

GCE

Media Studies

H009/01: Media today

AS 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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SUBJECT–SPECIFIC MARKING INSTRUCTIONS**Introduction**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the Mark Scheme.

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

Information and instructions for examiners

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

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

Using the Mark Scheme

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

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

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

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

For answers marked by levels of response:

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

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













Subject-specific Marking Instructions**Levels of Response targeting AO1 and AO2**

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

Component 01: Media Today

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

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

| <i>Stamp</i> | <i>Description</i> |
|---|-------------------------------|
|  | Blank page |
|  | Highlight |
|  | Off page comment |
|  | Tick |
|  | Cross |
|  | Unclear |
|  | Omission mark |
|  | Terminology |
|  | Example/Reference |
|  | Analysis |
|  | Lengthy narrative |
|  | Expandable vertical wavy line |

- 1 Explain how social contexts influence advertising and marketing. Refer to the posters and teaser trailer for Disney's *The Jungle Book* (2016) in your answer. [5]

| | |
|------------------------------|---|
| Assessment Objectives | AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. Maximum 5 marks. |
|------------------------------|---|

| Question | Indicative Content |
|----------|--|
| 1 | <p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1: 2</p> <p>Responses will demonstrate knowledge and understanding of how social contexts influence advertising and marketing such as:</p> <ul style="list-style-type: none"> • changes and shifts in society (e.g. rise of “pester power”, demographic developments, ideological swings etc.) • how factors, including traditional versus new types of audience consumption, can influence the nature of advertising and marketing (for example, audience knowledge of existing/ similar products, genre features, intertextuality etc.) • how audiences have become more “media savvy” and less likely to accept advertising and marketing at face value (due to wider exposure to a broader range of media, particularly online) leading to use of soft sell/ indirect techniques • an awareness that advertising and marketing often uses nostalgia/ a selective view of the past as a persuasive method • an appreciation that the positioning of advertising and marketing products (print/ video) can affect content and consumption. <p>Responses likely to refer to examples of how social contexts influenced the advertising of Disney's <i>The Jungle Book</i> (2016), such as:</p> <ul style="list-style-type: none"> • Disney is keen to show inclusive ideas and the importance of protection of the child, surrounded by animals that represent different types of people within society, e.g. Bagheera the mentor, Ka the child killer etc. • The company has a track record of producing content that reflects society, often using celebrities who represent a variety of social groups, nationalities and ethnicities, shown through the choice of star names. • There is a tried and tested pattern of <i>Disney</i> maintaining their identity as a family-focused entertainment establishment creating family-friendly content, demonstrating the social importance of the “traditional” family unit. • The conventions of the poster are recognisable as being typical of Disney/ child-friendly films and are referential to the original poster which has a fun, family vibe and thus a broad socio-cultural profile. • The remit of being a leading global player in film production and distribution means there are expectations of quality and branding from Disney in their adverts this will lead to sales across linked brands, merchandise, etc. which link to broader social issues such as an expectation of high quality product by audiences. <p>It is likely that teaser trailer and poster from <i>The Jungle Book</i> (2016) will be referenced by candidates; any relevant examples which link to social contexts should be credited.</p> |

| Question | Level | Mark Scheme | Mark |
|----------|-------|--|------|
| 1 | 3 | <p>A comprehensive demonstration of knowledge and understanding of how social contexts influence advertising and marketing.</p> <ul style="list-style-type: none"> • Comprehensive, detailed and accurate knowledge and understanding of relevant social contexts and their influence on advertising and marketing. • Answer is well supported by detailed and accurate reference to <i>The Jungle Book</i> (2016) poster and teaser trailer. | 4–5 |
| | 2 | <p>An adequate demonstration of knowledge and understanding of how social contexts influence advertising and marketing.</p> <ul style="list-style-type: none"> • Adequate and generally accurate knowledge and understanding of social contexts and their influence on advertising and marketing. • Answer is supported by generally accurate reference to <i>The Jungle Book</i> (2016) poster and teaser trailer. | 2–3 |
| | 1 | <p>A minimal demonstration of knowledge and understanding of how social contexts influence advertising and marketing.</p> <ul style="list-style-type: none"> • Knowledge of social contexts and their influence on advertising and marketing is minimal, demonstrating little understanding. • Reference to <i>The Jungle Book</i> (2016) poster and teaser trailer to support the answer is minimal, inaccurate, and descriptive or may be absent. | 1 |
| | 0 | No response or no response worthy of credit. | 0 |

