GCE

Media Studies

H009/01: Media today

AS 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.

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 these materials:

- 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' Co-ordination 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 thoughts and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have 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 and it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how each question will work out, and it is subject to revision after a wide range of scripts have been seen.

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 and mark in pencil 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.

Component 01: Media Today

	Assessment Objective
AO1	Demonstrate knowledge and understanding of: • the theoretical framework of media • contexts of media and their influence on media products and processes.
AO2	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 • make judgements and draw conclusions.

1. Explain how economic contexts can influence the film industry. Use Disney's *The Jungle Book* (2016) to support your answer. **[5]**

Assessment Objectives	AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. **Maximum 5 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 of the points listed.* AO1: 2 Responses will demonstrate knowledge and understanding of how economic contexts influence film production such as: • how economic factors, including different types of ownership, influence funding models for film production. • the influence of economic contexts on contemporary methods of film production. Responses will demonstrate knowledge and understanding of how economic contexts influence the film industry such as: • the tried and tested pattern of production, distribution and circulation in the film industry which has grown to include streaming services as well as more traditional cinema/ home entertainment models. The overall goal is to make a profit. • most major film companies (such as Disney) have significant financial reserves and can sustain some failures, although the aim is obviously to achieve as much success as possible – ideally at least 2x the initial budget of the film. • most film companies are parts of conglomerate and have catalogues of films/ studios; these properties are a significant economic factor due to the economic importance of achieving financial success (more likely with a successful franchise) • the film industry is competitive and companies will often challenge each other by releasing similar films close to each other. Responses are likely to refer to examples of how economic contexts influenced Disney's *The Jungle Book* (2016), such as: • the need to produce big budget, high production films with low age ratings to maximise profitability. The film's budget was considerable at over \$175 million but grossed over \$1 billion across different distribution channels. • the increasing importance of sequels and remakes. In this case, *The Jungle Book* was the second live-action remake of Disney's "modern era" and was made as something of a safe economic bet during a time of financial uncertainty • the film featured a "safe" star cast of voice actors and a "hot" director in the form of Favreau, although the live actors were unknown. This use of star power is a standard Hollywood device to guarantee an audience. • the use of funding, synergy and marketing by Disney to promote their products using major studio conventions • the link between CGI and the need to create a profitable film – reference to CGI alone should not be credited, but links to CGI and the economic power of Disney/ need to turn a profit can be considered.

The Jungle Book (2016) will be referenced by candidates; any relevant examples which link to economic contexts should be credited

If candidates do not use *The Jungle Book* (2016) in their answer, they are limited to a maximum mark of the top of Level 1.

Question	Level	Mark Scheme	Mark
1	3	A **comprehensive** demonstration of knowledge and understanding of how economic contexts can influence the film industry*.* - Comprehensive, detailed and accurate knowledge and understanding of relevant economic contexts and their influence on the film industry. - Answer is well supported by detailed and accurate reference to *The Jungle Book* (2016).	4–5
	2	An **adequate** demonstration of knowledge and understanding of how economic contexts can influence the film industry. - Adequate and generally accurate knowledge and understanding of economic contexts and their influence on the film industry. - Answer is supported by generally accurate reference to *The Jungle Book* (2016) .	2–3
	1	A **minimal** demonstration of knowledge and understanding of how economic contexts can influence the film industry*.* - Knowledge of economic contexts and their influence of the film industry is minimal, demonstrating little understanding. - Reference to *The Jungle Book* (2016) to support the answer is minimal, inaccurate, and descriptive or may be absent.	1
	0	No response or no response worthy of credit.	0

2 Analyse how the front cover of *The Big Issue* (**Source A**) uses media language to appeal to audiences.   **[10]**

Assessment Objectives	AO2:1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products **Maximum 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.* AO2:1 Responses might apply knowledge and understanding of media language to analyse *The Big Issue* (**Source A**) by: • analysing how media language is used on the front cover to appeal to audiences. • analysing the way audiences are targeted through processes of selection and combination. • analysing how the construction of *The Big Issue* front cover uses contexts to appeal to audiences. Responses will analyse examples from the magazine front cover such as (but not limited to): • use of monochrome central image of Brand and limited colour palette (only colour is orange/ brown of background/ strapline), typical of upmarket/ quality magazines and connotative of value / class/ serious content. • apart from the strap, text is black and white, creating a bold and simple effect which stands out and will thus grab audience attention (essential for a magazine like *The Big Issue* given its unique sales platform); sans-serif font easy to read; connotes modernity/ impact. • construction of a celebrity (Brand) using direct mode of address in a medium-close-up shot to appeal directly to audiences who are likely to be aware of his significance (e.g. his role as an influencer; his cultural longevity; his divisive reputation); the connotations of a white jumper suggesting a positive presence in line with the connotations of the verbal codes "reinvention" and the statement regarding "millions… waiting every day" are likely to intrigue audiences and create enigma (how and why has he been reinvented? What is his appeal? etc.) Use of "exclusive" suggests this is unique/ not available anywhere else – may also attract those who don't know him. • other coverlines refer to popular music (Muse) and television (*Derry Girls*) so will appeal to existing fans and those who might be interested in finding out more (particularly link made between Muse and the magazine given the reference to a "Big Issue gig"). Verbal codes use superlatives/ hyperbole to increase impact and enhance interest (e.g. "supermassive", "enduring"; "titans"; "millions"). • identification of serious social issue which the audience might find of interest explored through verbal codes, e.g. "crowdfunding to pay… household bills", suggesting reference to the kind of contemporary problems the magazine is known for exploring (some readers may be in a similar position and be seeking advice while others will want to remain informed). • slogan "a hand up, not a hand out" referencing fight against poverty appeals as it reminds audience of positive implications that their purchase of magazine will have (perhaps in comparison to other, less charitable publications); "new every week" might also add appeal. • use of typical magazine conventions such as positioning of coverlines, pugs and masthead design bring a degree of familiarity to audiences who may have read the magazine over a period of years (this is issue 1506) although this cover demonstrates the comparatively recent redesign, which suggests that the fresh layout might also have an appeal to new audiences as well. • any other relevant analysis/ connections to how media language used to appeal to audiences (depending on how magazine has been taught); a range of intertextual points may be referenced and these (if clearly linked to the cover or relevant contexts) should be credited.

