GCE

Media Studies

H009/01: Media today

Advanced Subsidiary GCE

2020 Mark Scheme (DRAFT)

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

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

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

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1. **Annotations** used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Stamp	Description
BP	Blank page
N/A	Highlight
	Off page comment
✔	Tick
✖	Cross
❓	Unclear
∧	Omission mark
T	Terminology
EG	Example/Reference
A	Accurate
NAR	Lengthy narrative
⦚	Expandable vertical wavy line
V	Vague
KU	Knowledge and understanding
NAQ	Not answered question
NE	No example
O	Opinion

1 Explain how cultural contexts influence magazine front covers. Refer to *The Big Issue* to support your points. **[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 cultural contexts influence magazine front covers such as:
	
	• how cultural factors, including traditional versus new types of audience consumption, can influence the nature of magazine front covers.
	
	Responses are likely to refer to examples of how cultural contexts influence the covers used by *The Big Issue* magazine, such as:
	    The influence of cultural contexts on the production values of *The Big Issue*, for example: influence of **cultural** contexts on the production values of *The Big Issue*, for example:
	        o There is a tried and tested pattern of *The Big Issue* front covers maintaining their own cultural niche as a grassroots, liberal media product.
	        o The satirical and political conventions of the magazine are recognisable as being anti-capitalist and anti-government which is demonstrated through their content.
	        o The remit of being a 'street newspaper' to help raise money for workers has come under fire because of its professional look and lack of content written by homeless persons.
	        o Reference to rising costs to counteract declining sales and cultural shifts to online media.
	        o The company has a track record of producing content and front covers that reflect the main issues facing society, often using celebrities who support the magazine's ideology.
	
	It is likely that specific magazine covers will be referenced by candidates; any relevant examples which link to social **or** cultural contexts should be credited.

Question	Level	Mark Scheme	Mark
1	3	A **comprehensive** demonstration of knowledge and understanding of how cultural contexts influence magazine front covers*.* • Comprehensive, detailed and accurate knowledge and understanding of relevant cultural contexts and their influence on magazine front covers. • Answer is well supported by detailed and accurate reference to *The Big Issue* magazine.	**4–5**
	2	An **adequate** demonstration of knowledge and understanding of how cultural contexts influence front covers*.* • Adequate and generally accurate knowledge and understanding of cultural contexts and their influence on front covers. • Answer is supported by generally accurate reference to *The Big Issue* magazine.	**2–3**
	1	A **minimal** demonstration of knowledge and understanding of how cultural contexts influence magazine front covers*.* • Knowledge of cultural contexts and their influence on magazine front covers is minimal, demonstrating little understanding. • Reference to *The Big Issue* to support the answer is minimal, inaccurate, descriptive or may be absent.	**1**
	0	No response or no response worthy of credit.	**0**

2   Analyse how the *Million Reasons* music video by Lady Gaga uses intertextuality to create meaning.   **[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 intertextuality to analyse *Million Reasons* by Lady Gaga by: • Analysing how star identity is constructed and reinvented in the *Million Reasons* music video through intertextuality with other stars (for example, Stevie Nicks, Christina Aguilera). • Analysing the way individuals, themes and social groups are represented in an intertextual way in the *Million Reasons* music video through processes of selection and combination (for example, the focus on female characters). • Analysing how the narrative and genre of the music video, *Million Reasons*, references other famous texts, including through pastiche and similar concepts linked to intertextuality (for example, *Thelma and Louise* or Western movies). Responses will analyse examples from the music video such as (but not limited to): • The stereotypical image of the musician attracting attention for being famous and in the spotlight in contrast to an artist who is battling personal issues, reflecting a hyper-real intertextuality with Lady Gaga's real-life break up with partners. • The audience never really get a true sense of who Lady Gaga is – she presents at least three core identities and the audience must decipher which one is the 'real' Lady Gaga (if any) – intertextual with any "mysterious female" product. • The use of setting is intertextual with pop ballad/ country and western. There are also a series of enigma codes and narrative devices which create links to film texts – the extended opening and use of slow-motion is almost like a short film. • The emphasis on the artist being 'gazed' upon by audiences and the awareness of Gaga playing different roles can be seen as an intertextual nod to her own icons and idols (and work – the video itself is intertextual with Lady Gaga's previous video, "Perfect Illusion"); the use of bricolage and symbols such as religion are typical of similar artists like Madonna who regularly reinvented herself through art/expressionism. • Any other relevant analysis or connections to other products (there may be lots depending on how the video has been taught); a range of named intertextual products may be referenced and (if these are clearly linked to the video) should be credited.

