

## AS Level Media Studies

H009/01 Media today

Sample Question Paper

Version 6.4

**Date – Morning/Afternoon**

Time allowed: 2 hours

**You must have:**

- OCR 12-page Answer Booklet

### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **all** the questions in Sections A, B and C.
- Do **not** write in the bar codes.

### INFORMATION

- The total mark for this paper is **70**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document consists of **8** pages.

**Section A**  
**The Media Theoretical Framework**

Answer **all three** questions in this section.

- 1 Explain how economic contexts influence radio production. Refer to *The BBC Radio One Breakfast Show* to support your points. [5]
- 2 Analyse how the *Million Reasons* music video by Lady Gaga uses stereotypes to represent a variety of images of feminine identity. [10]
- 3 Explain how ongoing audience interaction influences the production of video games. Refer to *Minecraft* to support your answer. [10]

**Section B****Long Form Television Drama**

Answer question 4.

In this question you will be rewarded for drawing together knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts.

You should refer to **examples** from the long form television drama you have studied from the list below.

<b>Long Form Television Dramas</b>
<i>Mr Robot</i> : eps1.0_hellofriend.mov (Season 1, Episode 1 June 2015)
<i>House of Cards</i> : (Chapter 1, January 2013)
<i>Homeland</i> : (Season 1, Episode 1, October 2011)
<i>Stranger Things</i> : (Chapter 1, The Vanishing of Will Byers July 2016)

- 4\*** 'Multiple narrative strands are the key convention of long form television dramas'. 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:

- consider the codes and conventions of long form television drama
- analyse how media language is used to establish the key codes and conventions in the set episode of the long form television drama you have studied
- refer to relevant academic ideas and arguments in your analysis
- make judgements and draw conclusions about how far you agree with the statement.

**[20]**

**Section C****News and Online Media**

Study the two sources and then answer questions **5** and **6**.

**Source A** - front cover of the *Daily Mail* newspaper, 4 May 2017.

A circular icon containing a lowercase letter 'i' in a serif font, indicating an information note.

**Source A** is an image of the front cover of the *Daily Mail* newspaper, 4 May 2017. This item has been removed due to third party copyright restrictions.

For other examples of this type of question please see our past papers, available through our website and Interchange. Alternatively, see our ExamBuilder platform for the full list of relevant mock questions.

Source B – front cover of the *The Guardian* newspaper, 4 May 2017.

**The six Brexit traps that will defeat Theresa May**

g2

**Gelato masterclass**

Plus! Felicity Cloake's spotted dick



g2

**Chris Horrie on Grammar school Hell**

the long read



**£2.00**

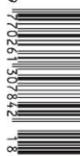
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page 38 →

# May declares war on Brussels

- EU politicians 'trying to disrupt general election'
- Some want Brexit to be a failure, says PM
- Surprise attack comes on eve of key local polls

Heather Stewart and Peter Walker

Theresa May launched an extraordinary attack on Brussels yesterday, accusing European Union politicians and officials of seeking to disrupt the general election and willing Brexit to fail in a combative address delivered from Downing Street.

Speaking after returning from Buckingham Palace to inform the Queen that parliament had been dissolved for the 8 June poll, May delivered an unexpectedly antagonistic speech from outside No10, urging voters to "give me your backing to fight for Britain".

She took aim at threats and leaks from Brussels, days after a German newspaper had reported about the supposedly strained atmosphere at a Downing Street dinner last Wednesday with the European commission president, Jean-Claude Juncker. "In the last few days, we have seen just how tough these talks are likely to be," she said, rejecting the idea that her guests had found her ill-prepared and unrealistic. "Britain's negotiating position in Europe has been misrepresented in the continental press."

"The European commission's negotiating stance has hardened. Threats against Britain have been issued by European politicians and officials. All of these acts have been deliberately timed to affect the result of the general election which will take place on 8 June."

She added: "We continue to believe that no deal for Britain is better than a bad deal. But we want a deal. We want a deep and special partnership with the European Union, and we want the EU to succeed."

"But the events of the last few days have shown that whatever our wishes, and however reasonable the positions of Europe's other leaders, there are some



Theresa May speaks outside No 10 after her audience with the Queen at Buckingham Palace Photograph: Toby Melville/Reuters

in Brussels who do not want these talks to succeed, who do not want Britain to prosper."

Despite the Conservatives' commanding poll lead, May raised the spectre of a hung parliament, and suggested only by voting for "my team," could the British public ensure Brexit would be a success.

Government sources said the prime minister and her close colleagues, including foreign secretary Boris Johnson, had been genuinely angered by the leaks, thought to come from allies of Juncker – but they believe striking a combative pose will play well with Eurosceptic voters.

