing a global reach through their online and social media platforms; they may refer to the success of the MailOnline in America or The Guardian's Australian and American online platforms for example. • The development of online news and social media platforms has extended the traditional, historical conventions of news and contemporary audiences are encouraged to be active in their consumption of news compared to the more 'passive' engagement audiences had with print news, leading to the view that print news is stuck in the past. Share, like and comment features conventional to online news platforms and inviting audiences to participate in shaping the news and in some instances become citizen journalists, change the traditional role of the journalist and role of the audience in relation to news content over time. • News content for online news platforms has created a new media form and may be different to the print counterpart in content, in the case of the MailOnline and the Daily Mail to widen the target audience and demographic with soft news, thus different to the hard news historically associated with the print version as a mid-market tabloid. Or in the case of The Guardian become an extension of the brand's print news but reach and appeal to a younger audience who share the brand's ideological values and independent journalism established and maintained by the Scott's Trust since the early 20th Century but prefer to consume content using digitally converged mobile platforms. • Today, producers can use online data and cookies to understand which news topics and stories are most appealing to their audiences, enabling them to target and appeal to their online consumers through clickbait thus driving traffic and gaining greater understanding of how to address their audiences in a way that they couldn't do historically. • Newspapers are dependent upon historical contexts since most news stories are connected to past events; reference to and understanding of the historical context of the news is critical if audiences are to interpret it effectively. In terms of addressing audiences, different newspapers will approach the interpretation of contexts in different ways: *The Guardian* will take a left-wing/ ABC1 stance whilst the *Mail* will consider events from the perspective of the right/ broad NRS spectrum. In both cases, the agenda will be based on each newspaper's traditional/ historical point of view as well as its traditional socio-economic audience.

Question	Indicative Content
	• Newspapers will need to find a balance as to the amount of historical context presented. There will be an understanding that enough information must be provided to make a story comprehendible whilst not overwhelming it with too much background. Websites use hyperlinks to other stories to provide this context
	• Both *The Guardian* and the *Mail* have a core readership and this will also influence the way stories are targeted. Long-term readers will expect the newspapers to maintain their historical positions on issues. However, newspapers also need to seek new readers and so there is the potential for historical positions to shift (for example, *The Guardian* providing a platform for a broader range of political viewpoints in its "Opinion" section). All newspapers must find a balance between protecting their existing audience and attracting new and future readers.
	• Most successful newspapers, including *The Guardian* and the *Mail*, have long histories. *The Guardian* was founded over 200 years ago and promotes this as part of its identity. The *Mail* is 125 years old. Both use their longevity and historical pedigrees to reach audiences.
	• A significant news value is continuity – generally, once a story is embedded in the public consciousness, its position in the news will be maintained until it runs out of steam. All news stories thus eventually achieve a level of historical context the further they move from being originally published. It is likely that at least some of the stories studied by students in their considerations of specific editions of the *Mail* and *The Guardian* will demonstrate some degree of continuity; as long as the historical dimension is emphasised, any relevant examples from either news source should be credited. It could be argued that every news story has a historical context since no event exists in isolation.
	• There will be an assumption within news sources of a shared historical lexicon. For example, newspapers will expect readers to have knowledge of significant events in recent history such as the outcome of the Brexit referendum, US presidential elections or the 2020 pandemic as well as key historical moments (1066, Gunpower Plot, World War 2 etc.) However, this historical knowledge base will be continually shifting, meaning that newspapers must find a balance between assuming knowledge and providing context.

Question	Level	Mark Scheme	Mark
3	**3**	A **comprehensive** demonstration of knowledge and understanding of how historical contexts influence the ways newspapers target, reach and address audiences*.* • Comprehensive, detailed and accurate knowledge and understanding of how historical contexts influence the ways newspapers target, reach and address audiences. • Answer is well supported by detailed and accurate reference to *The Guardian* and the *Daily Mail*.	**7–10**
	2	An **adequate** demonstration of knowledge and understanding of how historical contexts influence the ways newspapers target, reach and address audiences*.* • Adequate and generally accurate knowledge and understanding of how historical contexts influence the ways newspapers target, reach and address audiences. • Answer is supported by generally accurate reference to *The Guardian* and the *Daily Mail*.	**4–6**
	1	A **minimal** demonstration of knowledge and understanding of how historical contexts influence the ways newspapers target, reach and address audiences. • Knowledge of historical contexts influence the ways newspapers target, reach and address audiences is minimal and/or largely descriptive, demonstrating little understanding. • Reference to *The Guardian* and the *Daily Mail* to support the answer is minimal, inaccurate or may be absent.	**1–3**
	0	No response or no response worthy of credit.	**0**

4   Evaluate the effectiveness of **one** of the following theories in understanding how newspapers are regulated in the UK:

EITHER
- Curran and Seaton on Power and Media Industries

OR
- Hesmondhalgh on Cultural Industries

Assessment Objectives	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. **AO2 Total 10 marks**.