Question	Level	Mark Scheme	Mark
2	3	**Comprehensive** application of knowledge and understanding of intertextuality to analyse the *Million Reasons* music video • Comprehensive, detailed and accurate application of knowledge and understanding of intertextuality to analyse the *Million Reasons* music video. • Convincing, perceptive and accurate analysis of how the *Million Reasons* music video uses intertextuality to present a variety of images/identities and readings, which consistently provides logical connections and a good line of reasoning.	**7–10**
	2	An **adequate** application of knowledge and understanding of intertextuality to analyse the *Million Reasons* music video • An adequate and generally accurate application of knowledge and understanding of intertextuality to analyse the *Million Reasons* music video. • Adequate and generally successful analysis of how the *Million Reasons* music video uses intertextuality to represent a variety images, identities and readings, 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 intertextuality to analyse the *Million Reasons* music video • A minimal application of knowledge and understanding of intertextuality to analyse the *Million Reasons* music video. • Analysis of the *Million Reasons* music video 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 the film industry maintains national and global audiences, including through marketing. Refer to Disney's *The Jungle Book* (2016) to support your points. **[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:
	• how film industry maintains, including through marketing, varieties of national and global audiences.
	Responses will explain the how the film industry maintains national and global audiences. Responses should use the example of the film *The Jungle Book* (2016) to support points, including:
	• The influence of conglomerate ownership on audiences (for example, through Disney and its subsidiary companies):
	    o Most films are made by conglomerates which have a catalogue of films and film companies as part of their portfolios and a loyal fan base to market them to, maintaining audiences who trust the brand. Disney is typical.
	    o Most film companies have a "house style" of distribution and marketing that is recognisable. For example, 'Disney film' in a national and global context, has a very clear sense of identity which is emphasised within marketing.
	• The influence of studio ownership and funding on production values and content, for example:
	    o Candidates may outline the high expectations by audiences (fan bases) of blockbuster films given the amount of money spent on their production and marketing; films like *The Jungle Book* need to be seen to be "value for money" as well as adhering to fairly narrow narrative/ genre requirements (rather than challenging them).
	    o The remit of the film industry being (to an extent) a 'family' themed entertainment industry that has a clear and definable heritage is often referenced with many films/ marketing campaigns being based on successful precursors; *The Jungle Book* being a remake depends very much on its successful forbear,.
	    o Candidates may refer to the use of funding, synergy and marketing by film studios such as Disney to promote their products using major studio conventions and how this can affect audience choice.
	Any other response (including reference to specific examples from the 2016 version of *The Jungle Book*) that can explain how audiences are maintained should be credited.

Question	Level	Mark Scheme	Mark
3	3	A **comprehensive** demonstration of knowledge and understanding of how national and global film audiences are maintained. • Comprehensive, detailed and accurate knowledge and understanding of how film industries reach and maintain audiences. • Clear and precise explanation of how national and global audiences may be influenced to watch films, including through marketing. • Answer is supported by detailed and accurate reference to Disney's *The Jungle Book* (2016).	7–10
	2	An **adequate** application of knowledge and understanding of how national and global film audiences are maintained. • Adequate and generally accurate knowledge and understanding of how the film industry reaches and maintains audiences. • Generally accurate explanation of how national and global audiences may be influenced to watch films, including through marketing. • Answer is supported by general accurate reference to Disney's *The Jungle Book* (2016).	4–6
	1	A **minimal** application of knowledge and understanding of how national and global film audiences are maintained. • Knowledge of how film industries reach and maintain audiences is minimal, demonstrating little understanding. • Explanation of how national and global audiences may be influenced to watch films is not always be accurate. • Reference to marketing is minimal, descriptive or absent. • Response does not reference Disney's *The Jungle Book* (2016)	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.)

