

**GCE**

**Media Studies**

**H409/01: Media messages**

A Level

**Mark Scheme for June 2022**

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

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

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

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**MARKING INSTRUCTIONS  
PREPARATION FOR MARKING  
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 5 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**

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

**Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

**Contradictory Responses**

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply

professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:












- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. 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

## 11. Annotations

<i>Stamp</i>	<i>Description</i>
	Blank page
N/A	Highlight
	Off page comment
	Tick
	Cross
	Unclear
	Omission mark
	Terminology
	Example/Reference
	Accurate
	Lengthy narrative
	Expandable vertical wavy line
	Vague

<b>KU</b>	Knowledge and understanding
<b>NAQ</b>	Not answered question
<b>NE</b>	No example
<b>O</b>	Opinion

## 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:

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

### Subject-specific marking Instructions

#### Levels of Response targeting AO1 and AO2

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

- 1 Analyse the representations in Source A and Source B in relation to historical contexts. Use Gilroy's theories around ethnicity and postcolonialism in your answer.

<b>Assessment Objectives</b>	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. <b>AO2 Total: 10 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><b>AO2:1</b></p> <ul style="list-style-type: none"> <li>• Both sources represent the same event in very different ways. Both representations depend upon historical contexts (the linking of the modern Black Lives Matter protests with contemporary interpretations of slavery and colonialism). The representations differ based on the ideological perspectives of the two newspapers. The subject matter of the story clearly links to Gilroy's theories, particularly ideas about the Black Atlantic and 'post-colonial melancholia'. The same moment in history is represented in diametrically opposing ways based on the ideologies of the respective newspapers.</li> <li>• The <i>Mail</i> front page represents the protestors in a negative way: the verbal codes used ("shocking", "deface", "condemns", "lawless and reckless", "warped", "vandalism", "thuggish", "masked mob") are all clearly constructed to challenge the activities of the protestors. The focus on the age of the Colston statue and the use of the terms "memorial" and "monument" are designed to emphasise the historical significance of the two statues.</li> <li>• The <i>Mail</i> does not gloss over Colston's role as a slave trader (this is mentioned in both the caption and the copy) although the reference to the 17<sup>th</sup> Century perhaps implies that this legacy is not as significant as a 21<sup>st</sup> century "mob" tearing down a centuries-old "monument".</li> <li>• The focus on the Churchill statue is clearly designed to undermine the protestors given Churchill's historical significance, particular to the <i>Mail's</i> right-wing readership. In terms of Gilroy's theories, this clearly links to "postcolonial melancholia", an attachment to an airbrushed version of British colonial history given the very selective way in which Churchill's legacy is often presented, particularly in the right-wing press.</li> <li>• The <i>Mirror</i> is perhaps a little more balanced in its coverage of the story and does not take as extreme an ideological view as the <i>Mail</i>. The verbal codes used are perhaps more supportive of the protestors (the headline, the use of the word "united", the suggestion that the protestors are challenging "police brutality"). Unlike the <i>Mail</i>, the <i>Mirror</i> includes shots of protestors not involved in the statue-toppling (the crowd in Manchester, the sole protestor with the sign at the bottom right); the majority of these are from the BAME community and this could perhaps be linked to Gilroy's ideas about "continuities in the culture created by the African diaspora across national boundaries".</li> <li>• The <i>Mirror</i> takes a different stance to the <i>Mail</i> in terms of historical contexts; in this case the statue is a "symbol of the past" and the "slave trader" is not even named. There is no sense that the protestors have done anything wrong here; according to the <i>Mirror</i>, the focus is on change.</li> <li>• It is worth noting that both newspapers use exactly the same image of the Bristol protestors to illustrate their stories. The juxtaposition of the defaced Churchill statue with the distressed Colston statue in <i>The Mail</i> is clearly designed to position the audience in an oppositional stance to the protestors; although the newspaper broadly supports the movement, much of the language suggests that it has got out of control (Patel's words, the mention of "police... refusing to intervene", the "police officer... recovering in hospital"). Conversely, the <i>Mirror</i> juxtaposes the image with positive representations of the protestors, making the representation a lot more favourable.</li> <li>• Both newspapers also mention that the demonstrations stemmed from "the death of George Floyd", itself a moment of historical global significance and which perhaps links to Gilroy's ideas about "the superiority of white western culture".</li> </ul>