2 Analyse how the front cover of *The Big Issue* (**Source A**) represents social and cultural events to audiences.

[10]

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|------------------------------|--|
| 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 | <p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO2:1</p> <p>Responses might apply knowledge and understanding of representation to analyse <i>The Big Issue</i> (Source A) by:</p> <ul style="list-style-type: none"> • analysing how representation is constructed and presented on the front cover. • analysing the way individuals, themes and social groups are represented on the front cover through processes of selection and combination. • analysing how the construction of <i>The Big Issue</i> front cover references other social contexts and cultural events. <p>Responses will analyse examples from the magazine front cover such as (but not limited to):</p> <ul style="list-style-type: none"> • The use of colours and symbols culturally associated with Christmas (social context) - tree, decorations, Christmas jumpers - to create a positive, non-ironic representation of the magazine (the verbal and non-verbal language are both upbeat). • The identification of serious social issues explored through the connotations of text, e.g. “Explaining Brexit”, “Family Affairs” and “A hand up not a hand out” referencing the fight against poverty creating a slightly disconcerting effect considering the juxtaposition of these with the less serious non-verbal codes, particularly the body language and facial expressions. • The use of the office background is a social reference to the stereotypical office party. There is also a heavy use of intertextuality to cultural events, e.g. the David Schwimmer lookalike who stole alcohol from a shop (and indeed the other cultural icons identified in the contextual text) as well as socio-cultural factors linked to colour and festive themes (sparkly purple, silver, snow-flakes, hats). • The emphasis on each star performing on the cover and being applauded connotes their success. Likewise, “64 pages of festive fun” suggests that a light-hearted exploration of social and cultural issues is going to be represented in the magazine (although this creates an interesting juxtaposition to the topics mentioned in the coverlines, which in themselves are quite serious. This would be typical of other magazines at the same time period having ‘Christmas Specials’, although perhaps sits countertypically with <i>The Big Issue</i>’s more socially conscious profile, creating an interesting representational tone. • Any other relevant analysis/ connections to other products (there may be many depending on how magazines has been taught); a range of intertextual products may be referenced and these (if clearly linked to the front cover or social or cultural contexts) should be credited. |

| Question | Level | Mark Scheme | Mark |
|----------|-------|---|------|
| 2 | 3 | <p>Comprehensive application of knowledge and understanding of representation to analyse <i>The Big Issue</i> front cover.</p> <ul style="list-style-type: none"> • Comprehensive, detailed and accurate application of knowledge and understanding of representation to analyse the <i>The Big Issue</i> front cover. • Convincing, perceptive and accurate analysis of how the <i>The Big Issue</i> front cover represents social and cultural events to audiences, which consistently provides logical connections and a good line of reasoning. | 7–10 |
| | 2 | <p>An adequate application of knowledge and understanding of representation to analyse <i>The Big Issue</i> front cover.</p> <ul style="list-style-type: none"> • An adequate and generally accurate application of knowledge and understanding of representation to analyse <i>The Big Issue</i> front cover. • Adequate and generally successful analysis of how the <i>The Big Issue</i> front cover represents social and cultural events, which provides some logical connections and lines of reasoning, although may be descriptive in parts. | 4–6 |
| | 1 | <p>A minimal application of knowledge and understanding of representation to analyse <i>The Big Issue</i> front cover.</p> <ul style="list-style-type: none"> • A minimal application of knowledge and understanding of media representations to analyse <i>The Big Issue</i> front cover. • Analysis of the <i>The Big Issue front cover</i> 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 public service broadcast (PSB) radio can influence audiences.
Refer to *The BBC Radio One Breakfast Show (R1BS)* in your answer.