'Long form television dramas need to appeal to a wide range of audiences.'
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 how the content of long form television drama is influenced by the need to appeal to a wide range of audiences
- analyse how the grouping and categorisation of audiences has influenced the key codes and conventions in the set episode 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]

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	Indicative Content
4*	*The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.* AO1:1 Responses will demonstrate knowledge and understanding of how the codes and conventions of media forms and products might explain the processes through which audiences may be attracted to mainstream shows (or not). This might include: • Character types, roles and functions within LFTV drama and the how these are used within the genre/ drama, which may or may not appeal to mass/ niche audiences. • How *mise-en-scene* (locations, staging, props, costume and makeup) and/or the production values of LFTV drama might appeal to mass/ niche audiences. • How camera work, sound and editing is used to create exciting narratives and representations which may or may not appeal to mass/ niche audiences. Responses 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 appeal to a wide range of audiences (or not) through: • An understanding of how big budgets and famous stars are a key convention of LFTVD are important to television producers in targeting, attracting (through marketing), reaching, addressing and potentially constructing audiences, as with most media. • An understanding of fandom and the need for LFTV drama to attract existing fans of genres and construct new fan bases. • 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, where appropriate, and how these characters might be linked to an actor's previous profile (e.g. Ryder in *Beetlejuice*) or subversion (e.g. Danes being most well-known for *Romeo and Juliet;* Modine - known as an extremely liberal activist - playing a menacing villain). • An understanding of the significance of economic factors, such as the level of funding given to long form television drama to by describing the importance of high production values including, for example, 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. • An understanding that choices of selection, combination and exclusion made by television producers help construct recognizable and new representations of key characters in long form television drama; show an awareness that unconventional representations are often used and can be more ambiguous and multifaceted over a series run than in a film and may or may not appeal to a wide range of audiences. • An awareness that many media products, particularly LFTVDs, are designed based on demographic/ psychographic data drawn

from prior consumption and that this can influence many aspects of production in order to maximise audience appeal.

AO2:1
Responses will analyse how key codes and conventions are established in the set episode of the long form television drama, including:
- Analysing how 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 or enigmatic versus the real world; also scope for interpretation of 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.
- Analysing how *mise-en-scene* (for example, locations, settings, lighting, costumes and iconography) establishes genre codes and, where appropriate, impacts upon the star and co-stars (characters) and narrative development; candidates may reference Neale's theory of genre in their analysis (for example: conventions, repetitions and difference) and the appeal to audiences.
- 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; the way that these conform to or subvert expectation with regard to the use of the Hollywood stars as a central element of this (or not); 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 particular characters are involved in/ responsible for these actions – are the star names significant within this or are they ancillary to it?
- Analysing how e.g. Bandura, Hall or Gerbner may explain how audiences accept or reject dominant messages from LFTVDs.

Candidates **must** make reference to 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):
- The way in which 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.
- The introduction of Christian Slater's (former Hollywood A-lister) character (as an established star audience knows he must have significance) – whether he fits stereotype of mentor (or indeed a recognisable 'hero' in his own right, considering Slater's status and the show's title); this may appeal to older audiences; alternatively Malik may appeal to younger audience members.
- Audiences may be attracted to the way in which patriarchy collides with 4th Wave Feminism, e.g. the scene in the company office where Elliott's role within Allsafe is established (including the character played by Wallström, an established Swedish star), particularly his prevention of the attack on ECorp. His relationship with Angela and his antagonism towards her boyfriend (Ollie) establishes possible narrative strands which develop potential protagonists/ antagonists and focus attention on the lesser-known names (stars) in order to fully engage audience and develop overarching plot.
- The ways in which each of these elements is expanded in the episode, with the seemingly least significant one (shouting guy on the train) turning out to be Mr Robot, who tries to recruit Elliot, reinforcing audience expectation with regard to use of main 'star'.
- How the use of A-list (Slater), established (e.g. Reuben), international (e.g. Wallström) and upcoming and rising stars now

functions as part of the typicality of long form TV dramas; this can merge a group of minority of niche audiences in to the mainstream success of the show.