Question	Level	Mark Scheme	Mark
1	3	<p>A <b>comprehensive</b> application of knowledge and understanding of representations in relation to historical contexts and Gilroy's theories of Ethnicity and Post-Colonialism to analyse <b>Source A</b> and <b>Source B</b>.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate application of knowledge and understanding of media representations in relation to historical contexts to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>• Analysis of <b>Source A</b> and <b>Source B</b> consistently demonstrates logical connections and a good line of reasoning.</li> <li>• Precise and relevant reference to Gilroy's theories of Ethnicity and Post-Colonialism to support analysis of <b>Source A</b> and <b>Source B</b>.</li> <li>• References to <b>Source A</b> and <b>Source B</b> are detailed and accurate.</li> </ul>	7–10
	2	<p>An <b>adequate</b> application of knowledge and understanding of representations in relation to historical contexts and Gilroy's theories of Ethnicity and Post-Colonialism to analyse <b>Source A</b> and <b>Source B</b>.</p> <ul style="list-style-type: none"> <li>• An adequate and generally accurate application of knowledge and understanding of media representations in relation to historical contexts to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>• Analysis of <b>Source A</b> and <b>Source B</b> demonstrates some logical connections and lines of reasoning, although may be descriptive in parts.</li> <li>• Adequate and generally appropriate reference to Gilroy's theories of Ethnicity and Post-Colonialism to support analysis of <b>Source A</b> and <b>Source B</b>.</li> <li>• References to <b>Source A</b> and <b>Source B</b> are generally accurate.</li> </ul>	4–6
	1	<p>A <b>minimal</b> application of knowledge and understanding of representations in relation to historical contexts and Gilroy's theories of Ethnicity and Post-Colonialism to analyse <b>Source A</b> and <b>Source B</b>.</p> <ul style="list-style-type: none"> <li>• A minimal application of knowledge and understanding of media representations in relation to historical contexts to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>• Analysis of <b>Source A</b> and <b>Source B</b> is minimal or brief and is likely to be largely descriptive.</li> <li>• Reference to Gilroy's theories of Ethnicity and Post-Colonialism is minimal or brief, may not be relevant to <b>Source A</b> and <b>Source B</b> or may be absent.</li> <li>• References to <b>Source A</b> and <b>Source B</b> may be brief and/ or lack accuracy.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

2\* **Source A** and **Source B** cover the same news event from two different tabloid newspapers.

Genre conventions are dynamic – they change over time to stay relevant. How far do the sources demonstrate this?

In your answer you must:

- Explain how the genre conventions of tabloid newspapers have changed over time
- analyse the use of genre conventions in the sources
- make judgements and reach conclusions about how far the sources demonstrate that the genre conventions of tabloid newspapers have changed over time.

<b>Assessment Objectives</b>	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. <b>AO1 Total: 5 marks.</b> AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products. AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. <b>AO2 Total: 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 points listed.</i></p> <p><b>AO1:1</b></p> <ul style="list-style-type: none"> <li>• Understanding of the genre conventions of newspapers (headlines, sub-heads, teasers, by-lines, images, sidebars, plugs etc.), how these are exemplified in tabloids such as the <i>Mail</i> and/ or the <i>Mirror</i> and how typical these conventions might be for tabloid news.</li> <li>• Identifying that, in tabloids, the balance of image/ text generally steers towards image-driven media language.</li> <li>• Explanation that the content of tabloid newspaper front pages is heavily influenced by the ideological position of the newspaper, which has evolved over time and rarely changes; that the content is influenced by the assumed ideological position/ demographic of the audience (reference may be made to, for example, the choice of headline in the <i>Mail</i> attacking the BLM protestors – a right-wing ideological position – or the choice of images in the <i>Mirror</i> presenting the protestors as being a positive social movement which is (implicitly) challenging the perceived right-wing nature of the establishment position (as exemplified by the statue and the choice of a quote by an opposition Labour politician, “Labour’s Lisa Nandy”).</li> <li>• Understanding that tabloid newspaper front pages are designed to hook the audience for the newspaper and that, as such, a dramatic central story will be emphasised (as opposed to broadsheets which will tend to include several hooks).</li> <li>• Explanation of how the media language supports the conventions of tabloid newspapers (e.g. page size and layout, typography, use of images, colour and language, news values and tone) and how <i>The Mail</i> has evolved into a hybridised tabloid borrowing some conventions from broadsheet news e.g. typography.</li> </ul> <p><b>AO2:1</b></p> <p>It should be noted that this question is not asking for a comparison between the sources; rather for an analysis of each. However, some comparison may be seen given the nature of the two sources and the focus of the discussion.</p> <ul style="list-style-type: none"> <li>• Analysis of the genre conventions are likely to recognise that the <i>Mail</i> is more of a hybrid tabloid/ broadsheet whilst the <i>Mirror</i> is (generically) clearly a tabloid – there is more copy on the <i>Mail</i>'s front page whilst the <i>Mirror</i> is image-driven - candidates might</li> </ul>