Question	Indicative Content
4	*The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.* **AO2:2** Responses will evaluate academic theories by applying knowledge and understanding of the theoretical framework of media such as: • demonstrating an understanding of how newspapers are regulated in the UK, in particular reference to bodies such as IPSO and IMPRESS. They may refer to the Editors' Code of Practice (IPSO), the Standards Code (IMPRESS), the complaints processes and the limitations of self-regulation (e.g., not every publication is regulated by these bodies, most notably *The Guardian*). • identifying and discussing the value of theories of industries, specifically those of Curran and Seaton or Hesmondhalgh, in the context of newspaper regulation – do the theories provide/ support/ explain an understanding of how and why newspapers are regulated in the way that they are? • evaluating the effectiveness of these theories of media industries in relation to newspaper regulation, e.g. do they offer an insight into discussions surrounding the news regulation system in the UK? • considering how helpful the theories are in considering how newspaper regulation continues to be an area of debate, particularly given that there are two self-regulatory bodies, neither of which could be said to be fully effective, as well as taking into account that (as noted above) not all print or web-based publications adhere to either IPSO's Code of Practice or IMPRESS's Standards Code. • exploring whether the theories can provide an insight into why the UK's press regulatory system remains non-statutory and self-regulating in comparison to other media forms such as TV and radio. • discussing whether the theories provide a broader understanding of regulation and lack of regulation of the internet in comparison with the stricter regulation of TV and radio.

Question	Indicative Content
	Curran and Seaton: • Curran and Seaton offered a "political economy" approach to the media –patterns of ownership and control are the most significant factors in how the media operate. Media industries follow the normal capitalist pattern of increasing concentration of ownership in fewer and fewer hands leading to a narrowing of the range of opinions represented and a pursuit of profit at the expense of quality or creativity. This is demonstrated by the fact that IPSO's board includes several current and former newspaper editors. • Curran and Seaton note that news is still controlled by powerful news organisations, which have successfully defended their oligarchy; in this case, it could be argued that there is some usefulness in understanding that this might explain why newspaper regulation has maintained its independence from government despite occasional calls for statutory regulation (e.g. Leveson). • The theory draws attention to issues such as forms and effects of ownership and control and the working practices of journalists and other creators, all of which are significant to newspaper regulation (since journalists must balance meeting the standards of the Codes of Practice/ Standards Code with the need to satisfy the demands of their owners that they support specific social, cultural and political ideologies which sometimes leads to articles which do not meet regulatory standards). • It also considers issues of risk and profitability fundamental to the success (or otherwise) of newspapers and so are endemic to understanding why newspapers are regulated in the ways they are (maintaining its market share and audience by publishing exclusive stories which sometimes do not meet regulatory standards). • The theory applies primarily to the long history of 'press barons' owning newspapers to achieve status and wield political power – many of the arguments about the regulation of newspapers, particularly those raised by Leveson in 2012, link to this point and it might be mentioned that both IPSO and IMPRESS are comparatively new regulatory bodies, formed as a result of the collapse of the PCC (Press Complaints Commission) as a direct result of criticisms linked to this point. • In prioritising the effects of ownership and control on the content of newspapers this theory may not aid in understanding how ideologies, audience choice or media language conventions may affect regulation. • Curran and Seaton suggested that the internet does not represent a break with the past in that it does not offer a level playing field for diverse voices to be heard. Although this is true to some extent (for example in China) it is perhaps not as true for the West, since clearly the existence of both IPSO and IMPRESS (which regulate all aspects of newspaper publishing, including online) suggest that there is a degree of control within the system. However, the fact that some newspapers (such as *The Guardian*) and indeed most of the internet beyond those sites/ organisations which have signed up with IPSO/ IMPRESS are either self-regulated or unregulated (since social media sites claim to be platforms rather than publishers) might be seen to validate the points made by Curran and Seaton. **See below for Hesmondhalgh** **Hesmondhalgh**: • The concept of the cultural industries draws attention to newspapers as an industry – its forms and effects of ownership and control, the working practices of journalists and other creators, and issues of risk and profitability. All these elements are influenced by regulatory concerns (making sure that, for example, IPSO's Editors' Code is followed, maintaining the line between content and invasion of privacy/ inaccuracy etc.) giving the theory a clear relevance to any discussion of regulation. • The theory applies particularly to the response of newspapers to competition for readers and advertising revenue from the 'new' media and may explain why some newspapers are willing to include ethically dubious content (particularly perhaps *MailOnline*) to maintain or extend audience share (for example, publishing stories which are sensationalist or inaccurate in order to achieve an audience boost), explaining why newspapers will sometimes seem to ignore regulatory concerns or guidelines.