If candidates do not use the specific *Big Issue* cover (Source A) in their answer, they are limited to a maximum mark of the top of Level 1.

Question	Level	Mark Scheme	Mark
2	3	**Comprehensive** application of knowledge and understanding of media language to analyse *The Big Issue* front cover. • Comprehensive, detailed and accurate application of knowledge and understanding of media language to analyse the *The Big Issue* front cover. • Convincing, perceptive and accurate analysis of how the *The Big Issue* front cover appeals to audiences, which consistently provides logical connections and a good line of reasoning.	7–10
	2	An **adequate** application of knowledge and understanding of media language to analyse *The Big Issue* front cover. • An adequate and generally accurate application of knowledge and understanding of media language to analyse *The Big Issue* front cover. • Adequate and generally successful analysis of how the *The Big Issue* front cover appeals to audiences, which provides some logical connections and lines of reasoning, although may be descriptive in parts.	4–6
	1	A **minimal** application of knowledge and understanding of media language to analyse *The Big Issue* front cover. • A minimal application of knowledge and understanding of media language to analyse *The Big Issue* front cover. • Analysis of the *The Big Issue* front cover in relation to audiences is minimal or brief and is likely to be largely descriptive. •	1–3
	0	No response or no response worthy of credit.	0

3   Explain how issues of control and ownership can influence the content of public service broadcast (PSB) radio.
Use *The BBC Radio One Breakfast Show* (*R1BS*) to support your answer.   **[10]**

Assessment Objectives	**AO1:1** - Demonstrate knowledge and understanding of the theoretical framework of media **Maximum 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.*
	
	AO1:1
	Responses will demonstrate knowledge and understanding of the theoretical framework (media industries). For example:
	  • explain how PSB radio operates given the requirements of public ownership.
	  • explain how the radio industries produce media content that meets and adheres to regulatory guidance
	  • explain the process of how radio production meets the requirements of organisational bodies.
	
	Responses will explain the how the radio industry responds to issues of control and ownership. Responses should use relevant examples from *The BBC Radio One Breakfast Show* (*R1BS*) to support points. Examples might include:
	  • the unique and distinctive content of the BBC which reflects the Royal Charter and other Reithian values in line with the BBC's broader remit for public service broadcasting (perhaps compared to the less stringent requirements of commercial radio).
	  • the role of Ofcom in ensuring that all radio networks adhere to regulatory procedures (including responding to complaints)
	  • Students may refer to any relevant example from *R1BS* demonstrating understanding of issues of control/ ownership, e.g.:
	     ○ Radio 1 has a PSB remit to attract a specific group of audiences, particularly the 15-29 age bracket. The content of the show must reflect their interests whilst also adhering to Reithian principles. The BBC is the only national PSB radio station in the UK, the key differences being lack of advertising and inclusion of less commercial content.
	     ○ *R1BS* often produces content that is unique and different from commercial stations, with a particular focus on attracting and influencing audiences through their choice of presenter, music, subject matter and show format. Over time, several presenters (such as Chris Moyles and Chris Evans) have left *R1BS* to join commercial stations, taking their styles – and in some cases audiences – with them, demonstrating the broader influence of PSB radio on the commercial sector.
	  • Students might also refer to the influence of popular radio breakfast shows on their audiences, including:
	     ○ the expectations of different audiences for content that is both current and represents the remit but also offers different ways to access the show, e.g. live, podcast, social media, YouTube.
	     ○ the restriction of content to material that informs, educates and entertains which might limit (or not) how much the BBC/ *R1BS* are able to influence their target audience.
	     ○ the need to create content which can transcend broadcast (for example, to be used on YouTube, BBC Sounds etc.
	Any other examples explaining how issues of control and ownership can influence the content of PSB radio should be credited.

If candidates do not use *R1BS* in their answer, they are limited to a maximum mark of the top of Level 1.