The prime minister is also keen to inject a sense of drama into an election campaign that otherwise risked appearing to be a foregone conclusion, perhaps deterring Tory voters from turning out. And she hopes to persuade as many as possible of the 3 million people who voted Ukip in the 2015 general election to throw their weight behind the Conservatives.

It was the third time May had hit back at derisive reports of her encounter with Juncker and Michel Barnier, which first emerged in the German press at the weekend. She dismissed the stories as "Brus-

“ Threats against Britain have been issued by European politicians and officials ”

sels gossip" before returning to the subject to warn Juncker and his colleagues they would find her a "bloody difficult woman" – a phrase first used as an insult against her by veteran Tory Ken Clarke.

Her intervention came as Britons prepare to vote in local elections, with councils across Scotland, Wales and many parts of England up for grabs in a poll the Tories hope will point to a swing of support towards them that will be replicated on 8 June. The Political Studies Association has predicted a 115 seats gain for the Conservatives in England, 85 for the Liberal Democrats, 75 losses for Labour but the greatest damage to Ukip with 105 losses, although turnout on all sides remains a concern.

With voting for new metropolitan mayors

Continued on page 2 →

## Police call for more scanners in schools as knife toll rises

Vikram Dodd  
Police and crime correspondent

Police have urged more schools in the capital to install metal scanners to protect children from rising violent crime as the death toll from stabbings this year reached 17 people under 25 in London alone.

These so-called "knife arches" are one of a range of measures the Metropolitan police believe can help prevent attacks with bladed weapons, which rocketed 24% last year in the capital and is also rising nationally. The Guardian has learned that the Met has increased stop and search in knife crime hotspots fearing a further rise in attacks in the weeks to come.

It has also developed a squad of 80 officers to parachute into areas to carry

out "murder suppression" work as well as trying to foster more cooperation between officers, schools and communities.

Detective chief superintendent Michael Gallagher, one of the Met's leaders on their anti-knife initiative, Operation Sceptre, said arches would help pupils stay safer: "There is a growing body of headteachers that think it is probably a good idea."

He said the perceived stigma of being a school with a knife arch was outweighed

by the benefits, amid suspicions a minority of pupils may carry knives into classes: "What we are seeing is a lot of attacks at the school gates."

Gallagher said knife crime had varying features in different areas. In Croydon, south London, more attacks are linked to the end of the school day and around transport hubs. Up the road in Lambeth, the focus is around the night-time economy – and offenders are older – he said.

Last year 49 people aged 25 or younger died from stabbings in London, out of 105 homicides in the capital. This year's tally reached 17 after a man, 23, struggled to hospital and died after an attack in Enfield, north London, on Tuesday evening.

Last week alone six people died in stabbings in London.

Danny Coyle, head of Newman college, in Brent, London, backed the idea of knife arches: "We conduct frequent safety arches, which are well received by pupils, teachers and parents alike. These are conducted in an atmosphere of good humour and have the additional benefit of developing positive relationships with the police and young people."

But the former Scotland Yard superintendent Leroy Logan said that, at best, the metal detectors simply displaced the problem: "How many stabbings are there in schools? Not that many."

"All they do is stash the weapons outside. You need the intelligence to find the weapons. Knife arches displace the

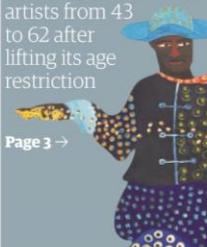
Continued on page 10 →

**17**

The number of people aged 25 or younger who have been killed in knife attacks in London this year. The toll in the whole of last year was 49

**In their prime**

This year's Turner Prize shortlist features artists from 43 to 62 after lifting its age restriction



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- 5\* To what extent do the elements of media language used in Sources A and B convey different values, attitudes and beliefs about the world?

In your answer you must:

- analyse the ways in which media language has been used in combination in sources A and B to convey values, attitudes and beliefs about the world
- refer to relevant contexts and academic ideas and arguments in your analysis and draw judgments and conclusions in relation to the question.

[15]

- 6 Changing social contexts, caused by technological advances, have created a long term decline in the circulation of national newspapers. Explain how newspapers have responded to these changes. Refer to *The Telegraph* to support your answer.

In your answer you must:

- consider relevant social contexts that influence newspaper circulation
- use your knowledge and understanding of relevant academic ideas and arguments
- explain the relationship of recent technological change to the production, distribution and circulation of newspapers
- refer to *The Telegraph* as an example of how newspapers have responded.

[10]

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## Summary of updates

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Date	Version	Change
June 2022	6.4	Updated copyright acknowledgements.