Question	Indicative Content
	• It could also be argued that, particularly considering the online presence of news organisations, the theory corrects over-optimistic views of the internet as an arena for freedom and unlimited creativity since (for those organisations regulated by IPSO and IMPRESS) there are some limitations for what might be published, although Hesmondhalgh is more concerned with the general growth of a small number of organisations. *The Guardian*'s self-regulatory approach might be considered here. • Hesmondhalgh suggests that cultural industries follow normal capitalist pattern of increasing concentration and integration – newspapers are regulated by (effectively) a narrow spectrum of individuals (between them, IPSO and IMPRESS have fewer than 20 board members and comparatively small numbers of staff considering the hundreds of publications they regulate). • Since risk is particularly high in the cultural industries because of the difficulty in predicting success, high production costs, low reproduction costs and the fact that media products are 'public goods' (they are not destroyed on consumption but can be further reproduced) it could be argued that the theory explains both why news organisations are willing to take risks with content when they publish stories which might not meet the standards expected by the regulatory codes of conduct. • Hesmondhalgh notes that the cultural industries rely on "tentpole products" to cover the costs of failure leading to industry reliance on repetition to sell formats to audiences, then industries and governments try to impose scarcity, especially through copyright laws – a key element of newspaper production and the dissemination of news. However, neither IPSO or IMPRESS mention copyright within their codes of conduct and indeed copyright is not covered by the regulatory framework. • The internet has created new powerful IT corporations and has not transformed cultural production in a liberating and empowering way – digital technology has sped up work, commercialised leisure time and increased surveillance by government and companies – this might explain the shift of newspaper production online. However, unlike other digital organisations, those newspapers which have signed up to IPSO or IMPRESS are covered by the regulatory framework even when published online. • Risk and the internet assists in understanding how newspapers are regulated as online news platforms have reduced risk for owners to offset falling print circulation sales - less relevant to news organisations which are signed up to IPSO or IMPRESS. • A limitation to this theory might be that, since it prioritises the effects of ownership and control on the content of newspapers, it might not really provide much of an insight into the deeper ideological issues of how news organisations are regulated.

Question	Level	Mark Scheme	Mark
4	**3**	A **comprehensive** application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • Comprehensive, detailed and accurate application of knowledge and understanding of how newspapers are regulated in the UK to evaluate **either** Curran and Seaton on power and media industries **or** Hesmondhalgh on cultural industries. • Convincing, perceptive and accurate evaluation of the effectiveness of **either** Curran and Seaton on power and media industries **or** Hesmondhalgh on cultural industries in understanding how newspapers are regulated in the UK.	**7–10**
	2	An **adequate** application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • An adequate and generally accurate application of knowledge and understanding of how newspapers are regulated in the UK to evaluate **either** Curran and Seaton on power and media industries **or** Hesmondhalgh on cultural industries. • Adequate and generally successful evaluation of the effectiveness of **either** Curran and Seaton on power and media industries **or** Hesmondhalgh on cultural industries in understanding how newspapers are regulated in the UK	**4–6**
	1	A **minimal** application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • A minimal application of knowledge and understanding of how newspapers are regulated in the UK to evaluate **either** Curran and Seaton on power and media industries **or** Hesmondhalgh on cultural industries. • Evaluation of the effectiveness of **either** Curran and Seaton on power and media industries **or** Hesmondhalgh on cultural industries in understanding how newspapers are regulated in the UK is minimal or brief and is likely to be largely descriptive of the theory.	**1–3**
	0	No response or no response worthy of credit.	**0**

5   Explain how the combination of elements of media language influences meaning in music videos.

Refer to **one** music videos you have studied to support your answer.