Question	Indicative Content
	<p>comment on technical codes including layout analysis, e.g. the high ratio of image and headline to copy in the <i>Daily Mirror</i> compared to the greater proportion of copy in the <i>Daily Mail</i> with its more formal column design and proportion of copy to image (although the <i>Mail</i> only uses four columns as opposed to the traditional five) – genre shift?</p> <ul style="list-style-type: none"> <li>• Discussion might explore the media language elements typical to tabloids. For example, written codes including typography analysis, e.g. the <i>Daily Mail's</i> traditionalist masthead and use of serifs seems to be a hangover from its broadsheet days demonstrating how genre conventions have hybridised over time. This is compared to the <i>Mirror's</i> use of sans-serif, a typical tabloid convention historically.</li> <li>• Identification of symbolic codes including language analysis, e.g. the use of more accessible language in the <i>Daily Mirror</i>, compared to the long introductory passage laying out an antagonistic ideological stance used in the <i>Daily Mail</i>.</li> <li>• Analysis of images, particularly the use of the statue of Churchill in the <i>Mail</i> or the range of images in the <i>Mirror</i>.</li> <li>• Analysis of how the front pages construct ideologies and viewpoints on the Black Lives Matter protests, particularly considering the choice of images juxtaposed with tone of headline and the extent to which these are conventional of the tabloid press.</li> <li>• Understanding the use of promotions as a convention of tabloid newspapers – the <i>Mail's</i> “£1M Golden Numbers” compared to the <i>Mirror's</i> range of promotions.</li> <li>• Candidates might identify the concept of genre as a shared code to explain how genres can change over time (e.g. the quality press becoming more like tabloids) and hybridise (particularly the middle-market tabloids, such as the <i>Mail</i>, which follows both ‘tabloid’ and ‘broadsheet’ conventions). Candidates might reference these ideas to theories linked to genre such as Steve Neale. However, candidates who do not refer explicitly to Neale (or the theory) should not be penalised since the question is not explicitly testing theory and Neale is not strictly relevant to the press.</li> </ul> <p><b>AO2:3</b></p> <ul style="list-style-type: none"> <li>• Answers might conclude that neither of the two sources demonstrate the dynamic, changing nature of genre (since there is some debate about whether tabloid is a genre of newspaper or has changed much).</li> <li>• Answers might conclude that the <i>Mirror</i> does not demonstrate the dynamic nature of genre as it has always been a tabloid whereas the <i>Mail</i> does since it has, over time, hybridised - as a mid-market tabloid, it is an example of the dynamic, historically relevant nature of genre as they adapted to address a gap in the market – as exemplified by the front page.</li> <li>• Answers might conclude that since genre conventions evolve over time, both sources demonstrate the dynamic nature of genre (since tabloid newspapers today are different to tabloids of the past) and that such change is inevitable.</li> <li>• Answers might conclude that these particular front pages are more or less effective at demonstrating relevance than other newspaper front pages studied as part of the course; some reference to these might be offered as evidence.</li> <li>• Answers might conclude that differences between tabloids and broadsheets have become less and less clear over time, and indeed the whole medium is shifting online.</li> </ul>

Question	Level	AO1	Mark	AO2	Mark
2*	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 dynamic and historically relevant nature of genre conventions of tabloid newspapers in relation to <b>Source A</b> and <b>Source B</b>.</li> <li>Use of subject specific terminology is relevant and accurate.</li> </ul>	4–5	<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 genre to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>Convincing, perceptive and accurate analysis of genre in <b>Source A</b> and <b>Source B</b> which consistently provides logical connections and a good line of reasoning.</li> <li>Highly developed and accomplished judgements and conclusions regarding how far candidates think that the sources demonstrate the dynamic and historically relevant nature of genre.</li> </ul> <p><i>Response demonstrates a well-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 dynamic and historically relevant nature of the genre conventions of tabloid newspapers in relation to <b>Source A</b> and <b>Source B</b>.</li> <li>Use of subject specific terminology is mostly accurate.</li> </ul>	2–3	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally successful application of knowledge and understanding of genre to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>Adequate and generally successful analysis of genre in <b>Source A</b> and <b>Source B</b> which provides some logical connections and lines of reasoning, although may be descriptive in parts.</li> <li>Adequate and generally well-reasoned judgements and conclusions regarding how far candidates think that the sources the dynamic and historically relevant nature of genre.</li> </ul> <p><i>Response demonstrates a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p><b>Candidates who do not refer to both sources cannot be placed higher than the bottom of level 2</b></p>	4–6

Question	Level	AO1	Mark	AO2	Mark
	<b>1</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Knowledge of the dynamic and historically relevant nature of genre conventions of tabloid newspapers in relation to the sources is minimal, demonstrating little understanding.</li> <li>Use of subject specific terminology is minimal.</li> </ul>	<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 genre to analyse <b>Source A</b> and/or <b>Source B</b>.</li> <li>Analysis of genre in <b>Source A</b> and/or <b>Source B</b>, if present, is minimal and/or largely descriptive and may not be relevant.</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>
	<b>0</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of credit.</li> </ul>	<b>0</b>

- 3 Explain how social contexts influence the ways newspapers maintain varieties of audiences nationally and globally. Refer to *The Guardian* and the *Daily Mail* to support your answer.