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Oxford Cambridge and RSA

**...day June 20XX – Morning/Afternoon**

**AS Level in Media Studies**

**H009/01 Media today**

**SAMPLE MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 70**

**This document consists of 28 pages**

## 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 thought 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; 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 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**

	<b>Assessment Objective</b>
<b>AO1</b>	Demonstrate knowledge and understanding of: <ul style="list-style-type: none"><li>• the theoretical framework of media</li><li>• contexts of media and their influence on media products and processes.</li></ul>
<b>AO2</b>	Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none"><li>• analyse media products, including in relation to their contexts and through the use of academic theories</li><li>• make judgements and draw conclusions.</li></ul>

- 1 Explain how economic contexts influence radio production. Refer to *The BBC Radio One Breakfast Show* to support your points. [5]

<b>Assessment Objectives</b>	AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. <b>Maximum 5 marks.</b>
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Question	Indicative Content
1	<p><i>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.</i></p> <p>AO1: 2 Responses will demonstrate knowledge and understanding of how economic contexts influence radio production such as:</p> <ul style="list-style-type: none"> <li>• the economic context of public service radio broadcasting</li> <li>• how economic factors, including different types of ownership, influence funding models for radio production.</li> </ul> <p>Responses are likely to refer to examples of how economic contexts influence <i>The BBC Radio One Breakfast Show</i>, such as:</p> <ul style="list-style-type: none"> <li>• the influence of public sector funding via licence fee on <i>The BBC Radio One Breakfast Show</i>, for example: <ul style="list-style-type: none"> <li>○ the licence fee is its largest source of funding and this funding is considerably larger than that obtained by commercial stations via advertising, promotion and investment, e.g. <i>The Capital FM Breakfast Show</i>.</li> </ul> </li> <li>• the influence of public ownership and funding on the production values of <i>The BBC Radio One Breakfast Show</i>, for example: <ul style="list-style-type: none"> <li>○ learners may outline the tension between the lack of commercial pressure versus the need to provide value for money against its PSB remit 'to entertain and engage a broad range of young listeners with a distinctive mix of music and speech that reflects the lives and interests of 15-29 year olds'.</li> <li>○ learners may refer to the use of funding to promote British 'talent', provide a larger and more diverse range of songs than commercial stations and distribute content from the show across various platforms, e.g. BBC iPlayer, downloadable podcasts and YouTube.</li> </ul> </li> </ul>

Question	Level	Mark Scheme	Mark
1	3	A <b>comprehensive</b> demonstration of knowledge and understanding of how economic contexts influence radio production. <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of relevant economic contexts and their influence on radio production.</li> <li>• Answer is well supported by detailed and accurate reference to <i>The BBC Radio One Breakfast Show</i>.</li> </ul>	4–5
	2	An <b>adequate</b> demonstration of knowledge and understanding of how economic contexts influence radio production. <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of economic contexts and their influence on radio production.</li> <li>• Answer is supported by generally accurate reference to <i>The BBC Radio One Breakfast Show</i>.</li> </ul>	2–3
	1	A <b>minimal</b> demonstration of knowledge and understanding of how economic contexts influence radio production. <ul style="list-style-type: none"> <li>• Knowledge of economic contexts and their influence on radio production is minimal, demonstrating little understanding.</li> <li>• Reference to <i>The BBC Radio One Breakfast Show</i> to support the answer is minimal, inaccurate or may be absent.</li> </ul>	1
	0	No response or no response worthy of credit.	0

- 2 Analyse how the *Million Reasons* music video by Lady Gaga uses stereotypes to represent a variety of images of feminine identity. [10]

<b>Assessment Objectives</b>	AO2:1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products <b>Maximum 10 marks</b>
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Question	Indicative Content
2	<p><i>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.</i></p> <p>AO2:1</p> <p>Responses will apply knowledge and understanding of representation to analyse the music video by:</p> <ul style="list-style-type: none"> <li>• analysing how stereotypes are used in the <i>Million Reasons</i> video</li> <li>• analysing the way individuals and social groups are represented in the <i>Million Reasons</i> video through processes of selection and combination.</li> </ul> <p>Responses will analyse examples from <i>Million Reasons</i> by Lady Gaga, such as:</p> <ul style="list-style-type: none"> <li>• the stereotypical image of the musician on the road, representing the drudgery behind the glamour of performance</li> <li>• stereotypical images of vulnerable femininity are represented through dress (a revealing dressing gown that is simultaneously 'homely' and 'glamorous') and performance indicators of emotional vulnerability</li> <li>• the image of autonomous and powerful feminine performance using and subverting the stereotypes of country music performance in the figure of the pink cowgirl</li> <li>• the images of sisterhood include both a familial stereotype and a feminist stereotype of sisterly solidarity (though both are adapted to support the one person – the performing sister)</li> <li>• the images of femininity mostly in the absence of men (apart from two men in the background) are anti-stereotypical for the pop music video</li> <li>• the emphasis on the accoutrements of stereotypical glamorous femininity – the clothes rack and hat collection, the hair and make-up – represents femininity as performance, to be contrasted with the 'real' feelings hidden beneath. These hidden feelings are expressed in the 'natural' femininity of Lady Gaga in the desert, buoyed up by female solidarity, using the desert stereotypically as a place of solitude and searching</li> <li>• the stereotypical images of youth and conventional attractiveness, typical of the music video</li> <li>• any other relevant analysis.</li> </ul>