Assessment Objectives	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. **AO1 Total: 10 marks**

Question	Indicative Content
5	*The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.* **AO1:1** Responses will demonstrate knowledge and understanding of media language as it relates to music videos: • The specification identifies elements of media language as follows: Camera shots; Angles; Lighting; Settings; Locations; Costumes; Props; Makeup; Editing; Sound. It would be expected that candidates would mention the combination of some of these in relation to the ways in which meaning is influenced (*mise-en-scene* might also be mentioned, although it only appears in the specification in relation to the NEA component). • Most music videos demonstrate a combination of elements of media language which may be linked to style of music or a more intertextual awareness of conventions of the form which might influence the perceived meaning on range of levels, depending upon experience. • Music video conventionally combine certain media language conventions (e.g. focus on artist, editing to beat, recognition of shot sequence, pacing, jump cuts and other editing transitions and special effects) which are either adhered to or subverted by the videos here; combination of elements will be partly determined by audience expectation/ influence of other videos, particularly those made by the artist themselves, similar artists or tracks from the same genre of music (particularly those in List A, which are generally more conventional). • Different forms of music have their own conventions for music videos which will influence the media language used and thus influence meaning. • These conventions are again either adhered to or subverted. The way elements are combined (for example, the choice of costume for the artist/ subject in relation to the setting) will clearly have an influence on the meaning, intended or otherwise. • Candidates might discuss how music video has evolved conventions over decades (effectively from the onset of "talkies" and the first musicals) and may identify that some elements of media language used by music video can be traced back to these early examples. • Candidates might consider that, since music videos are one of the only means by which audiences might connect with an artist, decoding visuals in relation to lyrics and music might be a significant part of how meaning is created; the media language chosen by the artist/ director might influence this and would certainly influence how the artist was perceived. • Although not a requirement of the question, candidates may refer to theorists studied during the course, since some ideas relate to creation of meaning. Neale's ideas about genre are partially linked to media language; since meaning has a link to genre, Neale's might be a theory some students apply. It is also possible that students might discuss Hall's reception theory since this links to interpretation. Candidates who do not refer to theory should not be penalised as this is not a requirement of the question. • Students may refer Goodwin's ideas about music video, which might be exemplified from the videos. However, as with the theorists mentioned in the spec, reference to Goodwin is not required or expected and, if used, must be contextualised in relation to the question.

Question	Indicative Content
	List A **Corinne Bailey Rae – Stop Where You Are** - Focus on star is conventional for music video and immediately draws audience attention. Use of low-angle/ direct address/ backlit shots of Rae connote importance and are again conventional for the music videos, creating a straightforward meaning rather than challenging expectation. - The use of slow-motion combined with the comparatively slow BPM of the track is again conventional and encodes for an audience that the video is probably going to be a straightforward visual interpretation of the song, leading to a straightforward interpretation of meaning. - The focus on an urban locations and various BAME/ alternative characters dressed in costumes which fit into the setting could be seen to influence meaning given the non-linear nature of the narrative (such as it is). Different characters signify urban life and ethnicity – the dancers are dressed in tracksuits and are talented street dancers – again, these might be regarded as having a conventional meaning given the genre of the track. Other elements – for example, the implicitly homeless character, the well-dressed man, the (possible) bullies are less so. - The image of Rae exploring the environment in what is clearly an expensive dress (costume combined with setting) could be seen to be in relation to how female singers generally present themselves, so creating a specific meaning in terms of image. Conversely, it might be seen to be subversive of the social context which seems to be being referenced with some of the imagery, lead to a range of meanings being ascribed. - The combination of narrative and performance emphasised by the visual media language elements are conventional for a music video. - The setting effectively becomes a character within the narrative due to the number of shots combined with the editing (particularly the use of focus transitions and the faster-paced editing combined with stylised lighting at the end) and angles (many low-angle shots balancing the grey buildings with the blue sky) which, given the brutalist nature of the architecture, suggest a deeper meaning. **Massive Attack – Unfinished Sympathy** - Opening combines drama with humour (ECU of hands moving to the dog with sunglasses on) and introduces single-take concept of video. - The combination of elements might influence meaning leading to interpretation as a political/ social commentary or broader cultural representation. This is particularly true for the opening/ closing moments (where diegetic sound intrudes) and some repeated imagery. - The video is shot with a Steadicam and uses a single take – this does not fit the usual media language conventions of music videos, which normally including multiples shots/ close-ups/ editing to the beat. This might lead to audiences re-watching the video seeking "clues" as to its deeper meaning (whether the artists/ filmmakers intended there to be one or not). The song is almost incidental to the video, again an unusual combination, creating what is effectively a docufiction – audiences may find this 'search for meaning' unusual/ intriguing/ frustrating. - The *mise en scene* of the music video combines setting, props and costumes to signify a poor neighbourhood, ideologically suggesting America's 'underclass'; this interpretation supports the downbeat nature of the track so is more typical of music video conventions. - The camera's focus on the lead singer is conventional for music video, although her slightly incidental nature (there is little interaction with other characters or indeed the audience) is not and (particularly in the late 90s when the video was made) might intrigue audiences; her miming of the song combines elements of sound and image in a typical manner which is made untypical by the unusual nature of the video