<b>Assessment Objectives</b>	AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. <b>AO1 Total: 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><b>AO1:2</b></p> <ul style="list-style-type: none"> <li>• Newspapers have made significant use of their online versions as means of maintaining and marketing more directly to a range of audiences used to accessing information online – reflecting social changes in news consumption/ expectations of what audiences might expect to pay for. <i>The Guardian</i> utilises a subscription model directly targeting its global website readership; the <i>Mail</i> is more focused on “clickbait” articles which often link to current social issues and upon which its advertising/ sponsorship revenue depends. This makes for a more “interactive” experience for the reader when compared to “traditional” newspaper consumption, which is perhaps less significant within a social context (although still having a place).</li> <li>• The changing needs of different audiences – some wanting news immediately rather than traditionally the day after events, others wanting in-depth analysis and comment - links to a ‘now’ culture of instant status updates. Both newspapers run “live” feeds and update online articles regularly (sometimes as a result of user comments); this is influenced by the broader social impact of social media itself, which functions in a continuously-updated real-time manner. However, <i>The Guardian</i> also includes more focused in-depth content which replicates its print edition.</li> <li>• Both <i>The Guardian</i> and the <i>Mail</i> use online formats to augment the content of their print editions as both a reflection of the impact of social media (with its own social codes) and to ensure they can offer a diverse range of traditional and online media to reach both their core readership – including a range of exclusive content – and a broader global market available to them as a result of their online presence. Online formats have the advantage that the audience can leave ‘below the line’ comments, which has become part of the accepted social structure of news journalism. However, the print formats still function within the domestic social market and perhaps maintain the credibility/ heritage of the two titles given their long histories.</li> <li>• Both newspapers, recognising the importance of social media, have exploited the potential of online formats to reach, address and tailor content to their respective audiences (both domestic and global), by offering feeds on a range of platforms and allowing users to link to and between those feeds. This allows audiences to customise their news feeds (in some cases allowing for a personalised news experience) and disseminate news where stories have captured their imagination using the social media links embedded in their articles. This ability to cross-link and post is a fundamental social context and has shifted the nature of how the newspapers address and target their audiences.</li> <li>• Both newspapers focus mainly on stories that support their social, cultural and political ideologies, which is key to maintaining audience loyalty, and reinforcing their respective social identities; this is linked both to demographic and psychographic profiles.</li> <li>• The notion of citizen journalists/ contributors has been embedded in newspapers since before the move online; the opportunities presented by the internet and social media (polls, surveys, reader stories, videos etc.) have developed this into a crucial element of newspaper publication; the increase in interactivity with the media invited by sites such as YouTube, Facebook and Instagram has created a social context where non-journalists feel more able to contribute to news websites (although linked to this is perhaps a slight downturn in quality, particularly with regard to the content of the <i>Mail</i> compared to the “stack ‘em high, sell ‘em cheap” mentality demonstrated by <i>MailOnline</i>).</li> </ul>



Question	Level	Mark Scheme	Mark
3	3	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of how social contexts influence the ways newspapers maintain varieties of audiences nationally and globally.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of how social contexts influence the ways newspapers maintain varieties of audiences nationally and globally.</li> <li>• Answer is well supported by detailed and accurate reference to <i>The Guardian</i> and the <i>Daily Mail</i>.</li> </ul>	7–10
	2	<p>An <b>adequate</b> demonstration of knowledge and understanding of how social contexts influence the ways newspapers maintain varieties of audiences nationally and globally.</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of how social contexts influence the ways newspapers maintain varieties of audiences nationally and globally.</li> <li>• Answer is supported by generally accurate reference to <i>The Guardian</i> and the <i>Daily Mail</i>.</li> </ul>	4–6
	1	<p>A <b>minimal</b> demonstration of knowledge and understanding of how social contexts influence the ways newspapers maintain varieties of audiences nationally and globally.</p> <ul style="list-style-type: none"> <li>• Knowledge of the ways social contexts influence how newspapers maintain varieties of audiences nationally and globally is minimal and/or largely descriptive, demonstrating little understanding.</li> <li>• Reference to <i>The Guardian</i> and the <i>Daily Mail</i> to support the answer is minimal, inaccurate or may be absent.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

- 4 Evaluate the effectiveness of **one** of the following theories in understanding how audiences interpret newspapers, including how they may interpret the same newspapers in different ways:

**EITHER**

- Gerbner's cultivation theory

**OR**

- Bandura's media effects theory

<b>Assessment Objectives</b>	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. <b>AO2 Total 10 marks.</b>
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<b>Question</b>	<b>Indicative Content</b>
<b>4</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><b>AO2:2</b> Responses will apply knowledge and understanding of the theoretical framework of media to evaluate academic theories such as:</p> <ul style="list-style-type: none"> <li>• identifying and discussing the value of theories of audiences, specifically those of Gerbner or Bandura, in the context of how audiences interpret newspapers – do the theories provide/ support/ explain an understanding of why audiences might respond to newspapers in particular ways?</li> <li>• discussing whether and/ or how these theories can be applied to newspaper audiences – are the theories helpful, particularly in terms of understanding why audiences might interpret the same content in different ways? How relevant or appropriate are they, given the broader ideas being explored?</li> <li>• evaluating the effectiveness of these theories of media audiences in relation to newspapers, e.g. do they offer an insight into a discussion of how the interpretation of news stories might or might not be consistent across different platforms?</li> <li>• considering how helpful the theories are in considering how newspaper messages are likely to be contradicted by messages from politically and socially opposing newspapers (e.g. <i>The Guardian</i> and the <i>Mail</i>), especially in areas of social or political conflict.</li> <li>• exploring whether the theories can help understand that newspapers, whilst important, are perhaps less important in a transforming online world, since audiences do have more choice in the level of engagement with the news agenda (for example, user generated content and user generated filtering of news stories).</li> </ul>