Question	Level	Mark Scheme	Mark
2	3	<p><b>Comprehensive</b> application of knowledge and understanding of media representations to analyse the <i>Million Reasons</i> music video</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate application of knowledge and understanding of media representations to analyse stereotyping and images of feminine identity in the <i>Million Reasons</i> music video.</li> <li>• Convincing, perceptive and accurate analysis of how the <i>Million Reasons</i> music video uses stereotypes to represent a variety of images of feminine identity, which consistently provides logical connections and a good line of reasoning.</li> </ul>	7–10
	2	<p>An <b>adequate</b> application of knowledge and understanding of media representations to analyse the <i>Million Reasons</i> music video</p> <ul style="list-style-type: none"> <li>• An adequate and generally accurate application of knowledge and understanding of media representations to analyse stereotyping and images of feminine identity in the <i>Million Reasons</i> music video.</li> <li>• Adequate and generally successful analysis of how the <i>Million Reasons</i> music video uses stereotypes to represent a variety of images of feminine identity, which provides some logical connections and lines of reasoning, although may be descriptive in parts.</li> </ul>	4–6
	1	<p>A <b>minimal</b> application of knowledge and understanding of media representations to analyse the <i>Million Reasons</i> music video</p> <ul style="list-style-type: none"> <li>• A minimal application of knowledge and understanding of media representations to analyse stereotyping and images of feminine identity in the <i>Million Reasons</i> music video.</li> <li>• Analysis of the <i>Million Reasons</i> music is minimal or brief, and is likely to be largely descriptive.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

- 3 Explain how ongoing audience interaction influences the production of video games. Refer to *Minecraft* to support your answer. [10]

<b>Assessment Objectives</b>	<b>AO1:1</b> - Demonstrate knowledge and understanding of the theoretical framework of media <b>Maximum 10 marks</b>
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Question	Indicative Content
<b>3</b>	<p><i>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.</i></p> <p>AO1:1 Responses will demonstrate knowledge and understanding of audiences, such as:</p> <ul style="list-style-type: none"> <li>• how audiences interact with the media and can be actively involved in media production</li> <li>• the interrelationship between media technologies and patterns of consumption and response.</li> </ul> <p>Responses will explain the role of audience interaction in video game production, such as:</p> <ul style="list-style-type: none"> <li>• the role of the ‘modding’ community in modifying games, producing new games from existing engines, working alongside or in parallel with games companies, and generating future games developers</li> <li>• role of key audience members in pre-release of games, such as: limited content of beta-games are released online for limited hours of play, this content changes and new features (i.e. playable) characters are introduced during beta testing, feedback is monitored through download numbers and audience reception online through social media</li> <li>• reviews of games by popular vloggers such as PewDiePie on YouTube are important for the future production of games as this feedback influences producers’ thinking for future release</li> <li>• the use of interactive forums to engage with users, such as online forums and conventions, e.g. gaming conventions or comic cons</li> <li>• any other relevant point.</li> </ul> <p>Responses should use the example of <i>Minecraft</i> and explain how ongoing audience interaction has influenced its production. Candidates might focus analysis on the participatory role of audience in the development of <i>Minecraft</i> either from its early stages or in contemporary versions, including:</p> <ul style="list-style-type: none"> <li>• <i>Minecraft</i> encourages ongoing audience participation and engagement through its open world, sand-box, non-linear narrative structure which is not limited by genre and not typical of mainstream video games which usually feature highly structured linear narratives, which the audience must follow to gain reward and stay engaged</li> <li>• audience participation has grown the appeal of <i>Minecraft</i> via users creating new in-game content via beta-testing processes, producing shareable, downloadable game modifications (“mods”) and producing texture and resource packs. Via this process the</li> </ul>