[10]

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|------------------------------|---|
| Assessment Objectives | AO1:1 - Demonstrate knowledge and understanding of the theoretical framework of media Maximum 10 marks |
|------------------------------|---|

| Question | Indicative Content |
|-----------------|---|
| 3 | <p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1:1 Responses will demonstrate knowledge and understanding of the theoretical framework (media audiences). For example they could:</p> <ul style="list-style-type: none"> • explain how PSB radio can influence national and global audiences • explain how audiences consume the media, including how they may choose media texts • explain the process of radio production to influence different types of audiences. <p>Responses will explain the how the radio industry influences national and global audiences. Responses should use the example of <i>The BBC Radio One Breakfast Show (R1BS)</i> to support points, including:</p> <ul style="list-style-type: none"> • The influence of public service broadcasting and its unique relationship with audiences, for example: <ul style="list-style-type: none"> ○ Radio 1 has a PSB remit to attract a specific group of audiences, particularly the 15-29 age bracket. The content of the show must reflect their interests whilst also adhering to Reithian principles. The BBC is the only national PSB radio station in the UK, the key differences being lack of advertising and inclusion of less commercial content. ○ <i>R1BS</i> often produces content that is unique and different from commercial stations, with a particular focus on attracting and influencing audiences through their choice of presenter, music, subject matter and show format. Over time, several presenters (such as Chris Moyles and Chris Evans) have left <i>R1BS</i> to join commercial stations, taking their styles – and in some cases audiences – with them, demonstrating the broader influence of PSB radio. • The influence of popular radio breakfast shows on their audiences, including: <ul style="list-style-type: none"> ○ Candidates may outline the high expectations of different audiences to expect content that is both current and represents the remit but also offers different ways to access the show, e.g. live, podcast, social media, YouTube. ○ The remit of being a PSB radio show means that content is restricted to material that informs, educates and entertains and this might limit (or not) how much the BBC/ <i>R1BS</i> are able to influence their target audience. ○ Candidates may refer to the use of funding and content creation of the show which can affect audience choice, e.g. celebrity interviews, exclusive R1 giveaways, synergy across platforms, iPlayer and Sounds App. <p>Any other valid response (including reference to specific examples from <i>The BBC Radio One Breakfast Show</i>) that can explain how audiences are influenced by public service broadcast radio should be credited.</p> |

| Question | Level | Mark Scheme | Mark |
|----------|-------|--|------|
| 3 | 3 | <p>A comprehensive demonstration of knowledge and understanding of how PSB radio can influence audiences.</p> <ul style="list-style-type: none"> • Comprehensive, detailed and accurate knowledge and understanding of how PSB radio can influence audiences. • Clear and precise explanation of how audiences may be influenced by listening to a PSB radio show. • Answer supported by detailed and accurate reference to <i>The Radio One Breakfast Show (R1BS)</i>. | 7–10 |
| | 2 | <p>An adequate application of knowledge and understanding of how PSB radio can influence audiences.</p> <ul style="list-style-type: none"> • Adequate and generally accurate knowledge and understanding of how PSB radio can influence audiences. • Generally accurate explanation of how radio audiences may be influenced by listening to a PSB radio show. • Answer supported by generally accurate reference to <i>The Radio One Breakfast Show (R1BS)</i>. | 4–6 |
| | 1 | <p>A minimal application of knowledge and understanding of how PSB radio can influence audiences.</p> <ul style="list-style-type: none"> • Knowledge of how PSB radio can influence audiences is minimal, demonstrating little understanding. • Explanation of how audiences may be influenced by listening to radio may not always be accurate. • Reference to PSB radio show audiences is minimal, descriptive or absent. • Response does not reference <i>The Radio One Breakfast Show (R1BS)</i>. | 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.)

‘The codes and conventions of long form television dramas are influenced by their distribution on digital platforms.’ Discuss how far you agree with this statement in relation to the set episode of the long form television drama you have studied.

In your answer you must:

- explain the impact of new digital technologies on producers and regulators
- analyse how changes in production, distribution and circulation have 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]

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| Assessment Objectives | <p>AO1: 1a 1b - Demonstrate knowledge and understanding of the theoretical framework of media.</p> <p>AO1 Total: 10 marks.</p> <p>AO2: 1 - Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.</p> <p>AO2: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.</p> <p>AO2 Total: 10 marks.</p> |
|------------------------------|--|