Question	Indicative Content
	<p><b>Gerbner</b></p> <ul style="list-style-type: none"> <li>• Explanation that Gerbner’s cultivation theory – stress on long term media effects on attitudes rather than short term immediate effects, interest in media representation of violence, concern for the effects of heavy media use – is not specifically related to newspapers and therefore may not be relevant.</li> <li>• Cultivation theory best fits those media producing consistent messages about the world that might cultivate attitudes in media users – this may be seen to be appropriate in relation to newspapers and may help to explain why some readers might, over time, respond in different ways.</li> <li>• Gerbner’s stress on the increased media effects on heavy media users might be appropriate to describe the effects on regular readers of newspapers compared to those who are casual readers and who thus might respond differently to the same stories.</li> <li>• Gerbner’s interest in the attitudinal effects of violent representations suggests that newspapers which value ‘bad’ news are possibly creating the belief in the audience that the world is a dangerous place (‘mean world syndrome’) characterised by negative events; audiences who have a broader media consumption may not feel the same way as those whose primary source is a particular newspaper whilst those who only read one newspaper might perceive the world differently to audiences which read more than one.</li> <li>• Gerbner’s ideas can be applied to a wide range of media products, including newspapers, where content analysis is widely used to study consistency in messages and would most apply to strongly delivered newspaper messages that are consistent across newspapers, e.g. about the wrongness of terrorism; different audiences might receive these stories differently depending upon other influences.</li> <li>• Gerbner’s ideas draw attention to the need to investigate the longer-term effects on individuals who consume newspapers and support the arguments of those who think newspapers should be regulated to avoid public harm.</li> <li>• However, as noted above, the theory was developed to explain the power of television, so may be less applicable to newspapers, where media consumption is rarely as heavy.</li> <li>• Newspaper messages are likely to be contradicted by messages from politically and socially opposing newspapers (e.g. <i>The Guardian</i> and the <i>Mail</i>), especially in areas of social or political conflict (e.g. Brexit); it is less likely that ideologically different audiences are going to read (and thus respond differently to) different newspapers.</li> <li>• Prioritising the effects of the media on the audience may mean that the effects of the audience on the media are underestimated.</li> </ul> <p><b>Bandura:</b></p> <ul style="list-style-type: none"> <li>• Explanation that Bandura’s ideas may apply to a wide range of media products, including newspapers.</li> <li>• The ideas might explain audience response to strongly delivered messages that are consistent across the site, e.g. about the wrongness of terrorism – both <i>The Guardian</i> and the <i>Mail</i> have quite partisan readerships (and writers).</li> <li>• The theory draws attention to the need to investigate the direct effects of stories on individuals who consume newspapers and could be linked to “knee-jerk” comments published by consumers beneath stories in online newspapers (although perhaps does not explain why some audiences don’t respond whilst others do).</li> <li>• The theory could be seen to support the arguments of those who think newspapers should be more closely regulated to avoid public harm – for example, issues relating to fake news/ biased news (e.g. the <i>Daily Mail</i>’s “Enemies of the People” headline).</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"><li>• However, Bandura's theory was originally developed to explain the imitative effects of media that are powerful in positioning audiences, such as television – newspaper representations of aggression or violence may be less likely to produce imitative behaviour in the way Bandura suggests (although it might influence audience response) whilst messages may often be challenged by audiences in comments, tweets or other posts, which would reduce the effect of the original messages. It does not really take into account why different audiences might respond in different ways</li><li>• Newspaper messages are likely to be contradicted by messages from politically and socially opposing newspapers (<i>The Guardian</i> and the <i>Daily Mail</i> are clearly opposed), especially in areas of social or political conflict (e.g. Brexit) whereas Bandura's ideas are more about the influence of an entire medium and do not really take into account ideological stance.</li><li>• Prioritising the effects of the media on the audience may mean that the effects of the audience on the media are underestimated – this is particularly problematic, particularly when considering the interactive nature of news websites.</li></ul>

Question	Level	Mark Scheme	Mark
4	3	<p>A <b>comprehensive</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate application of knowledge and understanding of how audiences interpret newspapers to evaluate <b>either</b> Gerbner's cultivation theory <b>or</b> Bandura's media effects theory.</li> <li>• Convincing, perceptive and accurate evaluation of the effectiveness of <b>either</b> Gerbner's cultivation theory <b>or</b> Bandura's media effects theory in understanding how audiences interpret newspapers.</li> </ul>	7–10
	2	<p>An <b>adequate</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>• An adequate and generally accurate application of knowledge and understanding of how audiences interpret newspapers to evaluate <b>either</b> Gerbner's cultivation theory <b>or</b> Bandura's media effects theory.</li> <li>• Adequate and generally successful evaluation of the effectiveness of <b>either</b> Gerbner's cultivation theory <b>or</b> Bandura's media effects theory in understanding how audiences interpret newspapers</li> </ul>	4–6
	1	<p>A <b>minimal</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>• A minimal application of knowledge and understanding of how audiences interpret newspapers to evaluate <b>either</b> Gerbner's cultivation theory <b>or</b> Bandura's media effects theory.</li> <li>• Evaluation of the effectiveness of <b>either</b> Gerbner's cultivation theory <b>or</b> Bandura's media effects theory in understanding how audiences interpret newspapers is minimal or brief and is likely to be largely descriptive of the theory.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

- 5 Explain how magazines use representations to construct debates and ideologies in order to position audiences.  
Refer to **Source C** (*The Big Issue*) to support your answer.