With regard to the set episode of **House of Cards**, responses may include reference to (but not limited to):
- The morally ambiguous way in which the Washington political scene is presented, affecting the way in which characters are positioned for the audience – who to trust and root for based on reputation of previous films/ characters – unlikable/ morally ambiguous characters are made attractive/ engaging by use of known actors; this may tie into existing audience prejudices or prior viewing (e.g. *Designated Survivor*; *The West Wing, Commander in Chief* etc.)
- 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).
- The possibilities of interaction with Zoe Barnes (Kate Mara), the new young reporter and the education bill leak (hero or villain?) – established actress in both TV and film, plays a variety of similar roles in films (*Transcendence*, *Morgan*) and has had many recurring roles on TV series (e.g. *Entourage*, *American Horror Story*, *24*) so may be known to audience from prior viewing; unusual nature of relationship with Spacey's character may build audience interest.
- The establishment of the character of Peter Russo and his weaknesses – moral judgements about whether he is good or evil – identification of lesser known sub characters who have come from TV series fame (as with Mara, Stoll a well-known TV actor); audiences may identify with real life scenarios and add to the verisimilitude of the programme.
- Frank's relationship with Claire (Robin Wright) and the potential for storylines – her function in the narrative as Hollywood lead and counter-typical representation – interaction between actors again presents audience hook due to strength of performance/ unusual nature of relationship between lead characters and could attract and maintain audiences.
- The ways in which the audience establish a relationship with Frank/ Claire/ Zoe/ Russo and how this positions them as significant characters, particularly the use of direct address by Spacey/ Frank – this unusual device (for mainstream TV) may act as a USP for the show although it may also alienate 'casual'/ less media-literate audiences.

With regard to the set episode of **Homeland**, responses may include reference to (but not limited to):
- The depiction of Brody (Damien Lewis) and the enigma of whether or not he has become an informant (villain). Use of English actor in American TV drama as potential villain or anti-hero (Lewis may be known in US for role in *Band of Brothers* and *Homeland)* has developed his US profile. This can attract both national and global audiences.
- The character of Saul (Mandy Patinkin – of *Criminal Minds* TV Series fame), who is both obstructive to and supportive of Carrie; Patinkin a very established TV and film actor with broad fanbase – this can affect audience numbers, particularly in national context.
- Carrie's secret life - reliance on the anti-psychotic drugs and picking up men in bars (anti-hero characteristics) again contrasting typical roles Danes has played in films which could draw audiences in and build interest in series.
- The ways in which each of these elements is expanded in the episode and start to be interwoven via the character of Carrie – all narrative strands connect to most bankable "star", a typical use, but fans can create a buzz regarding lesser known stars.

- The series' clear shared heritage with successful prior LFTVD shows, such as *24;* this might build audience appeal/ loyalty.
- The series drawing on real-world terrorist/ security threats might "ground" the show, providing a more satisfying experience.

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

- The diversity of stars in the first episode and potential for fan base or cult following, 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 a number of high-profile series.
- Winona Ryder's status/ billing (ex-A-lister) used as key hook, with important scenes focusing on her character (e.g. phone-call); might attract a wider range of audiences and make the show marketable to global audiences.
- The disappearance of Will and his encounter with the creature (victim – part of a heroic collective) – relatively unknown stars for a Netflix Original series yet pay homage to stars of 80s films (*ET*, *The Goonie*s) – counter typical, although in retrospect has launched film careers of e.g. Brown, Wolfhard etc. The reference and diversity of the cast attracted a very young audience mixed with older generations for binge watching TV.
- The presentation of Mike, Dustin and Lucas as de facto heroes, foreshadowed by the *Dungeons and Dragons* 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 reference to Dr Martin Brenner (Matthew Modine – 80s film fame) potential for lead role and marketability.
- 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).

AO2:2

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

- Based upon their analysis learners may conclude that appealing to a wide range of audiences is not a key consideration in the construction of LFTVDs since this may not be reflected in the content of the set episode.
- Based upon their analysis learners may conclude that appealing to a wide range of audiences is a potential consideration by producers which is explored alongside a range of other factors.
- Based upon their analysis learners may conclude that appealing to a wide range of audiences is critical to the creation of LFTVDs and that this is evidenced through (for example) diversity in casting, location or plot.
- Some candidates may argue that originality, directorial style or genre and / or narrative strands are more important factors.

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	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) need appeal to a wide range of 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 long form television drama 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 analysis of how LFTVDs may (or may not) need appeal to a wide range of 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 long form television drama 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 analysis of how LFTVDs may (or may not) need appeal to a wide range of 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*   Evaluate how social groups are represented in **Source A** and **Source B**.