| Question | Indicative Content |
|----------|---|
| 4* | <p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1:1 Responses will demonstrate knowledge and understanding of how multi-platform (digital) availability might influence the codes and conventions of LFTVD and thus explain the choices made by producers of a show. This might include:</p> <ul style="list-style-type: none"> • Character types, roles and functions within LFTVDs and the how these are used within the genre/ drama, which may or may not contribute to a show's structure, particularly in terms of promoting the show on different platforms to different audiences. • How <i>mise-en-scene</i> (locations, staging, props, costume and makeup) and/ or the production values of LFTVDs might be more important to a show's structure whether or not they are available on digital platforms, or how these might be influenced by the comparatively higher budgets which companies like, for example, Netflix can offer compared to more commercial (HBO) or PSB broadcasters such as the BBC. • How camera work, sound and editing is used to create exciting narratives and representations which may or may not be more of a selling point that links to global or digital availability, or how these might be influenced by the development of movie-style production values in LFTVDs which has resulted from their positioning side by side with films on digital platforms. <p>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 contribute to a show's structure (or not) through:</p> <ul style="list-style-type: none"> • An understanding of how big budgets and famous stars as a key convention of LFTVDs have become more widespread as a result of multi-platform distribution, since audiences (and quality) of LFTVDs have started to converge with those of films. • An understanding of fandom and the need for LFTVDs to attract existing fans of genres and construct new fan bases; multi-platform distribution has allowed for far wider dissemination (and popularity) of what were previously niche genre products to become more mainstream, and also create accessibility to back-catalogues on TV and film content. • Highlighting how different genres are linked through archetypical character functions (e.g. conventions of crime, thriller, political, supernatural/fantasy genres) to both meet and challenge audience expectations; narrative theory would suggest that no matter what the platform, LFTVDs will contain the same fundamental narrative tropes as any other drama/ story, and might possibly be a key reason to a show's 'look'. • An understanding of economic factors which might influence codes and conventions, such as level of funding given to LFTVDs, by describing the importance of high production values including recruiting a range of Hollywood actors; using a wider variety of camera shots, post production effects, realistic studio sets and the use of a variety of outside locations which can help establish both the genre and narrative flow of long form television drama to rival production values of films but also develop alternative and experimental forms. As noted above, this has been made possible by the comparatively higher budgets provided by the streaming services, which tend to go beyond the typical resources available to LFTVDs made by domestic/ smaller production companies. |

- An awareness that many media products, particularly LFTVDs, are designed based on demographic/ psychographic data harvested by streaming services and drawn from prior consumption data, and that this can influence many aspects of production, including consideration of regulation such as age ratings, characterisation, settings and plot points (Netflix) to maximise audience appeal; this is far easier for digital services to do and allows shows to be *designed* to be successful.
- An awareness that some streaming services, such as Amazon Prime, can bypass regulatory control through their geographic location which could mean content that was harder to access on traditional platforms is now readily available leading to more adventurous usage of codes and conventions.
- These points should be linked in some way to the media language of the chosen LFTVD rather than simply being a general discussion of industry practice.

AO2:1

Responses will analyse how distribution on digital platforms has influenced key codes and conventions 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; both can affect the development of characters in LFTVDs on digital platforms; given that content is largely streamed online, there is scope to produce abstract heroes and villains (society, companies, emotions) linked to use of Hollywood stars in a conventional or unconventional manner – possible references to Propp, Levi-Strauss and/ or Barthes.
- Analysing how *mise-en-scene* (for example, locations, settings, lighting, costumes and iconography) can be enhanced through the high production budgets offered by digital platforms and develop or evolve genre codes and, where appropriate, impact upon reach of the show and profile of the star and co-stars (characters) and narrative development. Candidates may reference Neale's theory of genre in their analysis (for example: conventions, repetitions and difference) and the appeal to wider audiences through improved circulation.
- The way that producers conform to or subvert expectation with regard to the use of the Hollywood stars as a central element of this (or not) which can affect the distribution and circulation potential of a show on a digital platform; analysing how multiple narrative strands are established in episode one through universal storytelling techniques such as enigma, flashback, voiceover, exposition, ellipsis, montage and POV shots and dialogue and dramatic devices such as melodrama; candidates may reference Todorov's theory of narratology in their analysis (for example, citing equilibrium, disruption and restoration and the three act structure) and the ways in which formulas are more readily applied to improve reception and circulation.
- Analysing how e.g. Neale, Hall or Gauntlett may explain how producers might adapt their practices to improve the breadth of distribution and circulation globally.