Question	Level	Mark Scheme	Mark
3	3	A **comprehensive** demonstration of knowledge and understanding of how issues of control and ownership can influence the content of public service broadcast (PSB) radio. • Comprehensive, detailed and accurate knowledge and understanding of how issues of control and ownership can influence the content of public service broadcast (PSB) radio. • Answer supported by detailed and accurate reference to *The Radio One Breakfast Show* (*R1BS*).	**7–10**
	2	An **adequate** application of knowledge and understanding of how issues of control and ownership can influence the content of public service broadcast (PSB) radio. • Adequate and generally accurate knowledge and understanding of how issues of control and ownership can influence the content of public service broadcast (PSB) radio. • Answer supported by generally accurate reference to *The Radio One Breakfast Show* (*R1BS*).	**4–6**
	1	A **minimal** application of knowledge and understanding of how issues of control and ownership can influence the content of public service broadcast (PSB) radio. • Knowledge of how issues of control and ownership can influence the content of public service broadcast (PSB) radio is minimal, demonstrating little understanding. • Response does not reference *The Radio One Breakfast Show* (*R1BS*).	**1–3**
	0	No response or no response worthy of credit.	**0**

4* In this question use your knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts. Use **examples** from the long form television drama you have studied.

'The codes and conventions of long form television dramas are influenced by the need to appeal to an active audience.' Discuss how far you agree with this statement in relation to the set episode of the long form television drama you have studied.

In your answer you must:
- explain the relationship between active audiences and long form television drama
- analyse how the need to appeal to different types of audience has influenced the key codes and conventions in the set episode you have studied
- use relevant academic ideas and arguments in your analysis
- make judgements and reach conclusions about how far you agree with the statement.

[20]

Assessment Objectives	AO1: 1a 1b - Demonstrate knowledge and understanding of the theoretical framework of media.
	AO1 Total: 10 marks.
	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: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.
	AO2 Total: 10 marks.

Question	
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.* **AO1:1** Responses will demonstrate knowledge and understanding of how the need to attract active audiences might influence the codes and conventions of LFTVD. This might include: - The construction of original narratives and genre-hybridity to appeal to a wider range of audiences who use streaming sites to actively look for recommendations based on feedback from other users. - The construction of interesting and diverse character types, roles and functions within LFTVDs and the how these might prove more popular with an online, media-literate audience who are looking for new content within their chosen genre/ drama, which may or may not contribute to a show's unique structure, particularly in terms of promoting the show on different platforms to different audiences and with a view to creating online groups and fans of the show (or others like it). - How *mise-en-scene* (locations, staging, props, costume and makeup) and/ or the production values of LFTVDs might be constructed to be more varied or interesting to come across as ground-breaking and original to attract a wider range of audiences which might (for example) become involved via cosplay, gaming, LARPS or visits to locations through the use of online sites rather than passively consuming the show. - How camera work, sound and editing is optimised and used to create exciting narratives and representations or how these might be influenced by the development of movie-style production values in LFTVDs which would create memorable moments which audiences might want to discuss, share, remix) or even replicate online (or which could translate into interactive forms such as gameplay). Reponses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example how concepts of genre and repetition of codes and conventions might contribute to a show's popularity with active audiences (or not) through: - An understanding of how big budgets and famous stars as a key convention of LFTVDs have become more widespread because of multi-platform distribution, since audiences (and quality) of LFTVDs have started to converge with those of films. - An understanding of fandom and the need for LFTVDs to attract existing fans of genres and construct new fan bases; many shows (particularly genre-driven series) are produced with a view to appealing to Comicon/ online audiences which will want to interact with the show beyond simply watching it and add the marketing and hype of release dates. - Highlighting how different genres are linked through archetypical character functions (e.g. conventions of crime, thriller, political, supernatural/fantasy genres) to both meet and challenge audience expectations; narrative theory would suggest that no matter what the platform, LFTVDs will contain the same fundamental narrative tropes as any other drama/ story and might possibly be a key reason to a show's 'look' as well as allowing audiences to interact with the show via e.g. fanfiction or the use of hashtags.