Question	Indicative Content
	itself.
	• The music video does include a performance by the lead singer – conventional for music video and the sub-genre of dance – and combination of the urban setting with the dance track is also a conventional feature which audiences would recognise, although used in an unusual manner.
	• Being what is effectively a historical artefact (the video is nearly 30 years old), and given the highly influential combination of elements (particularly the single take combining the performance with the setting), the video itself could be could be considered as being influential by modern audiences who are more aware of videos it influenced (such as The Verve's *Bittersweet Symphony*) than the video itself; "one-shot" and "urban walk" music videos are both almost subsets of music videos and as such (given the very specific media language challenges these approaches bring) the video could be argued to have a meaning simply through its conception (whether this comes from the director or band).
	Emeli Sandé – Heaven
	• Music performance which intercuts lip sync with fragmented narratives – conventional for music video and so little room for connotation of meaning (beyond the most straightforward audience interpretations) although the combination of Sandé's emotive performance with some of the more unusual imagery (the religious iconography; the shots of various individuals looking directly into the camera) might suggest more.
	• The urban setting of the music video is conventional; the shots of the artist in a range of urban locations juxtaposed with a skyscape surrounded by nature could be identified as having the meaning of setting Sandé up as a conventional "star" as well as perhaps having an immediate recognition for the majority of listeners who are (due to population density) more likely to live in cities.
	• Choice of shots focusing on the artist – close-ups/ ECUs/ low angle – are conventional for music videos and would not challenge expectation; these are combined with the music in a manner which the majority of audience members would find quite straightforward.
	• The editing combines the performance with disconnected narrative images of urban life (for example, the female character shot with effects lighting) again, these are all typical for music video and combine to create a straightforward meaning. Editing to the beat is also conventional.
	• The depiction of relationships between characters is created through a combination of shots and edits which clearly connote meaning – a white female shot as though she is emotionally hurt; cutaways to a black male in close-up and big close-ups suggesting a revelation about this unknown character; images of children playing/ people walking/ dancing/ praying – all create a conventional sense of conceptual structure which would not challenge audience expectation and which link to the idea of music video as interpretation of the track (albeit one which is not fixed).
	• The combination of images of religious iconography perhaps signifies something spiritual (for example, the church window or the tattoo on the man's back of angel's wings and images of the crucifix); this might be seen to be symbolic and linked to the title/ lyrics (as are the various shots of the sun breaking through clouds and Sandé's emotive performance, both of which connote "heaven") another convention of music video.