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):

- Global themes that can embed themselves in the narrative and increase likely success through wider digital distribution, e.g. the opening scene taps into current audiences' anxieties about social contexts, e.g. the mini narrative wrapped up in the cafe (anti-hero) emphasising his importance versus the larger fight against capitalism.
- The introduction of Christian Slater's (former Hollywood A-lister) character (as an established star audience knows he must have significance) can increase visibility across platforms and is linked to the bigger budgets available from digital platforms; this may appeal to older audiences; alternatively Malik may appeal to younger audience members who are used to streaming content.
- How the budgets of LFTVDs can hook a range of A-list (Slater) and attract established (e.g. Reuben), international (e.g. Wallström) and upcoming and rising stars and perhaps increase demand across platforms for the show and also, through algorithms, suggest recommended shows demonstrating links between LFTVD on digital services.
- Content may be influenced by global representations, e.g. patriarchy colliding 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.
- How the show was bought by Amazon and used as a key selling point to improve distribution and circulation of Prime content and the 'Prime Exclusive' badge which has now become embedded in the streaming revolution to counter the 'Netflix Original' banner.

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

- The nature of House of Cards being the first Netflix Original, which paved the way for changes in production of LFTVDs and the increase in distribution and circulation across streaming services like Netflix, adding to the profiles and global reach of LFTVDs.
- The nature of the show being billed as the first 'Netflix Original' to attract mainstream audiences as well as the show's genesis from the BBC original, which may attract a UK audience (or a US audience who knew of the BBC version) which can also attract new audiences to streaming platforms and may have influenced the form/ structure of the show.
- The budget of LFTVD attracting A-list talent which will raise the profile of distribution on streaming platforms (although Netflix has this as exclusive, a DVD was released to allow consumption across more traditional media platforms).
- Frank's relationship with Claire (Robin Wright) and the potential for storylines – her function in the narrative as Hollywood lead and counter-typical representation – this challenging and usual relationship would be unusual on a mainstream LFTVD including such well-known names but has become a typical trope for digitally-based dramas less constrained by advertising requirements.
- The ways in which the audience establish a relationship with Frank, particularly the use of direct address may act as a USP for the show, although it may also alienate 'casual'/ less media-literate audiences, is associated with the risk that streaming services can take with unconstrained content, as has been the case with many subsequent LFTVDs.

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

- The series' clear shared heritage with successful prior LFTVD shows, such as *24*; such shows were prototypes for the 'binge-

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| | <p>friendly' structure exemplified by <i>Homeland</i>, which was one of the earliest of this wave of LFTVDs made with platform awareness.</p> <ul style="list-style-type: none"> • The use of high production budgets attracts A list stars and a string of awards; use of English actor in American TV drama as potential villain or anti-hero (Lewis may be known in US for role in <i>Band of Brothers</i> and <i>Homeland</i>) has developed his US profile. This can attract both national and global audiences through streaming platform 'recommendations' and associated algorithms. • The character of Saul (Mandy Patinkin – of <i>Criminal Minds</i> TV Series fame), who is both obstructive to and supportive of Carrie; Patinkin a very established TV and film actor with broad fanbase; the role in a show that has been sold to streaming services means there is scope to sell a back-catalogue of other content through the search function of streaming services, which can improve discoverability and circulation – this may have been part of the consideration when Patinkin was cast. • The narratives, e.g. dealing with mental illness and Carrie's secret life - reliance on the anti-psychotic drugs and picking up men in bars (anti-hero characteristics) make her a challenging character for mainstream drama (but not so much for a digital platform). • The series drawing on real-world terrorist/ security threats might "ground" the show, providing a more satisfying experience and also be discoverable in streaming services which can also offer companion pieces, allowing for a broader audience experience. <p>With regard to the set episode of <i>Stranger Things</i>, responses may include reference to:</p> <ul style="list-style-type: none"> • 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 which, for Netflix, proved to be one of their most successful shows to date – the fading Hollywood star has become something of a trope for digitally-based shows. • 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 (<i>ET</i>, <i>The Goonies</i>) – 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, which may have been part of the consideration when the show was devised. • 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. The subsequent rise in fandom allows audiences to 'link' to streaming content directly, possibly through other streaming sites like YouTube (first 8 minutes of S1 E1 is available to watch for free) – again, it seems fairly clear that the casting and characters were both very heavily structured with platform in mind. • The presentation of Mike, Dustin and Lucas as de facto heroes, foreshadowed by the <i>D & D</i> 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 wave of nostalgia can also improve discoverability of other content on streaming platforms, suggesting that the show's USPs were devised with a broader understanding of platform-specific intertextuality. • The series' homage to Spielberg, Lucas and JJ Abrahams (amongst others) creates immediate audience appeal (or not) and enhance the desirability of the show and improve global circulation of the 'Stranger Things' phenomenon. <p>AO2:2 Responses will draw judgements and conclusions considering how far they agree with the statement.</p> <ul style="list-style-type: none"> • Based upon their analysis learners may conclude that LFTVDs are not influenced by their platform but are more generally |
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| | <p>influenced by the codes and conventions of TV drama as a form.</p> <ul style="list-style-type: none"> Based upon their analysis learners may conclude that being distributed on a digital platform is just one of many important influences in the decisions made by producers of long form television drama. Based upon their analysis learners may conclude that being distributed on a digital platform is a significant influence when producers are making LFTVDs. Some candidates may argue that originality, directorial style or genre and/ or narrative strands are more important influences and that platform is not significant at all. |
|--|---|