Question	
	- An understanding of economic factors which might influence codes and conventions, such as level of funding given to LFTVDs, by describing the importance of high production values including recruiting a range of Hollywood actors; using a wider variety of camera shots, post production effects, realistic studio sets and the use of a variety of outside locations which can help establish both the genre and narrative flow of long form television drama to rival production values of films but also develop alternative and experimental forms. This has been made possible by the comparatively higher budgets provided by the streaming services, which tend to go beyond the typical resources available to LFTVDs made by domestic/ smaller production companies. - An awareness that LFTVDs, are designed based on demographic/ psychographic data harvested by streaming services and drawn from consumption data. This can influence many aspects of production, including consideration of regulation such as age ratings, characterisation, settings and plot points (Netflix) to maximise audience appeal; this is far easier for digital services to do and allows shows to be *designed* to be successful and are specifically constructed to inspire active audience response. - An awareness that some streaming services, such as Amazon Prime, can bypass regulatory control through their geographic location which could mean content that was harder to access on traditional platforms is now readily available leading to more adventurous usage of codes and conventions and those who consume LFTVD on interactive platforms. **AO2:1** Responses will analyse how changes in the types of audiences that consume LFTVDs and the variety of interactive platforms available have influenced key codes and conventions established in the set episode of the long form television drama, including: - the ways that producers conform to or subvert expectation with regard to the use of the A-list actors as a central element of this (or not) which can affect the potential audience appeal of a show and the *desire* of an audience to interact with it; analysing how multiple narrative strands are established in episode one through universal storytelling techniques such as enigma, flashback, voiceover, exposition, ellipsis, montage and POV shots and dialogue and dramatic devices such as melodrama; candidates may reference Todorov's theory of narratology in their analysis (for example, citing equilibrium, disruption and restoration and the three act structure) and the ways in which formulas are more readily applied to improve reception and circulation - analysing how conventional and counter-typical character types / functions are established in the episode, for example stereotypical characters whom audiences quickly understand and can identify with, or characters that are instantly recognisable but also exceptional, unconventional or enigmatic versus the real world; both can affect the popularity of a show across a range of platforms; given that content is largely streamed online, there is scope to produce abstract heroes and villains (society, companies, emotions) linked to use of Hollywood stars in a conventional or unconventional manner – possible references to Propp, Levi-Strauss and/ or Barthes. This may preclude or invite active audience engagement, depending upon context. - analysing how elements of *mise-en-scene* can be enhanced through production budgets and help establish familiar genre codes and, where appropriate, impact upon reach of the show and profile of the star and co-stars (characters) and narrative development; candidates may reference Neale's theory of genre in their analysis - analysing how e.g. Neale, Hall or Gauntlett may explain how producers might adapt their practices to improve the appeal of the LFTVD to an ractive audience (or not, depending upon the stance taken in the answer).

Question	
	Candidates **must** use examples from **one** of the set long form television dramas in their response.

With regard to the set episode of *Mr Robot*, responses may include reference to (but not limited to):
• How the show was bought by Amazon and used as a key selling point to improve their distribution and circulation of Prime content and the 'Prime Exclusive' badge which has now become embedded in the streaming revolution to counter the 'Netflix Original' banner and attract new audiences who use the services.
• How the budgets of LFTVDs can hook a range of A-list (Slater) and attract established (e.g. Reuben), international (e.g. Wallström) and upcoming and rising stars and perhaps increase demand across digital platforms for the show and also, through algorithms, suggest recommended shows demonstrating links between LFTVD on digital services. The shows might embed global themes in the narrative and increase likely success through wider digital distribution, e.g. the opening scene taps into current audiences' anxieties about social contexts, e.g. the mini narrative wrapped up in the cafe (anti-hero) emphasising his importance versus the larger fight against capitalism , certainly of interest to a media-savvy/ connected active audience.
• The introduction of Slater's (former Hollywood A-lister) character (established star so audience knows he must have significance) increases visibility across platforms and is linked to bigger budgets available from digital platforms; may appeal to older audiences; alternatively Malik appeals to younger audiences used to streaming and sharing content across forums.
• The show's narrative and premise is clearly linked to online worlds and the use of online platforms to build communities which would have attracted a specific type of Gen Y audience who prefer consuming/ responding to content in such a manner.

With regard to the set episode of *House of Cards*, responses may include reference to (but not limited to):
• The nature of the show being billed as the first 'Netflix Original' to attract mainstream audiences as well as the show's genesis from the BBC original, which may attract a UK audience (or a US audience who knew of the BBC version) which can also attract new audiences to streaming platforms and may have influenced the form/ structure of the show.
• The fact that the show was an 'original' on a streaming website may have led to an increase in experimental use of codes and conventions which might not have worked across 'traditional' platforms, appealing more to interactive audiences, such as postmodern techniques like breaking the fourth wall to mirror the increase of online content that audiences are exposed to may act as a USP for the show, although it may also alienate 'casual'/ less media-literate audiences, is associated with the risk that streaming services can take with unconstrained content, as has been the case with many subsequent LFTVDs.
• The nature of *House of Cards* being the first Netflix Original, which paved the way for changes in production of LFTVDs and the increase in distribution and circulation across streaming services like Netflix, adding to the profiles and global reach of LFTVDs. The budget of LFTVD attracting A-list talent which will raise the profile of distribution on streaming platforms (although Netflix has this as exclusive, a DVD was released to allow consumption across more traditional media platforms).
• Audiences might be attracted to Frank's relationship with Claire (Robin Wright) and the potential for storylines – her function in the narrative as Hollywood lead and counter-typical representation – this challenging and usual relationship would be unusual on a mainstream LFTVD including such well-known names but has become a typical trope for digitally-based dramas. |

Question	
	With regard to the set episode of **Homeland**, responses may include reference to (but not limited to):