Question	Indicative Content
	List B **Radiohead – Burn the Witch** • Meaning will be driven by the way video combines media language techniques which have a specific influence, primarily stop-motion animation and intertextual reference to 70s *Trumptonshire* series (emphasised through character design and 4:3 aspect ratio). Video will have different meanings for audiences who have this knowledge considering the narrative contrasts between the video's content and that of its inspiration. • Similarly, the meaning of some iconography will only fully make sense to audiences who have a broader knowledge of film (especially *The Wicker Man*, which is visually referenced several times –sword dance, the final shots) so audiences "in the know" will interpret the video in a very different manner to those who have not seen the original film (suggesting a slightly hierarchical intention from the filmmakers). • Due to the nature of stop-motion animation it is clear that the filmmakers had complete control over all of media language elements (e.g. background imagery such as *The Speared Boar*). Impossible that combination of elements did not have *some* meaning (however opaque). • Adheres to conventions of music videos by including self-contained narrative (the official's visit to the village) which is created through a straightforward combination of shots and edits (albeit created through the medium of stop-motion animation) and so in this regard there is evidence of convention. Key moments combine image and sound (e.g. the model village, the reveal of the Wicker Man, the climax). Most shots are long-shots, typical for animation (due to the challenges faced by animators) although some close-ups are used to create specific effects. • Similarly, there is a clear (if subversive) link between the lyrics (e.g. "red crosses on wooden doors"), the music and the increasingly dark nature of the imagery seen, although it might take audiences a few viewings to fully decode these, given how much detail the video contains, making it more of a challenge for audiences to interpret meaning compared to more conventional examples of the form. • Various interpretations of the song/ video have been offered, including one of the animators seeing it as a comment on the migrant crisis/ scapegoating of Muslims. There is a deliberate contrast between the combination of high-key, saturated, child-like visuals and the bleaker track. **Fatboy Slim – Ya Mama** • Subversive take on narrative dance video. Combination of music and visuals is clearly designed to suggest a deeper meaning which may (or may not) be present, suggested by the lengthy pre-song intro (40s long), edited like a piece of drama and dietetically sound-tracked; this conceit is embedded throughout the story which suggests that the video has a value/ purpose/ meaning which transcends the track it is promoting. • Video itself plays on the combination of setting, costumes, diegetic sound and props to create the representations of a range of stereotypes (hillbillies, Caribbean culture, "da Chief"-style cop) which jar with track, challenging expectation and thus possibly requiring audiences to question interpretation; debatable whether video meets the typical conventions of a music video (although it is typical of Fatboy Slim). • Could be considered that the video includes several elements which suggest that it should be interpreted as a sit-com (domestic environment, chaos caused by an unusual item, over-the-top characters etc.) and this might influence meaning and response (clearly video is designed to be funny as well as subversive – the music stops several times and diegetic sound intrudes, particularly at the end, creating

Question	Indicative Content
	comic effects.

- Meaning might also be influenced by the video's deconstruction of the tropes of the dance music genre (the meta-textual references to the impact of the tape, the use of diegesis, the use of BAME dancers, lack of the artist) and indeed of video as a form itself (for example, the grading/ aspect ratio which makes the video seem like a bad VHS copy of an 80s TV show) but might also be tempered if the audience is familiar with previous Fatboy Slim videos (such as *Praise You* or *Weapon of Choice*) which similarly deconstruct the form in different ways – those audiences who are familiar with Fatboy Slim might see this as conventional for his particular, somewhat irreverent take on dance.
- Settings might be regarded as a critical element of the interpretation considering the clear contrasts between the rural home of the hillbillies and the marketplace/ police station setting for the climax. However, the exotic qualities of the location (the video was shot in the Grenadines) might be seen as a typical location for a music video, since many videos rely upon such settings for the creation of effects (subverted here).
- The combination of elements leads to the creation of a bizarre narrative - makes a degree of sense and links tonally to the track, so in this regard the response to the video might be seen to be conventional for a music video; there is a clear connection between music and visuals whilst the use of the *Tom and Jerry* cartoon creates an intertextual link given the cartoonish nature of the action, thus influencing meaning.

David Guetta – Titanium

- In some regards a conventional DJ narrative-style video (other examples include Avicii/ Nicky Romero's *I Could Be The One* and indeed several of Guetta's other videos) whilst in others unconventional given narrative, which has been shot, cast and set to create a sense of homage and thus demonstrate obvious influences to those 'in the know'.
- The combinations of visual elements are clearly designed to influence meaning in relation to other media products, explicitly *Super 8* (given the focus on Ryan Lee) and the films of Spielberg. A modern audience might also see intertextuality with *Stranger Things*, although the first episode of *ST* was not broadcast until 2016, five years after the release of *Titanium;* other audiences might see links with *ET, Chronicle* or *The X-Files*.
- The lack of conventions of dance videos (e.g. dancers/ stylised shots) or focus on artist/ singer might be seen to influence meaning (perhaps suggesting that Guetta or Sia are making a sort of statement about image), which might have some meaning for their audience.
- Lyrics do sometimes combine with visual elements, conventional for music video as a whole (for example, the repeated "I'm bulletproof, nothing to lose" which is connoted by the boy's supernatural powers or the line "Ghost town, haunted love" which connotes both the supernatural elements of the plot (linking to the earlier caption on the TV). The editing generally links to the rhythm of the track to create dramatic moments.
- The pace of the editing/ tension in the video combines with the music as the track nears its climax, demonstrating a conventional relationship between track and video; the audience would be likely to expect this kind of narrative structure based on past experience.