	<p>audience has become <i>Minecraft's</i> biggest advertising and marketing campaign, promoting and sharing their modifications and ideas surrounding gameplay via YouTube and online forums</p> <ul style="list-style-type: none"><li>• Microsoft has recognised the monetization potential of the above and is in-part seeking to turn its audience into entrepreneurs via the creation of the <i>Minecraft Marketplace</i> which allows independent developers to sell their own <i>Minecraft</i> customisations (which Microsoft will take a share of profits from).</li></ul>
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Question	Level	Mark Scheme	Mark
3	3	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of how audiences interact with video games and can be actively involved in their production.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of how audiences interact with video games and can be actively involved in their production.</li> <li>• Clear and precise explanation of how audience interaction has affected the production of video games.</li> <li>• Answer is supported by detailed and accurate reference to the set video game.</li> </ul>	7–10
	2	<p>An <b>adequate</b> application of knowledge and understanding of how audiences interact with video games and can be actively involved in their production.</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of how audiences interact with video games and can be actively involved in their production.</li> <li>• Generally accurate explanation of how audience interaction has affected the production of video games.</li> <li>• Answer is supported by general accurate reference to the set video game.</li> </ul>	4–6
	1	<p>A <b>minimal</b> application of knowledge and understanding of how audiences interact with video games and can be actively involved in their production.</p> <ul style="list-style-type: none"> <li>• Knowledge of how audiences interact with video games and can be actively involved in their production is minimal, demonstrating little understanding.</li> <li>• Explanation of how audience interaction has affected the production of video games is minimal and may not always be accurate.</li> <li>• Reference to the set video game to support the answer is minimal and may be inaccurate.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

4\* (In this question you will be rewarded for drawing together knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts. You should refer to **examples** from the long form television drama you have studied.)

‘Multiple narrative strands are the key convention of long form television dramas’. 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:

- consider the codes and conventions of long form television drama
- analyse how media language is used to establish the key codes and conventions in the set episode of the long form television drama you have studied
- refer to relevant academic ideas and arguments in your analysis
- make judgements and draw conclusions about how far you agree with the statement.

[20]

<b>Assessment Objectives</b>	<p>AO1: 1a 1b - Demonstrate knowledge and understanding of the theoretical framework of media.</p> <p><b>AO1 Total: 10 marks.</b></p> <p>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.</p> <p>AO2: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.</p> <p><b>AO2 Total: 10 marks.</b></p>
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Question	Indicative Content
4*	<p><i>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.</i></p> <p>AO1:1 Responses will demonstrate knowledge and understanding of the codes and conventions of media forms and products, including the processes through which media language develops as genre, including:</p> <ul style="list-style-type: none"> <li>• Character types and functions</li> <li>• Mise-en-scene (locations, staging, props, costume and makeup)</li> <li>• Narrational devices</li> </ul> <p>Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts and, for example:</p> <ul style="list-style-type: none"> <li>• show an understanding of the importance of genre as a key convention of long form television drama and its importance to television producers in targeting, attracting, reaching and addressing and potentially constructing audiences through the use of genre conventions (e.g. conventions of crime, thriller, political, supernatural/fantasy genres) to both meet and challenge audience expectations, where appropriate</li> <li>• show an understanding of the significance of economic factors, such as the level of funding given to long form television drama by describing the importance of high production values including, for example, 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</li> <li>• show an understanding that choices of selection, combination and exclusion made by television producers help construct representations of key characters in long form television drama, which help establish genre and drive narrative forward through evolving representations.</li> </ul> <p>AO2:1 Responses will analyse how key codes and conventions are established in the set episode of the long form television drama, including :</p> <ul style="list-style-type: none"> <li>• analysing how character types and functions are established in episode one, for example stereotypical characters whom audiences quickly understand and can identify with / or characters that are instantly recognisable but also exceptional versus the real world</li> <li>• analysing how mise-en-scene (for example, locations, settings, lighting, costumes and iconography) is used to establish genre codes in episode one and, where appropriate, impact upon character and narrative development; candidates may reference Neal's theory of genre in their analysis (for example, conventions, repetitions and difference)</li> <li>• analysing how multiple narrative strands are established in episode one through 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)</li> </ul>

Candidates must make reference to examples from the set long form television drama in their response.

With regard to the set episode of ***Mr Robot***, responses may include reference to:

- the way in which the opening scene establishes Elliott's character with a mini narrative wrapped up in the cafe
- the introduction of the Christian Slater character on the train (as an established star the audience knows he must have greater significance)
- the scene in the company office where Elliott's role within the company is established, as his relationship with Angela and his antagonism with her boyfriend, Ollie - all possible narrative strands established
- Elliott's visit to the therapist and his insights into her life through his hacking and the flashbacks to his childhood
- the ways in which each of these elements is expanded in the episode, with the apparently least significant one (the shouting guy on the train) turning out to be Mr Robot, who tries to recruit him

With regard to the set episode of ***House of Cards***, responses may include reference to:

- the election of the new president and Frank's hopes of getting the Secretary of State job being thwarted
- the possibilities of interaction with Zoe Barnes, the new young reporter and the education bill leak
- the establishment of the character of Peter Russo and his weaknesses
- Frank's relationship with Claire and the potential for storylines
- the ways in which each of these elements is expanded in the episode and start to be interwoven via the character of Frank

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

- the opening scene flashback in which the informant whispers something in Carrie's ear establishing enigma
- the release of Brody and the possibility that he has become an informant - Carrie installing surveillance equipment and the CIA debriefing scene
- Brody's flashbacks which question the veracity of his responses to present day questions
- Carrie's secret life - reliance on the anti-psychotic drugs and picking up men in bars
- the ways in which each of these elements is expanded in the episode and start to be interwoven via the character of Carrie

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

- the disappearance of Will and his encounter with the creature
- the strange behaviour of Eleven and her escape
- the shooting of Benny by the mysterious social worker
- Joyce's strange phone call

- the ways in which these elements are expanded and interwoven in the episode.