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

| Question | Level | AO1 | Mark | AO2 | Mark |
|----------|-------|--|------|--|------|
| 4* | 3 | <p>A comprehensive response to the set question.</p> <ul style="list-style-type: none"> 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. <p><i>Responses that do not draw together knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO1.</i></p> | 7–10 | <p>A comprehensive response to the set question.</p> <ul style="list-style-type: none"> Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode. Convincing, perceptive and accurate analysis of how LFTVDs may (or may not) be influenced by distribution on digital platforms, which consistently provides logical connections and a good line of reasoning. Precise and relevant reference to academic ideas and arguments to support analysis of the set episode. Highly developed and accomplished judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with appropriate reference to the LFTVD studied. <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></p> | 7–10 |

| Question | Level | AO1 | Mark | AO2 | Mark |
|----------|----------|--|------------|--|------------|
| | | | | | |
| | 2 | <p>An adequate response to the set question.</p> <ul style="list-style-type: none"> • 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 | <p>An adequate response to the set question.</p> <ul style="list-style-type: none"> • Adequate and generally accurate application of knowledge and understanding of the media theoretical framework to analyse the set episode. • Adequate and generally successful analysis of how LFTVDs may (or may not) be influenced by distribution on digital platforms, which provides some logical connections and lines of reasoning, although may be descriptive in parts. • Adequate and generally appropriate reference to academic ideas and arguments to support analysis of the set episode. • Adequate and generally well-reasoned judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with reference to the LFTVD studied. <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.</i></p> | 4–6 |

| Question | Level | AO1 | Mark | AO2 | Mark |
|----------|----------|---|------------|--|------------|
| | 1 | <p>A minimal response to the set question.</p> <ul style="list-style-type: none"> • Knowledge of the media theoretical framework is minimal, demonstrating little understanding. • Use of subject specific terminology is minimal. | 1–3 | <p>A minimal response to the set question.</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the media theoretical framework to analyse the set episode. • Analysis of how LFTVDs may (or may not) be influenced by distribution on digital platforms, 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. <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p> | 1–3 |
| | 0 | No response or no response worthy of credit. | 0 | No response or no response worthy of credit. | 0 |

5* To what extent do the elements of media language used in **Source B** and **Source C** communicate multiple meanings?

In your answer you must:

- analyse and compare the ways in which media language has been used in **Source B** and **Source C** to create multiple meanings
- refer to relevant contexts and academic ideas and arguments in your analysis
- draw judgments and conclusions in relation to the question.

[15]

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| Assessment Objectives | <p>AO2: 1 - Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.</p> <p>AO2: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.</p> <p>Maximum: 15 marks.</p> |
|------------------------------|--|

| 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>AO2:1 Responses will apply knowledge and understanding of elements of media language to analyse and compare how multiple meanings have been created in Source B and Source C, including:</p> <ul style="list-style-type: none"> • The placement, sizing and prominence of the logos, images, headlines and quotes/ comments in <i>The Telegraph</i> and <i>The Guardian</i> and in particular how these create meaning (for example, <i>The Guardian's</i> positioning of its logo on the image connoting status). • How the use of the quotes combined with positioning next to the main images and headlines promote a preferred or negotiated meaning of attitudes, values and beliefs with regards to the news stories in question (particularly the comments in <i>The Guardian</i>). • The prominence of the main images could be seen to challenge dominant ideologies about the nature of protestors and is perhaps shared by the readership (particularly the <i>Guardian</i>). The contrasting images of black hero and child victim are notable. • <i>The Telegraph</i> story has more of a 'social commentary' feel than a serious, accusatory news headline, which is typical of social media feeds for centrist papers; the audience is allowed to make up their own mind about what could be an ambiguous image. • <i>The Guardian's</i> social media post is 'cleaner' and less cluttered, suggesting that the meaning is anchored more through the image than the leading word 'outrage' (compared to <i>The Telegraph's</i> use of a headline/ title/ quote), although the narrative could be interpreted in a different way, or influenced by comments. There are multiple meanings to be identified here. |