In your answer you must:
- analyse and compare the ways in which **Source A** and **Source B** represent social groups
- refer to relevant contexts and academic ideas and arguments in your analysis and 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 of elements of media representations to analyse how they have been created through the use of media language in **Source A** and **Source B** to represent particular social groups, including:
	- The placement, sizing and prominence of the image, headlines and quotes in the *Mail* and *The Times* and in particular how these present a male perspective on female success/ failure. - How the use of the quote/s combined with positioning next to the main image/s and headline promotes a preferred or negotiated meaning of attitudes, values and beliefs with regards to relative importance of the male/ female figures involved. - The prominence of the main images could be seen to be representative of dominant male ideology perhaps shared by the readership (particularly the *Mail*). The contrasting advert in *The Times* for luxury houses also supports this idea of success. - The *Mail* story has more of a 'showbiz gossip article' feel than a serious news headline which is typical of social media feeds for papers; this suggests a more superficial representation which perhaps subverts the success ostensibly being discussed. *The Times* design is 'cleaner' and less cluttered suggesting the representation is more considered, although the narrative could be regarded as being less positive in terms of the actual representation of women since the text focuses primarily on Neville's comments; it could thus be argued that this is a typical patriarchal mis-representation since (here at least) there is no direct comment from the women themselves.

- The *Mail* newsfeeds on social media link to other similar stories which suggests that the representation is more aimed at clickbait than being fair or balanced. Image of Trump widens appeal.
- The prominent typography which focuses on named males (Trump/ Neville) whilst grouping (and thus perhaps suggesting the lack of importance of) the 'Women' (only one of whom is named, and then only in caption form).
- The wording and commentary used within each newspaper have very different connotations on each story – both objective and opinionated which again link to the dominant (phallocentric) ideologies of both papers (*The Times* perhaps more so than the *Mail* given that the former has more text).
- The dominant image of footballers celebrating, and commiserating, connotes stereotypical representations of the sport, albeit perhaps slightly counter-typical given that these images usually involve male players.
- Based on their platforms, the stories appeal to a more active reader; this in turn invites criticism and comments, as seen from the active audience of the Facebook feed.
- Both newspapers reflect their 'post-feminist' social context in representing a story where women and their role in society is being belittled by other mainstream media organisations and celebrated in others.

AO2: 2
Responses will draw judgements and conclusions considering the national or global contexts of the media representations of the social groups in **Source A** and **Source B**. These might include:

Arguments for difference:
- The *Mail* social media feed uses media language in combination to represent objective attitudes, values and beliefs consistent with their traditional ideology whereas *The Times* online article promotes a more considered attitude towards under-representation of women to align themselves with the core readership.
- The *Mail's* reference to the story is overlooked by a focus on the role of women being successful and supported by the President which suggests a more skewed representation whereas *The Times'* use of personal, candid photo uses more objective language with the representation of Neville in particular being perhaps a little more ambiguous.
- The contrasting designs of the media themselves reflecting the different genres of newspaper and online social feed, suggesting different values –softer news and traditional family values in the *Mail* compared to *The Times'* more objective approach suggesting harder news values and a wealthier readership.

Arguments against difference:
- Both sources devote space to the coverage of national and global events (World Cup), connoting that both share common beliefs about the significance of Western values and evolving attitudes towards women.
- Both front pages are dominated by the image of famous people, connoting that both share a common approach to representations of masculinity and femininity in the media and a shared agreement regarding the cultural importance of the programme to their readerships.

	• Both newspapers run headlines which include slightly negative connotations ("feud" in the *Mail*; "no open-top bus" in *The Times).* Candidates are expected to refer to academic ideas and arguments in their analysis that might include but are not exclusive to: • Barthes theory of semiotics, for example by analysing the connotations of how the media language used creates/ subverts representations • Gerbner's ideas of Cultivation Theory within the article, suggesting an expectation that England can't win at football and that even limited success is not deserving of celebration. • Hall's theories of representation, for example by analysing the encoding of a 'preferred representation' into the text by means of the media language (considering in particular the representation of Trump/ Neville compared to the respective teams). • Potentially representation theory including Bell-Hooks and Van-Zoonen, given the stories' gender focus. • Curran and Seaton's ideas about the press, given the platform.	

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	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 how elements of media representation have been used in combination 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 media representations in the two sources in a national and global context, 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

Question	Level	AO2	Mark
	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 how elements of media representations 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. • 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 media representations in the two sources in a national and global context, 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**
	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 how elements of media representations 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. • 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 media technologies such as news websites and social media have led to changes in how audiences consume news. Refer to *The Telegraph* to support your answer.