**AO2:2**

Responses will draw judgements and conclusions considering how far they agree with the statement.

- Based upon their analysis learners may conclude that multiple narrative strands are the key convention of the set long form television drama
- Based upon their analysis learners may conclude that multiple narrative strands are just one of many important conventions in long form television drama
- Based upon their analysis learners may conclude that multiple narrative strands are not the key convention of long form television drama and for example, genre and / or characterisation are more important.

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

Question	Level	AO1	Mark	AO2	Mark
4*	3	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate knowledge and understanding of the media theoretical framework in relation to the question set.</li> <li>Use of subject specific terminology is relevant and accurate.</li> </ul> <p><i>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.</i></p>	7–10	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode.</li> <li>Convincing, perceptive and accurate analysis of the use of media language to establish key codes and conventions which consistently provides logical connections and a good line of reasoning.</li> <li>Precise and relevant reference to academic ideas and arguments to support analysis of the set episode.</li> <li>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 long form television drama studied.</li> </ul> <p><i>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.</i></p>	7–10
	2	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally accurate knowledge and understanding of the media theoretical framework in relation to the question set.</li> <li>Use of subject specific terminology is mostly accurate.</li> </ul>	4–6	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode.</li> <li>Adequate and generally successful analysis of the use of media language to establish key codes and conventions which provides some logical</li> </ul>	4–6

Question	Level	AO1	Mark	AO2	Mark
				<p>connections and lines of reasoning, although may be descriptive in parts.</p> <ul style="list-style-type: none"> <li>• Adequate and generally appropriate reference to academic ideas and arguments to support analysis of the set episode.</li> <li>• 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 long form television drama studied.</li> </ul> <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.</i></p>	
	<b>1</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>• Knowledge of the media theoretical framework is minimal, demonstrating little understanding.</li> <li>• Use of subject specific terminology is minimal.</li> </ul>	<b>1–3</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of the media theoretical framework to analyse the set episode.</li> <li>• Analysis of the use of media language to establish key codes and conventions in the set episode, if present, is minimal and/or largely descriptive and may not be relevant.</li> <li>• Reference to academic ideas and arguments is minimal or brief, may not be relevant to the set episode or may be absent.</li> <li>• Judgements and conclusions, if present, are minimal with limited support.</li> </ul> <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	<b>1–3</b>

Question	Level	AO1	Mark	AO2	Mark
	<b>0</b>	<ul style="list-style-type: none"><li>No response or no response worthy of credit.</li></ul>	<b>0</b>	No response or no response worthy of credit.	<b>0</b>

5\* To what extent do the elements of media language used in Sources A and B convey different values, attitudes and beliefs about the world?

In your answer you must:

- analyse the ways in which media language has been used in combination in sources A and B to convey values, attitudes and beliefs about the world
- refer to relevant contexts and academic ideas and arguments in your analysis
- draw judgments and conclusions in relation to the question.

[15]

<b>Assessment Objectives</b>	<p>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.</p> <p>AO2: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.</p> <p><b>Maximum: 15 marks.</b></p>
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Question	Indicative Content
5*	<p><i>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.</i></p> <p><b>AO2:1</b> Responses will apply knowledge and understanding of elements of media language to analyse how it has been used in combination in sources A and B to convey attitudes, values and beliefs about the world, including:</p> <ul style="list-style-type: none"> <li>• the placement, sizing and prominence of the headline quote in the <i>Daily Mail</i> versus its use in <i>The Guardian</i> convey attitudes, values and beliefs in line with both newspapers political leanings. The use of the quote combined with its position next to the main image and headline promotes a preferred meaning of negative attitudes, values and beliefs with regards to the UKs political relationship with Europe, whereas <i>The Guardian</i> uses its headline and quotes to convey a preferred meaning of a more negative attitude to Theresa May's speech on Europe.</li> <li>• the prominence of the main image in the <i>Daily Mail</i> and the side profile selected gives Theresa May strong, commanding connotations of leadership versus <i>The Guardian</i>, where the selected close up presents a more negative, almost manic representation of Theresa May,</li> <li>• <i>The Guardian</i> reflects the decline of deference in the current political context in referring to the Prime Minister in the headline as 'May', the <i>Daily Mail</i> uses the more formal 'Mrs May'</li> </ul>