<b>Assessment Objectives</b>	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. <b>AO1 Total: 10 marks</b>
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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>AO1:1</b> Responses will demonstrate knowledge and understanding of the ways in which magazines use representations to construct debates and ideologies to position audiences, for example:</p> <ul style="list-style-type: none"> <li>• The representation of people and places on covers, particularly stereotypes, to construct a range of viewpoints addressing different target audiences.</li> <li>• The specific and mediated choices of camera shots and angles, uses of mise-en-scene, lighting, layout, typography, verbal codes etc. which might be interpreted in different ways depending upon the perceived ideological stance of the magazine and its audience.</li> <li>• The multiple meanings constructed through the combination of image and text designed to create debate and position audiences ideologically.</li> <li>• Understanding that magazines often present different debates and ideologies depending upon the nature of the magazine and its target audience which may reinforce a range of positions, for example in relation to masculinity, equating wealth and/ or physical attractiveness with success, implying that a product or individual has a particular status or is responsible for a particular outcome by juxtaposing it with other, similar individuals or products.</li> <li>• The ways in which conventions of magazine covers (rule of thirds, key images, cover lines) may be formatted to influence interpretation.</li> <li>• Recognising that different ideological messages might be communicated within the magazine cover (such as in relation to gender roles, values, and viewpoints) which might have contradictory ideological effects when interpreted by different social groups which might consume that magazine cover.</li> <li>• Understanding that although the debates and ideologies used on magazine covers are likely to be uncontroversial to avoid alienating the target audience and may attempt to position or reflect the viewpoints and ideologies of that intended audience, there is the potential for a range of meanings to be ascribed to a magazine due to how it is interpreted by different audiences.</li> <li>• Reference might be made to the many meanings representations on magazine covers might generate (linked to Hall) with meaning being constituted by representation, by what is present, what is absent, and what is different.</li> <li>• Reference might also be made to Gauntlett's ideas that the media have an important but complex relationship with identities (magazines clearly try to position their audiences in this way). In the modern world, it is now an expectation that individuals make choices about their identity and lifestyle. It might be considered that since there are many diverse and contradictory media messages that individuals can use to think through their identities and ways of expressing themselves (for example, the success of 'popular feminism' and increasing representation of different sexualities created a world where the meaning of gender, sexuality and identity is increasingly open) that this is evident on the covers of many magazines.</li> <li>• Although not a requirement of this question, answers may refer to Hall's reception theory, which covers different audience interpretations of the same</li> </ul>

Question	Indicative Content
	<p>media product. Appropriate reference to Hall in relation to media representation should be credited but lack of reference to Hall (or indeed to any specific theorist) should not be penalised.</p> <ul style="list-style-type: none"> <li>• <b>Note: points made should refer to debates and ideologies; basic textual analysis focused solely on media language should not be rewarded.</b></li> </ul> <p><b><u>Presentation of examples of use of media representations in Source C:</u></b></p> <ul style="list-style-type: none"> <li>• Identifying that <i>The Big Issue</i> has a clear ideological stance and political positioning emphasised by the slogan (“a hand up not a handout”) and that everything else on the cover is framed by that explicit position which in itself is not open to debate.</li> <li>• Explaining that the use of the close-up of the soldier is designed to communicate directly to the audience through the paralanguage (facial expression, direct address) which is implicitly designed to position the audience in line with the magazine’s ideological message and draw the audience into the magazine’s messages, a typical <i>Big Issue</i> tactic.</li> <li>• Identifying examples of the use of representation in relation to the image and text on the cover; and how messages are composed through choice of verbal and non-verbal codes (the use of words such as “war”, “battle”, “fighting” and “frontline” combined with the somewhat stereotypical choice of typeface and model); <i>The Big Issue</i> often uses verbal codes in this way.</li> <li>• Identifying the intended ideology being promoted on the cover - elements such as the redacted eyes, the uncertain expression, the use of colour combined with black and white (particularly the emphasis on camouflage green) could all be cited as ways in which the audience is being positioned to on the one hand support the armed forces (there is nothing critical about the army) but on the other hand accept that there is a problem for veterans when they leave the army. <i>The Big Issue</i> will often use similar approaches to create ideological debates which will engage its audience.</li> <li>• Noting that the use of the poppy incorporated in the masthead positions <i>The Big Issue</i> ideologically alongside the mainstream viewpoint regarding remembrance and commemoration (rather than in the oppositional stance some of its readership might take); not in itself a deliberate tactic to create debate but one which might lead to some internal ideological discussion.</li> <li>• Explaining that the magazine cover uses coverlines to present a series of debates which the audience may or may not accept (for example, the implicit responsibility the army has for its veterans; the role of society in “keeping veterans off the streets”).</li> <li>• Understanding that the focus on particular individuals within the magazine may position audiences differently depending upon social and cultural experience (for example, knowing who Roger Daltrey and Keith Moon are and what their story is).</li> <li>• Explaining that some audiences will take a more critical perspective of the cover – some might argue that soldiers know what they are signing up for whilst others might disagree with the need for an army in the first place – and that audiences might not accept or may even challenge the validity of the representations offered here.</li> <li>• Explaining how the implicitly positive representations constructed about the magazine’s self-representation suggest an uncontroversial ideological stance from the producers; there is an assumption that the audience will share this position.</li> <li>• Explaining how the broader viewpoints/ideologies associated with <i>The Big Issue</i> in general are encapsulated within this cover and, considering how audiences might respond to/ interpret above aspects of media representations in different ways.</li> <li>• Answers are likely to focus on what Hall describes as the “preferred” meaning (basically, the meaning the magazine is ‘supposed’ to have, outlined in the first few bullets) but may also mention some of the “negotiated” or “oppositional” readings suggested above (although Hall or reception theory do not need to be mentioned, as noted above).</li> </ul>