- *The Telegraph* newsfeeds on social media link implicitly to other similar stories through the use of #BlackLivesMatter which suggests that the representation is more aimed at attracting attention and raising awareness than being seen as clickbait compared to tabloid typicality, although the linkback to the paper's website suggests that audience attention is being grabbed.
- The varying usage of typography in both sources means audiences will have to search and read the titles to pick out reactions/word that support their views, e.g. "hero", "save a life", "unite" (*Telegraph*); "outrage", "macing", "protest" (*Guardian*).
- The wording and commentary used within each newspaper have very different connotations on each story – both objective and opinionated (particularly the audience comments in *The Guardian*); *The Guardian* is perhaps more leading than *The Telegraph*.
- 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. Active audiences are more likely to identify multiple sets of connotations within a story, particularly consider the comment-driven nature of social media feeds (exemplified by retweets/ likes/ "most relevant" comments).
- Both newspapers reflect their willingness to represent social context fairly and objectively across an issue which has divided celebrities and newspapers historically; both provide their audiences with a (comparatively) objective point of view.

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, suggesting an expectation that only a certain 'type' of person takes part in demonstrations or social justice events.
- 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 Patrick Hutchinson compared to the young unnamed girl).
- Potentially representation theory including Gauntlett on identity and potentially bell hooks and Gilroy (neither are in the AS spec, but might be referenced, given the stories' ethnicity focus).
- Curran and Seaton's ideas about the press, given the platform.

AO2: 2

Responses will draw judgements and conclusions considering the multiple meanings inferred from **Source B** and **Source C**.

These might include:

Arguments for there being multiple meanings communicated:

- *The Telegraph* social media feed uses media language in combination to represent objective attitudes, values and beliefs consistent with their traditional ideology whereas *The Guardian* social media feed article promotes a more directed, evocative headline with the use of a shocking image.
- The *Telegraph's* reference to the story is complemented with a tweet, hashtag and detailed caption whereas *The Guardian's* use of candid photo uses more simple descriptive commentary.

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| | <ul style="list-style-type: none"> The contrasting designs of the media themselves reflecting the different ideologies of newspaper and online social feed, suggesting different values – right-wing versus centre-left. <p>Arguments against there being multiple meanings communicated:</p> <ul style="list-style-type: none"> Both sources devote space to the coverage of national and global events (Black Lives Matter), connoting that both share common beliefs about the significance of injustice and inequality. Both social media pages are dominated by the image of protestors being hurt or under attack, connoting that both share a common approach to representations of solidarity with protestors, that this is a topic affecting everyone. Both newspapers run images which include slightly similar connotations (“injured” in the <i>Telegraph</i>; “macing” in <i>The Guardian</i>). |
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If candidates do not refer to relevant academic ideas and arguments in their answer, they are limited to a maximum mark of the top of Level 2 for AO2.

| Question | Level | AO2 | Mark |
|----------|-------|--|-------|
| 5 | 3 | <p>A comprehensive response to the set question.</p> <ul style="list-style-type: none"> 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 language have been used to create multiple meanings 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 extent to which the use of media language in the two sources creates multiple meanings, supported with appropriate reference to relevant examples from both sources. <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></p> | 11–15 |
| | 2 | <p>An adequate response to the set question.</p> <ul style="list-style-type: none"> Adequate and generally accurate application of knowledge and understanding of the media theoretical | |

| Question | Level | AO2 | Mark |
|----------|----------|--|------------|
| | | <p>framework to analyse the unseen sources.</p> <ul style="list-style-type: none"> • Adequate and generally successful analysis of how elements of media language have been used to create multiple meanings 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 extent to which the media language in the two sources creates multiple meanings, supported with reference to examples from both sources. <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> | |
| | 1 | <p>A minimal response to the set question.</p> <ul style="list-style-type: none"> • Minimal application of knowledge and understanding of the media theoretical framework to analyse the set product. • Analysis of how elements of media language have been to create multiple meanings 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. <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p> | 1–5 |
| | 0 | <ul style="list-style-type: none"> • No response worthy of credit. | 0 |

- 6** Explain how historical contexts might influence the representation of individuals and social groups in news stories. Refer to the *Daily Mirror* to support your answer.