- the standalone, singular story on the *Daily Mail* cover with very prominent typography placed directly onto the image conveys an attitude that this story is of utmost national importance to its readership, whereas the sizing of the image and positioning and layout of the main story in *The Guardian* convey values, attitudes and beliefs that suggest Theresa May, rather than the UK, is at war with Europe and also links the story to party political electioneering.
- the wording and commentary used on each newspaper front cover (the commentary under the quote in the *Daily Mail* and the more detailed article in *The Guardian*). For example, the first skyline story featured in *The Guardian* also conveys a negative position with regards to Theresa May, whilst the other featured cover story takes prominence away from the main story in comparison to the *Daily Mail*.
- the dominant image of the Prime Minister on both front pages connotes a personalisation of politics reflecting the contextual influence of celebrity culture in Britain today
- the dominant headlines about Britain leaving the European Union reflect the context that Brexit is seen as the dominating political issue of 2017
- both newspapers reflect their 'post-feminist' social and political context in representing a female Prime Minister without comment

**AO2: 2**

Responses will draw judgements and conclusions considering to what extent media language has been used in source A and B to convey different values, attitudes and beliefs. These might include:

Arguments for difference:

- the *Daily Mail* front cover has used media language in combination to amplify attitudes, values and beliefs consistent with Conservative party policy on Europe in May 2017 whereas *The Guardian* front promotes more scepticism behind the reasons for the story, suggesting different political leanings seeking to align themselves to the attitudes, values and beliefs about the world of their core readership
- *The Guardian's* reference to the Prime Minister in the headline as 'May', and the *Daily Mail's* use of the more formal 'Mrs May' reflects political differences in terms of deference
- the contrasting designs of the front covers, reflecting different genres of newspaper, suggest different values – the *Daily Mail's* more personalised approach suggesting softer news values and *The Guardian's* more objective approach suggesting harder news values.

Arguments against difference:

- both front covers devote most space to the coverage of Westminster politics, connoting that both share common beliefs about the significance of Westminster politics
- both front pages are dominated by the image of the Prime Minister, connoting that both share a common approach to the personalisation of politics
- both newspapers run headlines about Britain leaving the European Union
- both newspapers represent a female Prime Minister without comment.

	<p>Candidates are expected to refer to academic ideas and arguments in their analysis that might include but are not exclusive to:</p> <ul style="list-style-type: none"> <li>• Barthes theory of semiotics, for example by analysing the connotations of the media language use</li> <li>• Hall's theories of representation, for example by analysing the encoding of a 'preferred meaning' into the text by means of the media language</li> </ul>
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**If candidates do not refer to relevant academic ideas and arguments in their answer, they are limited to a maximum mark of the top of Level 2 for AO2.**

Question	Level	AO2	Mark
5	3	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>• Comprehensive application of knowledge and understanding of the media theoretical framework to analyse the unseen sources.</li> <li>• Convincing, perceptive and accurate analysis of how elements of media language have been used in combination in both of the unseen sources, which provides logical connections and a good line of reasoning.</li> <li>• Precise and relevant reference to contexts and academic ideas and arguments to support analysis of the unseen sources.</li> <li>• Highly developed and accomplished judgements and conclusions regarding the extent to which the media language in the two sources convey different values, attitudes and beliefs, supported with appropriate reference to relevant examples from both sources.</li> </ul> <p><i>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.</i></p>	11–15
	2	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse the unseen sources.</li> <li>• Adequate and generally successful analysis of how elements of media language have been used in combination 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.</li> </ul>	

Question	Level	AO2	Mark
		<ul style="list-style-type: none"> <li>• Adequate and generally appropriate reference to contexts and academic ideas and arguments to support analysis of the unseen sources.</li> <li>• Adequate and generally well-reasoned judgements and conclusions regarding the extent to which the media language in the two sources convey different values, attitudes and beliefs, supported with reference to examples from both sources.</li> </ul> <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p>	
	<b>1</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of the media theoretical framework to analyse the set product.</li> <li>• Analysis of how elements of media language have been used in combination 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.</li> <li>• Reference to contexts and academic ideas and arguments is minimal or brief, may not be relevant to the unseen sources, or may be absent.</li> <li>• Judgements and conclusions, if present, are minimal with limited support.</li> </ul> <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	<b>1–5</b>
	<b>0</b>	<ul style="list-style-type: none"> <li>• No response worthy of credit.</li> </ul>	<b>0</b>

- 6 Changing social contexts, caused by technological advances, have created a long term decline in the circulation of national newspapers. Explain how newspapers have responded to these changes. Refer to *The Telegraph* to support your answer.