In your answer you must:
- consider relevant social contexts that influence patterns of consumption and response by audiences
- use your knowledge and understanding of relevant academic ideas and arguments
- refer to *The Telegraph* as an example of how newspapers have been affected by changing patterns of audience consumption. **[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 media technologies influence patterns of audience consumption and response in the newspaper industry, which might include: • Funding for online versions of newspapers appealing more directly to audiences used to accessing news online – reflecting social changes in news consumption/ expectations of what audience might expect to pay for. • Experiments in different models for monetising online newspapers, e.g. paywalls, subscriptions, memberships – to adapt to differences in how newspapers are consumed. • The changing needs of audiences to get news immediately rather than traditionally the day after events (print versus participatory/online) linked to a 'now' social culture of instant status updates. • Reducing expenditure in newspapers, e.g. by cutting number of journalists due to improved IT which has led to changes in the culture of journalism (as well as how journalists are perceived in a broad cultural context) and the rise in citizen journalism – the nature of newspapers as a cultural icon has changed dramatically as a result of social media. • Blurring the boundaries between advertising and editorial as advertising revenues decrease, e.g. offering more 'paid-for' content and 'click for more' stories which is becoming the norm (and is very much how social media works). • Increasing human interest and lifestyle content and decreasing hard news content, linked to broader social changes. • Price cutting/subscription offers and increasing circulation wars between newspapers reflecting a shift in the way

newspapers now compete for audiences (again, linked to the unwillingness of the online audience to pay for news).

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; the rise of news debates being played out across social media and anti-press rhetoric.

Responses may refer to *The Telegraph*, in terms of how it has responded to technological and social changes, including:
- *The Telegraph* has used online formats to mirror the same content as its print editions as both a reflection of the impact of social media and to ensure it can offer a diverse range of traditional and online media to reach its core readership – includes a range of exclusive content – to maintain its traditional cultural profile.
- *The Telegraph,* recognising the importance of social media, has exploited potential of online formats to reach, address and tailor content to its audience and their changing patterns of consumption, for example by offering differing models of access online (free, limited access and various premium editions which include ability to comment on articles and full access to digital editions of the newspaper 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 focus mainly on stories that support their political ideology, which is key to maintaining audience income, and reinforce cultural identity of broadsheets as being largely political papers.

AO1: 2
Responses will demonstrate knowledge and understanding of how changing technological and social contexts influence newspaper audiences, such as:
- The political context of a newspaper's social media profile: print newspapers still have political 'traction' as they are seen as legitimate voices in democratic debates, with social media being a fertile/ febrile platform.
- The interrelationship between media technologies and patterns of consumption: print newspapers are no longer part of mass audience leisure habits in British culture, being replaced (somewhat) by social media.
- The need for the newspaper industry to appeal to contemporary audiences which are more social-media savvy: the world of citizen journalism and 24-hour news means that audience expectations have changed dramatically.

Question	Level	AO1	Mark
6	3	A **comprehensive** response to the set question. A **comprehensive** demonstration of the interrelationship between media technologies and patterns of response by audiences: • comprehensive, detailed and accurate knowledge and understanding of the newspaper audiences • clear and precise explanation of how media technologies and social changes and have affected how audiences consume news • answer is supported by detailed and accurate reference to the set newspaper. Comprehensive, detailed and accurate knowledge and understanding of relevant technological and social contexts and their influence on audiences' relationships with newspapers.	**7–10**
	2	An **adequate** response to the set question. An **adequate** application of knowledge and understanding of the interrelationship between media technologies and patterns of response by audiences: • adequate and generally accurate knowledge and understanding of newspaper audiences • generally accurate explanation of how media technologies and social changes have affected the ways audiences access news and how newspapers have responded • answer is supported by generally accurate reference to the set newspaper. Adequate and generally accurate knowledge and understanding of relevant technological and social contexts and their influence on audiences' relationships with newspapers.	**4–6**

Question	Level	AO1	Mark
	1	A **minimal** response to the set question. A **minimal** application of knowledge and understanding of the interrelationship between media technologies and patterns of response by audiences: • knowledge of how the newspaper audiences is minimal, demonstrating little understanding • explanation of how media technologies and social changes have affected the ways audiences consume news 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 relevant technological and social contexts and their influence on newspaper audiences is minimal, demonstrating little understanding.	1-3
	0	• No response or no response worthy of credit.	0

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