It is likely that candidates will reference particular sequences (for example, the opening in the school; the assault on the house; the chase at the end) which combine shots, edits, camera movement and music to create different dramatic effects, particularly linked to building tension and narrative enigma. However, the "meaning" (if there is one) is clearly open to interpretation, since there is nothing to anchor a particular reading.

Question		Indicative Content

Question	Level	Mark Scheme	Mark
5	**3**	A **comprehensive** explanation of how the combination of elements of media language influences meaning in music videos. • Comprehensive, detailed and accurate knowledge and understanding of how the combination of elements of media language influences meaning in music videos. • Clear and precise and balanced explanation of the use of media language in the chosen music video. • Answer is supported by detailed and accurate reference to **one** set music video.	**7–10**
	2	An **adequate** explanation of how the combination of elements of media language influences meaning in music videos. • Adequate and generally accurate knowledge and understanding of how the combination of elements of media language influences meaning in music videos. • Generally accurate explanation of the use of media language in the chosen music video. • Answer is supported by generally accurate reference to **one** set music video	**4–6**
	1	A **minimal** explanation of how the combination of elements of media language influences meaning in music videos • Knowledge of the importance of how the combination of elements of media language influences meaning in music videos is minimal, demonstrating little understanding. • Explanation of how media language is used in music videos is minimal and/or largely descriptive and may not always be accurate. • Reference to the set music video to support the answer is minimal and may be inaccurate.	**1–3**
	0	No response or no response worthy of credit.	**0**

6 Analyse how effective the representations in **Source C** and **Source D** are in making claims about realism.

In your answer you must:
- analyse the representations in **Source C** and **Source D** in relation to claims about realism
- make judgements and draw conclusions on the effectiveness of these representations.

Assessment Objectives	AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products.
	AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. **AO2 Total: 15 marks**.

Question	Indicative Content
6	*The content below is **not prescriptive** and **all valid points should be credited**. It is **not expected that responses will include all of the points listed.***
	AO2:1
	• Candidates might discuss how both sets of adverts claim to represent realistic situations through a combination of striking images and direct address (both visually and verbally). Both imply that they are presenting an absolute truth with no debate. Both suggest a documentary realism.
	• The Shelter adverts use what appear to be quotations from the characters. The representation is that these are real people who are in the situations described and that these are actual (as opposed to manufactured) scenarios. The use of first person (implied in the "tenant" advert, overt in the other two) coupled with the direct address constructs a representation that "we" are being spoken to. Furthermore, the use of BCU shots encourages an intimacy with the characters through this representation which adds to the relationship between audience and the subject of representation
	• The choice of models (a range of genders and tacitly ethnicities) as well as the lack of make-up/ untouched up images adds a level of documentary realism to the images.
	• The use of red, bold, sans serif upper case font for the main copy links to the use of a similar kind of font stereotypically used for news headlines, again creating a claim of realism.
	• The copy beneath the mouths of the characters represents the view that Shelter has an answer ("We can help") – there is an assurance which suggests that they *will* help (an absolute sense of reality). This is supported by what purports to be a factual account of what Shelter do or have done in relation to the scenarios identified in the adverts.
	• The use of the search bar creates a real-world context for the campaign which we can engage with if we want.
	• The donation call to action below two of the images perhaps slightly undermines the realism; are we being addressed as potential victims, like the characters in the adverts, or are we potential donors who are being emotionally manipulated by these "real" stories of woe?
	• The Crisis adverts use a "voice of God" tone of address. The main captions use emotive language which states in absolute terms that "No one should be homeless and alone" or that "This year Christmas could be tougher than ever". The use of second person in one of the

Question	Indicative Content
	adverts is designed to put "you" in the shoes of the (presumably) generous person who has given money whilst the very specific "£28.22" coupled with the visual codes of the happy recipient suggests a level of realism. The use of (seemingly) the same models in some of the adverts adds to the sense of realism.