In your answer you must:

- consider relevant social contexts that influence newspaper circulation
- use your knowledge and understanding of relevant academic ideas and arguments
- explain the relationship of recent technological change to the production, distribution and circulation of newspapers
- refer to *The Telegraph* as an example of how newspapers have responded.

[10]

<b>Assessment Objectives</b>	<p>AO1: 1 - Demonstrate knowledge and understanding of the theoretical framework of media.</p> <p>AO1: 2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.</p> <p><b>Maximum: 10 marks.</b></p>
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Question	Indicative Content
6	<p><i>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.</i></p> <p>AO1.1 Responses will demonstrate knowledge and understanding of how newspapers have responded to declining circulation, which might include:</p> <ul style="list-style-type: none"> <li>• more funding for online versions of newspapers</li> <li>• experiments in different models for monetising online newspapers, e.g. paywalls, subscriptions, memberships</li> <li>• reducing expenditure in newspapers, e.g. by cutting number of journalists</li> <li>• blurring the boundaries between advertising and editorial as advertising revenues decrease, e.g. offering more ‘paid-for’ content</li> <li>• increasing human interest and lifestyle content and decreasing hard news content</li> <li>• price cutting and increasing circulation wars between newspapers</li> <li>• development of free print newspapers.</li> </ul> <p>Candidates are expected to demonstrate their knowledge and understanding of academic ideas and arguments that might include but</p>

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).

Responses must refer to the set product, *The Telegraph*, in terms of how it has responded to the long term decline in the circulation of national newspapers, including:

- *The Telegraph* has used 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
- *The Telegraph*, recognising technologically-driven social change, has exploited the potential of online formats to reach, address and tailor content to its audience, 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) – the differing levels of access recognise the tension between giving away too much free content online at the expense of the print edition
- *The Telegraph* has also made a commitment with its print edition to ‘retain and recruit top talent’ as a recognition that whilst online must supported to address changing readership patterns, certain high demographic audiences only read the print edition which is key to advertising income.

AO1: 2

Responses will demonstrate knowledge and understanding of how social contexts influence newspaper production, such as:

- the political context of newspaper production – print newspapers still have political ‘traction’ as they are seen as legitimate voices in democratic debates
- the relationship 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
- the need for the newspaper industry to appeal to contemporary audiences – the world of citizen journalism and 24 hour news means that audience expectations have changed dramatically.

Question	Level	AO1	Mark
6	3	<p>A <b>comprehensive</b> response to the set question</p> <p>A <b>comprehensive</b> demonstration of knowledge and understanding of how recent technological change has affected the production, distribution and circulation of newspapers:</p> <ul style="list-style-type: none"> <li>• comprehensive, detailed and accurate knowledge and understanding of the newspaper industry</li> <li>• clear and precise explanation of how recent technological change has affected the production, distribution and circulation of newspapers</li> <li>• answer is supported by detailed and accurate reference to the set newspaper.</li> </ul> <p>Comprehensive, detailed and accurate knowledge and understanding of relevant social contexts and their influence on newspaper production, distribution and circulation.</p>	7–10
	2	<p>An <b>adequate</b> response to the set question.</p> <p>An <b>adequate</b> application of knowledge and understanding of how recent technological change has affected the production, distribution and circulation of newspapers:</p> <ul style="list-style-type: none"> <li>• adequate and generally accurate knowledge and understanding of the newspaper industry</li> <li>• generally accurate explanation of how recent technological change has affected the production, distribution and circulation of newspapers</li> <li>• answer is supported by generally accurate reference to the set newspaper.</li> </ul> <p>Adequate and generally accurate knowledge and understanding of relevant social contexts and their influence on newspaper production, distribution and circulation.</p>	4–6
	1	<p>A <b>minimal</b> response to the set question.</p> <p>A <b>minimal</b> application of knowledge and understanding of how recent technological change has affected the production, distribution and circulation of newspapers:</p> <ul style="list-style-type: none"> <li>• knowledge of how the newspaper industry is minimal, demonstrating little understanding</li> <li>• explanation of how recent technological change has affected the production, distribution and circulation of newspapers is minimal and may not always be accurate</li> <li>• reference to the set newspaper to support the answer is minimal and may be inaccurate.</li> </ul>	1

Question	Level	AO1	Mark
		Knowledge of relevant social contexts and their influence on newspaper production, distribution and circulation is minimal, demonstrating little understanding.	
	<b>0</b>	<ul style="list-style-type: none"><li>No response or no response worthy of credit.</li></ul>	<b>0</b>

## 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	0	10	5	15	15
Question 6	5	5	10	0	0	0	10
	<b>25</b>	<b>10</b>	<b>35</b>	<b>25</b>	<b>10</b>	<b>35</b>	<b>70</b>