- The series drawing on real-world terrorist/ security threats might "ground" the show, providing a more satisfying experience and also be discoverable in streaming services which can also offer companion pieces, allowing for a broader audience experience; the likelihood that 'best bits' of shows are now uploaded to video sharing sites like YouTube also help discoverability.
- The series' clear shared heritage with successful prior LFTVD shows, such as *24;* such shows were prototypes for the 'binge-friendly' structure exemplified by *Homeland*, which was one of the earliest of this wave of LFTVDs made with platform awareness; the move to streaming services (noticeably Netflix and Amazon on different subscription models) means that audiences 'like' or consume similar content will watch the show because of repeated conventions.
- The use of algorithms after streaming services can allow audiences to discover new content based on actor profiles, e.g. *Terminator 3* (Danes); *Band of Brothers* (Lewis); *Criminal Minds* (Patinkin), as well as programmes of a similar genre which covers similar themes (terrorism, mental health, CIA conspiracy).
- Students may refer to the fact that *Homeland* was produced before the rise in popularity of streaming sites and that the use of codes and conventions is more atypical of thriller films. However, *Homeland* was a typical example of a "watercooler" show. The narratives, e.g. dealing with mental illness and Carrie's secret life - reliance on the anti-psychotic drugs and picking up men in bars (anti-hero characteristics) make her a challenging character for mainstream drama (but not so much for a digital platform) – in this regard, *Homeland* could be seen as designed to inspire active audience discussion.

With regard to the set episode of **Stranger Things**, responses may include reference to:

- The rise in fandom allows audiences to 'link' to streaming content directly, through other sites like YouTube (first 8 minutes of S1 E1 is available to watch for free) –the casting and characters were both very heavily structured with sharing in mind.
- The diversity of stars in the first episode and potential for fan base or cult following across online communities, in particular characters of Hopper (Harbour), positioned as hero and played by established film/ TV/ advert star, and the Wheeler parents (Buono/ Chrest), similar profiles as established names in US TV in several high-profile series.
- The reference and diversity of the cast attracted a very young audience mixed with older generations for binge watching TV, which may have been part of the consideration when the show was devised. The wave of nostalgia can also improve discoverability of other content on streaming platforms, suggesting that the show's USPs were devised with a broader understanding of platform-specific intertextuality.
- In terms of conventions to maximise engagement, the relatively unknown stars of the Netflix Original series yet pay homage to stars of 80s films (*ET*, *The Goonie*s) – and Spielbergian culture. The presentation of Mike, Dustin and Lucas as de facto heroes, foreshadowed by the *D & D* game (intertextual references to other films and TV series) moves series away from A-list driven narrative but opens up several popular culture references which might attract or deter audiences
- The series' clear sense of homage to Spielberg, Lucas and JJ Abrahams (amongst others) creates an immediate platform upon which audience appeal can be built (or not) and enhance the desirability of the show and improve global circulation of the 'Stranger Things' phenomenon to an interactive audience.

Question	
	AO2:2 Responses will draw judgements and conclusions considering how far they agree with the statement. • Based upon their analysis learners may conclude that the codes of LFTVDs are not influenced by the need to appeal to active audiences. • Based upon their analysis learners may conclude that LFTVD content being distributed on a digital platform is just one of many important factors that can appeal to audiences of long form television drama. • Based upon their analysis learners may conclude that codes and conventions of LFTVD are significantly influenced by the need to appeal to active audiences. • Some candidates may argue that originality, directorial style or genre and/ or narrative strands are more important influences and that an active audience is not a significant factor of influence in a show's style. • Credit all noteworthy responses or arguments that analyse the quote effectively.

**If candidates do not use relevant academic ideas and arguments in their answer, they are limited to a maximum mark of the top of
Level 2 for AO2. If they do not use one of the set episodes they are limited to a maximum mark of the top of Level 1 for AO2.**

Question	Level	AO1	Mark	AO2	Mark
4*	3	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate knowledge and understanding of the media theoretical framework in relation to the question set. • Use of subject specific terminology is relevant and accurate. *Responses that do not draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO1.*	7–10	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode. • Convincing, perceptive and accurate analysis of how LFTVDs may (or may not) be influenced by their appeal to active audiences, which consistently provides logical connections and a good line of reasoning. • Precise and relevant reference to academic ideas and arguments to support analysis of the set episode. • Highly developed and accomplished judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with appropriate reference to the LFTVD studied. *The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.*	7–10

Question	Level	AO1	Mark	AO2	Mark
	2	An **adequate** response to the set question. • Adequate and generally accurate knowledge and understanding of the media theoretical framework in relation to the question set. • Use of subject specific terminology is mostly accurate.	**4–6**	An **adequate** response to the set question. • Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode. • Adequate and generally successful analysis of how LFTVDs may (or may not) be influenced by the need to appeal to active audiences, which provides some logical connections and lines of reasoning, although may be descriptive in parts. • Adequate and generally appropriate reference to academic ideas and arguments to support analysis of the set episode. • Adequate and generally well-reasoned judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with reference to the LFTVD studied. *The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.*	**4–6**

Question	Level	AO1	Mark	AO2	Mark
	1	A **minimal** response to the set question. • Knowledge of the media theoretical. framework is minimal, demonstrating little understanding. • Use of subject specific terminology is minimal.	1–3	A **minimal** response to the set question. • Minimal application of knowledge and understanding of the media theoretical framework to analyse the set episode. • Analysis of how LFTVDs may (or may not) be influenced the need to target active audiences, if present, is minimal and/or largely descriptive and may not be relevant. • Reference to academic ideas and arguments is minimal or brief, may not be relevant to the set episode or may be absent. • 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

5* To what extent do **Source B** and **Source C** construct identities?