Question	Indicative Content		
Question	Level	Mark Scheme	Mark
5	3	<p>A <b>comprehensive</b> explanation of how magazines use representations to construct debates and ideologies in order to position audiences.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of how magazines use representations to construct debates and ideologies in order to position audiences.</li> <li>• Clear, precise and balanced explanation of how representations in magazines can position audiences by constructing debates and ideologies.</li> <li>• Answer is supported by detailed and accurate reference to <b>Source C</b>.</li> </ul>	7–10
	2	<p>An <b>adequate</b> explanation of how magazines use representations to construct debates and ideologies in order to position audiences.</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of how magazines use representations to construct debates and ideologies in order to position audiences.</li> <li>• Generally accurate explanation of how representations in magazines can position audiences by constructing debates and ideologies.</li> <li>• Answer is supported by generally accurate reference to <b>Source C</b>.</li> </ul>	4–6
	1	<p>A <b>minimal</b> explanation of how magazines use representations to construct debates and ideologies in order to position audiences.</p> <ul style="list-style-type: none"> <li>• Knowledge of the importance of how magazines use representations to construct debates and ideologies in order to position audiences.</li> <li>• Explanation of how representations in magazines can position audiences by constructing debates and ideologies is minimal and/or largely descriptive and may not always be accurate.</li> <li>• Reference to <b>Source C</b> to support the answer is minimal and may be inaccurate.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0



- 6 Analyse how effective the use of intertextuality is in the *Old Spice* advert (**Source D**) and the *Davidoff* advert (**Source E**)  
 In your answer you must:
- analyse the different ways in which intertextuality is used in the sources
  - make judgements and draw conclusions on the effectiveness of the use of intertextuality in the adverts.

<b>Assessment Objectives</b>	AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products.  AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. <b>AO2 Total: 15 marks.</b>
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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><b>AO2:1</b></p> <ul style="list-style-type: none"> <li><b>It is not a requirement of the analysis that candidates be able to identify individuals or specific intertextual references; depending upon the level of social/ cultural knowledge candidates have, they might ascribe meanings to some of the imagery which is not necessarily accurate but could be regarded as valid producer choice</b> (for example, “the man in <i>Davidoff</i> advert is intertextual with the adventure genre”). It is impossible to identify every possible intertextual reference which candidate might consider since intertextuality is by definition broad and (it could be argued) many adverts depend upon intertextuality in order to create meaning.</li> <li>Analysis might discuss how conventions of adverts – images, copy, call to action, references to product, rule of thirds) – tend not to appear on male grooming adverts, which are usually more connotative and thus designed to emphasise a mood associated with the product; it could be argued that this is a sub-genre of advert with its own set of conventions within which such adverts could be seen as intertextual (reference might be made to the differences between the adverts, given one is a parody and the other a fairly typical example of the genre).</li> <li>Candidates might also consider that some of conventional elements of adverts are presented in a somewhat unconventional manner – both adverts include stars as their main image (celebrity endorsement) and both feature the names of the products as the main verbal code. In this way they are intertextual with the broader form of advertising.</li> <li>Answers might discuss the ways both adverts are intertextual with film. The <i>Davidoff</i> advert emphasises the star in a shot which reflects the typical kind of image used for a film poster. The <i>Davidoff</i> advert uses the convention of naming the “star” beneath the “title”. The <i>Old Spice</i> advert includes references to a range of films and could be seen to be parodying a certain genre of film poster where the star is the dominant visual code. See below for more explicit intertextual references. Answers might discuss the intertextuality suggested by the choice of star: those “in the know” may recognise Ewan McGregor as a star known both for mainstream movies (e.g. the <i>Star Wars</i> films) and less mainstream films (<i>Trainspotting</i>, <i>The Island</i>, <i>The Beach</i>); an even more esoteric reference is to his trans-world motorcycle adventures. For US audiences at the time the campaign was launched, Isaiah Mustafa might have been recognisable as a former American football star. Some candidates might reference his appearance in TV</li> </ul>