- The realistic settings and the slightly desaturated images in the "negative" adverts (top right, bottom left) contrast with the more positive representations suggested by the "positive" adverts (top left, bottom middle, bottom right) which are brighter and more colourful.
- The "donate now" buttons on the some of the adverts add to the realism and aim to create a sense of campaign, whilst the tagline suggests a definite solution which "we" can contribute to.
- The use of desaturated colour and believable settings creates a documentary quality which adds to the representation of realism, as if these images have been captured from real life. The "no one should be alone" adverts have a raw quality (most obviously the emphasis on the man in the sleeping bag in the first image and the expressions on the face of the man in the hat) whilst the shots set in the kitchens (top left/ bottom right) create a sense of verisimilitude (without the direct address of most of the other adverts).
- Overall, both campaigns are designed to draw attention to realistic situations which the institutions behind them felt were important. The Shelter campaign focuses on those who are powerless against powerful agencies or situations beyond their control. The Crisis adverts focused on a specific moment in time (Christmas) with the aim of using a specific set of online resources to create its effects.

AO2:3

- Candidates might decide that the adverts are very effective in making claims about realism – both sets do purport to depict actual people in actual situations which are in themselves believable and are presented in a realistic manner.
- Similarly, candidates might consider the implicit layers of realism within individual adverts – the suggestions that the people in the Shelter advert have suffered the experiences described or the notion that the Crisis adverts are capturing images of actual homeless people.
- The campaigns themselves might be seen to be effective in their claims of realism, since clearly the issues raised by both campaigns are real and affect actual people.
- Candidates might consider that almost all adverts make claims about realism since ultimately their aim is to influence the audience to do what the advert wants; this would not work if the adverts did not have some connection with the real world.
- It might be considered that the adverts are not successful in their claims of realism since as media products they are constructed and as such cannot be seen to be 'real'; at best, they reflect reality to promote a particular ideological position. The social media positioning of the Crisis advert might be seen to undermine its realistic message given the challenges offered by those platforms in terms of bias/ mediation
- It might be discussed that the adverts are not truly realistic because (in all likelihood) the people featured are actors who were cast because they "looked the part"; there are no specifics in any of the adverts which might lead us to believe that these are real people with real stories
- It might be decided that the adverts are not effective in making claims about reality because some members of the audience may not accept the reality being presented (the myth, for example, that homeless people "choose" their "lifestyle") or that they have any responsibility for it – this will depend at least partially upon the experience and ideological position of the audience, reflecting their own sense of the real.

Question	Level	Mark Scheme	Mark
6	**3**	A **comprehensive** response to the set question. • Convincing, perceptive and accurate analysis of how effective the representations in **Source C** and **Source D** are in making claims about realism, which includes consistently accurate application of knowledge and understanding • Consistently logical connections and a good line of reasoning. • Highly developed and accomplished judgements and conclusions regarding how effective the representations in **Source C** and **Source D** are in making claims about realism.	**11–15**
	2	An **adequate** response to the set question. • Adequate and generally successful analysis of how effective the representations in **Source C** and **Source D** are in making claims about realism, which demonstrates generally accurate application of knowledge and understanding • Provides some connections and has an adequate line of reasoning. • Adequate and generally well-reasoned judgements and conclusions regarding how effective the representations in **Source C** and **Source D** are in making claims about realism. ***Candidates who do not refer to both sources cannot be placed higher than the bottom of level 2***	**6–10**
	1	A **minimal** response to the set question. • Analysis of how effective the representations in **Source C** and/or **Source D** are in making claims about realism**,** if present, demonstrates minimal application of knowledge and understanding, • Is largely descriptive and may not be relevant. • Judgements and conclusions, if present, are minimal with limited support.	**1–5**
	0	No response or no response worthy of credit.	**0**

Assessment Objectives (AO) grid

Component 01	AO1				Total AO1	AO2			Total AO2	Total Marks
	1a	1b	2a	2b		1	2	3		
Section A										
Question 1	0		0		**0**	10	0	0	**10**	**10**
Question 2*	5		0		**5**	5	0	5	**10**	**15**
Question 3	0		10		**10**	0	0	0	**0**	**10**
Question 4	0		0		**0**	0	10	0	**10**	**10**
Section B										
Question 5	10		0		**10**	0	0	0	**0**	**10**
Question 6	0		0		**0**	10	0	5	**15**	**15**
Total	**15**		**10**		**25**	**25**	**10**	**10**	**45**	**70**

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