In your answer you must:
- analyse and compare the ways in which identities are constructed in **Source B** and **Source C**
- refer to relevant contexts and academic ideas and arguments in your analysis
- draw judgments and conclusions in relation to the question.   **[15]**

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: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. **Maximum: 15 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.* **AO2:1** Responses will apply knowledge and understanding to analyse how identities have been represented in **Source B** and **Source C**, including: • The placement, sizing and prominence of the logos, images, headlines and quotes/ comments in the *Daily Mail* and the *Daily Mirror* and in particular how these create identity (for example, *Daily Mirror's* positioning of its masthead and logo construct working class identity; the crest of the *Daily Mail* in a traditional, "royal" serif font construct a "traditional" British identity). • How the use of the quotes combined with positioning next to the main images and headlines create a preferred or negotiated construction of identities with regards to the news stories in question (particularly the comments in the *Daily Mirror* and 'life of duty' and patriotism of Royal Family virtues; the *Daily Mail* presents the ideas of roles of husband and wife). • The prominence of the main images contrast; the *Daily Mirror* is perhaps typical of genre but not for the paper and gives the Duke of Edinburgh prominence using a youthful image of the Duke which constructs a nationalistic identity and is pro-monarchy; the *Mail* leads with human interest story which also deals with loss of a loved one which may target a more female heavy readership. The *Mirror* story has more of a 'social commentary' feel than a serious, accusatory news headline, which is typical of social media feeds for centrist papers; the audience is allowed to make up their own mind about what the possibly ambiguous image constructs.

Question	Indicative Content

	• Both papers have a similar ratio of text to pictures and features and adapt a similar colour scheme to construct connotations of the monarchy and traditional values, suggestion that the identities being constructed are shared across political lines.
	 • Wording and commentary used within each source have different connotations – both objective and informative, offering 'guides for the day' or 'glossy souvenirs' signifying importance of royal identities. *Daily Mirror* is perhaps more traditional of the two.
	 • Both newspapers reflect their willingness to construct the identities of Royal Family as positive and authoritative (and indeed to construct a patriotic identity for their readerships).
	
	 Candidates are expected to refer to academic ideas and arguments in their analysis that might include but are not exclusive to:
	 • Gerbner's Cultivation Theory, suggesting an expectation that there is only a certain 'type' of way to represent members of the Royal Family and that this is their identity. Barthes' theory of semiotics, for example by analysing the connotations of how the media language used creates/ subverts identities of Royal Family and traditional values, such as marriage and companionship
	 • Hall's theories of representation, for example by analysing the encoding of a 'preferred representation' by means of the media language (considering the representation of Prince Phillip in the *Mirror* compared to image of McCrory in the *Mail*).
	 • Potentially representation theory including Gauntlett on identity and potentially Van Zoonen on patriarchy (neither are in the AS spec but might be referenced). Curran and Seaton's ideas about the press might be mentioned, given the platform.
	
	 AO2: 2
	 Responses will draw judgements and conclusions considering the construction of identities inferred from **Source B** and **Source C**. These might include:
	 • Arguments that identities are constructed:
	     o *Daily Mail* uses media language in combination to represent objective attitudes, values and beliefs consistent with its ideology, especially alignment to traditional British values, whereas the *Daily Mirror front page* promotes a more directed, evocative headline with the use of multiple images and colours supporting various representations of the Royal Family.
	     o Both papers' references to the story are complemented by a souvenir, or free glossy magazine, highlighting the importance of Royal identities being embedded in British culture, constructing an agreed representation of "Britishness".
	     o The contrasting designs reflect ideologies of newspapers, suggesting similar values –traditionally this would be right versus left. Interestingly, *Daily Mail* does not show Prince Phillip as he was when he died, which may be significant.
	 • Arguments that identities are not constructed:
	     o Both sources devote similar amounts of space to the coverage of Royal identities, connoting that cultural ideas about the monarchy and social issues relating to partnerships are socially endemic rather than created by the media.
	     o Both front pages are dominated by images of royals or couples, connoting that companionship is a universal ideology that should be represented positively, perhaps an essentialist point of view.
	     o Both newspapers have a conventional layout which does not influence or affect how identities can be constructed.
	 Accept all noteworthy responses that highlight differences/ similarities between the two sources in relation to the question.

If candidates do not use relevant academic ideas and arguments in their answer, they are limited to a maximum mark of the top of Level 2. If candidates only use one source, they are limited to the top of Level 1.