Question	Indicative Content
	<p>series such as <i>Shadowhunters</i> or films such as <i>It Chapter 2</i>. Although these more successful roles post-date the advert, Mustafa had appeared in several TV and film roles.</p> <ul style="list-style-type: none"> <li>Answers might consider how juxtaposition of images and colour choice creates intertextuality – the Davidoff advert uses greens to connote the romantic conventions of adventure movies (possibly tying into nostalgia and potentially referencing McGregor’s more romantic-based movies such as <i>The Island</i> and <i>A Life Less Ordinary</i>); the Old Spice advert uses colours/ imagery related to advert for holidays, anchored by reference to the Bahamas as well as some iconography: images of the sea, blue skies, sand, palm trees, woman sunbathing etc.</li> <li>Candidates might focus on the choice of iconographies within the adverts and their potential intertextuality. The motorbike on the Davidoff advert might be seen as iconic from movies such as <i>The Wild One</i>, <i>Easy Rider</i>, <i>Terminator 2</i> or any other film in which motorbikes appear (broadly, the motorbike is iconic of action heroes and tends to have an intertextual currency). Old Spice includes implicit references to <i>Jaws</i>, <i>Clash of the Titans</i>, <i>Pirates of the Caribbean</i> and <i>Castaway</i> amongst others, Reference to intertextual iconography is likely to be esoteric (since there are such a huge range of possible sources) and any credible link should be credited as long as it is exemplified from the advert.</li> <li>Typeface might be referenced – the Davidoff logo connotes a contemporary kind of “adventure”, as does sans-serif for the McGregor credit whilst the Old Spice logo is more “classic” given the use of the serified font (evidently part of the parody). It may even be mentioned that these are “intertextual” with the products themselves, given that the typefaces used are associated with the respective brands.</li> <li>Candidates might focus on the use of address within the adverts. McGregor stares directly at the audience, inviting “us” to join him in the “adventure”, a conventional type of device associated with adventure movie posters. Mustafa similarly addresses the audience with an implicit challenge to be like him, despite the absurd nature of the image; this could be seen to be a parody of other male grooming adverts.</li> </ul> <p><b>AO2:3</b></p> <ul style="list-style-type: none"> <li>Candidates might decide that the adverts are very effective in their use of intertextuality – the Davidoff adverts seem to replicate the basic conventions of film posters, which appears to be the aim, and the <i>Old Spice</i> advert relies on intertextuality for its parodic effect.</li> <li>Similarly, candidates might consider the implicit layers of meaning created by the intertextuality (the kinds of ‘adventures’ which Davidoff might be linked with – do McGregor’s characters wear this when riding to their quests?) The Old Spice advert could be seen as even more successful given its depth of referencing (down to the use of copy: the explicit intertextual reference to the language of adverts (“This fact has not been fact checked) parodies fragrance adverts and the scientific or ‘factual’ claims that such adverts often make.</li> <li>The use of the stars themselves might be regarded as a successful, if typical, intertextual element (since by their nature Hollywood stars bring with them an implicit intertextuality relating to their bodies of work); both actors are referencing genres/ activities they are associated with rather than explicit films they have appeared in although audiences “in the know” may be able to decode these.</li> <li>Candidates might consider that almost all adverts have a degree of intertextuality given that reference to other media products is a typical advertising shortcut and that both adverts adhere to this convention successfully (it might even be considered that adverts for male grooming products have a particular generic style demonstrated by both adverts, which might be seen as a form of intertextuality). The Old Spice campaign in particular has a degree of internal intertextuality given the number of adverts featuring Mustafa as part of this campaign.</li> <li>It might be considered that the adverts are not successful in their use of intertextuality since they rely on some knowledge of the actors and their works; although McGregor is named, his mainstream cinematic success peaked in the mid-2000s, several years before the Davidoff advert was made. It may be that candidates do not recognise him and see no intertextual significance in his appearance. Similarly, the parodic nature of the Old Spice advert requires knowledge of the genres of advert/ film being parodied, which may not be the case.</li> <li>It might be discussed that the adverts are not truly intertextual because they do not refer to specific media products.</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>It might be decided that the adverts are not effective because the seemingly intended intertextual element might potentially obscure the purpose of the adverts (to sell male grooming product). A casual viewer of the Davidoff advert might not pick up that the advert is promoting a fragrance due to the dominance of McGregor's image. The Old Spice advert might not work for those audiences who fail to recognise that it is a parody (or who simply do not find it funny).</li> </ul>

Question	Level	Mark Scheme	Mark
6	3	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Convincing, perceptive and accurate analysis of the use of intertextuality in <b>Source D</b> and <b>Source E</b> which includes consistently accurate application of knowledge and understanding</li> <li>Consistently logical connections and a good line of reasoning.</li> <li>Highly developed and accomplished judgements and conclusions regarding the effectiveness of the use of intertextuality within <b>Source D</b> and <b>Source E</b>.</li> </ul>	11–15
	2	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally successful analysis of the use of intertextuality in <b>Source D</b> and <b>Source E</b> which demonstrates generally accurate application of knowledge and understanding,</li> <li>Provides some connections and has an adequate line of reasoning.</li> <li>Adequate and generally well-reasoned judgements and conclusions regarding the effectiveness of the use of intertextuality within <b>Source D</b> and <b>Source E</b>.</li> </ul> <p><i>Candidates who do not refer to both sources cannot be placed higher than the bottom of level 2</i></p>	6–10
	1	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Analysis of the use of intertextuality in <b>Source D</b> and/or <b>Source E</b>, if present, demonstrates minimal application of knowledge and understanding, is largely descriptive and may not be relevant.</li> <li>Judgements and conclusions, if present, are minimal with limited support.</li> </ul>	1–5
	0	No response or no response worthy of credit.	0

## Assessment Objectives (AO) grid

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

## Need to get in touch?

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### Call us on

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### Alternatively, you can email us on

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