Question	Level	AO2	Mark
5	3	A **comprehensive** response to the set question. • Comprehensive application of knowledge and understanding of the media theoretical framework to analyse the unseen sources. • Convincing, perceptive and accurate analysis of the ways in which identities are constructed in both of the unseen sources, which provides logical connections and a good line of reasoning. • Precise and relevant reference to contexts and academic ideas and arguments to support analysis of the unseen sources. • Highly developed and accomplished judgements and conclusions regarding the construction of identities, supported with appropriate reference to relevant examples from both sources. *The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.*	11–15
	2	An **adequate** response to the set question. • Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse the unseen sources. • Adequate and generally successful analysis of the ways in which identities are constructed in the unseen sources, which provides some logical connections and lines of reasoning, although may be descriptive in parts. The response may focus more heavily on one source than the other. • Adequate and generally appropriate reference to contexts and academic ideas and arguments to support analysis of the unseen sources. • Adequate and generally well-reasoned judgements and conclusions regarding the construction of identities, supported with reference to examples from both sources. *The response demonstrates a line of reasoning with some structure. The information presented is in the most-part relevant and supported by some evidence.*	6–10

Question	Level	AO2	Mark
	1	A **minimal** response to the set question. • Minimal application of knowledge and understanding of the media theoretical framework to analyse the set product. • Analysis of the ways in which identities are constructed in the unseen sources, if present, is minimal and/or largely descriptive, may not be relevant to the sources and/or may refer to only one source. • Reference to contexts and academic ideas and arguments is minimal or brief, may not be relevant to the unseen sources, or may be absent. • 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.*	**1–5**
	0	• No response worthy of credit.	**0**

6 Explain how political and economic contexts can influence the distribution and circulation of newspapers in a global context.
Use *Telegraph Online* to support your answer.

In your answer you must:
- consider relevant political and economic contexts that can influence the distribution of newspapers
- use your knowledge and understanding of relevant academic ideas and arguments.
- use *Telegraph Online* as an example of how newspapers are distributed and circulated in a global context.

[10]

Assessment Objectives	AO1: 1 - Demonstrate knowledge and understanding of the theoretical framework of media.
	AO1: 2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.
	Maximum: 10 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.*
	AO1.1
	Responses will demonstrate knowledge and understanding of how political and economic contexts can influence the distribution and circulation of newspapers in a global context, which could include:
	• funding for online versions of newspapers appeals more directly to audiences used to accessing news online and increases potential to attract new audiences, including 'ex-pats' who fall into the demographic of (e.g. *Telegraph*) reader or readers from other nations who might not otherwise be able to access the newspaper (in a global context).
	• experiments in different models for monetising online newspapers, e.g. paywalls, subscriptions, memberships to counter declining sales, particularly given competition not just from local but from global sources.
	• reducing expenditure in newspapers, e.g. by cutting number of journalists due to improved IT; sourcing content from social media platforms in a global context and the way they can attract new revenues using similar models.
	• blurring the boundaries between advertising and editorial as advertising revenues decrease, e.g. offering more 'paid-for' content and 'click for more' stories (reward any relevant example from *Telegraph Online*).
	• increasing human interest and lifestyle content, particularly taken from international sources and decreasing hard news content to appeal to more social media motivated reader.

Question	Indicative Content
	• price cutting/subscription offers and increasing circulation wars between newspapers (*e.g. The Telegraph* has lots of synergistic practice with high end retailers such as American Express) • newspaper's strong political ideology and association with political parties can be represented positively or negatively (e.g. the *Telegraph* in particular presents members of the Conservative Party in a positive light and members of the Labour Party negatively since, historically, the paper is right wing); may refer to key examples from recent headlines. • online versions of newspapers appealing more directly to audiences used to accessing news online to find new and objective content especially in terms of political content (leaning centre right of politics). • reducing expenditure in newspapers, e.g. the rise in citizen journalism; similarly, some broadsheets now focus on news trends than traditional political representations of key news events to draw in revenue; this could also mean subverting representation of politically backed groups and individuals to get 'clicks' – supported by relevant examples. Candidates are expected to demonstrate their knowledge and understanding of academic ideas and arguments that might include but are not exclusive to: • news organisations retaining their oligarchic control over news sites on the internet due to their economies of scale, with relatively few independent news providers succeeding (Curran). • the catastrophic effects of loss of advertising revenue, e.g. the rise of office-based journalism and reliance on fewer, more mainstream, sources (Curran). • regulation scandals and reaction to IPSO and Leveson Enquiry – links to social context and changing approach to presenting stories (although less of an issue with Telegraph versus tabloid content). • news organisations altering their content to fit with more current representations of identity (Gauntlett) • oligarchic control over news sites on the internet due to their economies of scale, with relatively few independent news providers succeeding (Curran). • the catastrophic effects of loss of advertising revenue, e.g. the rise of office-based journalism and reliance on fewer, more mainstream, sources (Curran). • links to political context and changing approach to presenting stories; the rise of news debates being played out across social media and anti-press rhetoric to affect the level of content produced by them and to engage audiences (Livingston and Lunt). Responses must refer to *Telegraph Online*, in terms of how political and/or economic contexts can influence the distribution and circulation of newspapers in a global context, including: • *Telegraph Online* uses online formats to mirror the same content as its print editions as both a reflection of technologically driven social change and to ensure it can offer a diverse range of traditional and online media to reach its core readership – candidates might comment on how an online audience might interpret stories differently given the

Question	Indicative Content
	dynamic nature and more organic approach to online news (more pictures, video and reader comment)but also comment on an strategy to diversify and attract new readers in a global context. • *Telegraph Online*, recognising technologically-driven social change, has exploited the potential of online formats to reach, address and tailor content to its audience to maximise profits, for example by offering differing models of access online (free, limited access and various premium editions which include the ability to comment on articles and full access to digital editions of the newspaper which can be read on tablets, phones and PCs) – these different approaches might affect the ways audiences respond to the newspaper as a whole in a global context (online readers are more likely to be selective about the articles they read and as such will experience stories in a different context). . **AO1: 2** Responses will demonstrate knowledge and understanding of how political and economic contexts can influence the distribution and circulation of newspapers in a global context: • political context of newspaper production – print newspapers still have political 'traction' as they are seen as legitimate voices in democratic debates; this is the same whether print or online editions are being considered. • the economic impact of recent technological change to newspaper circulation – a decline in all newspaper circulations, the move to online only may be the start of an irreversible process, all newspapers are now seeking means of gaining income from online content. • the interrelationship between media technologies and patterns of consumption – print newspapers are no longer part of mass audience leisure habits and need to move beyond national audiences to seek revenue models similar to that of, for example, the *Daily Mail* and its shift online • the paper's target demographic may have a different response to those accessing the online version which can influence how news is distributed in a global context. • the recent political landscape has moved more into extremes of Left (Greens, hard-line Labour) and Right (ERG/ "Hard Brexiteers") whilst *The Telegraph* has tried to maintain a more centre-right agenda; this may have caused friction with some of its core readership, particularly on the right and regarding the fallout of Brexit and response to Covid. • it may be that candidates do not have specific examples such as those above but are able to contextualise their answers based on their knowledge of *The Telegraph's* ideological and socio-economic profiles (so, for example, presenting hypothetical examples – an MP forced to resign because of some mis-step being referenced in relation to prior misdemeanours; a social group represented in a specific way due to its behaviour in the past). Any other response (including reference to both specific examples from and general points relation to *Telegraph Online*) that explain how political and economic contexts can influence the distribution and circulation of newspapers in a global context should be credited.

If candidates refer to only one context, they are limited to a maximum mark of the top of Level 2.
If candidates do not refer to *Telegraph Online*, they are limited to the top of Level 1.
It is not expected that candidates will write an equal amount about each context.

Question	Level	AO1	Mark
6	3	A **comprehensive** response to the set question A **comprehensive** application of knowledge and understanding of how political and economic contexts can influence the distribution and circulation of newspapers in a global context: • comprehensive, detailed and accurate knowledge and understanding of the newspaper industry • clear and precise explanation of how political and economic contexts can affect the distribution of newspapers in a global context • answer is supported by detailed and accurate reference to *Telegraph Online.* Comprehensive, detailed and accurate knowledge and understanding of how political and economic contexts can influence the distribution and circulation of newspapers in a global context.	**7–10**
	2	An **adequate** response to the set question. An **adequate** application of knowledge and understanding of how political and/ or economic contexts can influence the distribution and circulation of newspapers in a global context: • adequate and generally accurate knowledge and understanding of the newspaper industry • generally accurate explanation of how political and/ or economic contexts can affect the distribution of newspapers in a global context • answer is supported by generally accurate reference to *Telegraph Online*. Knowledge and understanding of how political and economic contexts can influence the distribution and circulation of newspapers in a global context is adequate and generally accurate.	**4–6**

Question	Level	AO1	Mark
	1	A **minimal** response to the set question. A **minimal** application of application of knowledge and understanding of how political and/or economic contexts can influence the distribution and circulation of newspapers in a global context: • knowledge and understanding of the newspaper industry is minimal, demonstrating little understanding • explanation of how political and/or economic contexts can influence the distribution and circulation of newspapers in a global context is minimal, may be largely descriptive and may not always be accurate • reference to the set newspaper to support the answer is minimal and may be inaccurate. Knowledge of how political and/or economic contexts can influence the distribution and circulation of newspapers in a global context is minimal, demonstrating little understanding.	1-3
	0	• No response or no response worthy of credit.	0

Assessment Objectives (AO) grid

Component 01 Media today	AO1		AO1 Totals	AO2		AO2 Totals	Total Marks
	AO1a1b	AO1 2a2b		1	2		
Question 1	0	5	**5**	0	0	**0**	5
Question 2	0	0	**0**	10	0	**10**	10
Question 3	10	0	**10**	0	0	**0**	10
Question 4	10	0	**10**	5	5	**10**	20
Question 5	0	0		10	5	**15**	15
Question 6	5	5	**10**	0	0	**0**	10
	25	**10**	**35**	**25**	**10**	**35**	**70**

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