In your answer you must:

- consider relevant historical contexts that influence newspaper representations
- use your knowledge and understanding of relevant academic ideas and arguments
- refer to the *Daily Mirror* as an example of how newspapers represent individuals and social groups in news stories.

[10]

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| Assessment Objectives | <p>AO1: 1 - Demonstrate knowledge and understanding of the theoretical framework of media.</p> <p>AO1: 2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.</p> <p>Maximum: 10 marks.</p> |
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| Question | Indicative Content |
|----------|---|
| 6 | <p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1.1 Responses will demonstrate knowledge and understanding of how historical contexts might influence the representation within news stories, which could include:</p> <ul style="list-style-type: none"> • How the way newspapers represent groups and individuals now will be heavily influenced by the way those groups and individuals were represented in the past; it is very rare for a newspaper to change its representational approach (unless dominant ideologies or legislation forces it to change). For example, the <i>Mirror</i> will tend to focus on C2DE audience representations in a more positive way compared to ABC1 considering its predominantly working-class roots. • How a newspaper's strong political ideology and association with political parties can be represented positively or negatively; the <i>Daily Mirror</i> in particular presents members of the Labour Party in a positive light (and members of the Conservative Party negatively since, historically, the paper is left wing); may refer to key examples from recent election and Brexit headlines. • Online versions of newspapers appealing more directly to audiences used to accessing news online to find celebrity content – reflecting historical changes in news consumption/ expectations of what audience might expect to see online who traditionally buy newspapers, in particular papers that use a high number of images, such as tabloids papers versus those who may identify more with broadsheets and heavier written commentary. • The changing needs of audiences to get news immediately rather than traditionally the day after events (print versus participatory/online) linked to a 'now' culture of instant status updates rather than historical next day news delivery of traditional papers; the idea that audiences can now see original images online and across participatory media before being |

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| | <p>cropped and mediated by news institutions shows the shift in editorial power to consumers; newspapers like the <i>Daily Mirror</i> must also use video and participatory media to reinforce their hegemonic beliefs about those being represented.</p> <ul style="list-style-type: none"> • Reducing expenditure in newspapers, e.g. the rise in citizen journalism sending in pics of celebrities/ breaking news has affected the representation of individuals and social groups (might make reference to Q5 source material); the historic nature of newspapers as cultural/ political icons has changed dramatically because of online/ social media, the red top historically losing its voice due to declining print sales and producing interactive entertainment online; similarly, some mid-market dailies now focus on news trends than historic representations of key news events to draw in revenue; this could also mean subverting representation of groups and individuals to get 'clicks' – supported by relevant examples. • Blurring the boundaries between real news representations, advertorials and editorial opinions pieces responding to 'current' trends rather than historically safe news representation; as advertising revenues decrease, e.g. offering more 'paid-for' content and 'click for more' stories which is culturally becoming the norm (and is very much how social media works) versus the historical nature of the print version and exclusives/full colour packages which gave a more limited, biased approach to reading news. • Increasing human interest and lifestyle content, e.g. the <i>Daily Mirror</i> online and decreasing hard news content, linked to broader cultural changes and how modern newspaper audiences search for identities online, has meant some newspapers are having to shift their historical mindset for how to represent individuals and social groups in the era of reactive participatory media. This can even mean retweeting or sharing content that hasn't been constructed by the <i>Daily Mirror</i>. <p>Candidates are expected to demonstrate their knowledge and understanding of academic ideas and arguments that might include but are not exclusive to:</p> <ul style="list-style-type: none"> • News organisations altering their representation of content to fit with more current representations of identity (Gauntlett) • Oligarchic control over news sites on the internet due to their economies of scale, with relatively few independent news providers succeeding (Curran). • The catastrophic effects of loss of advertising revenue, e.g. the rise of office-based journalism and reliance on fewer, more mainstream, sources (Curran). • 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. <p>Responses must refer to the <i>Daily Mirror</i>, in terms of how historical contexts might have influenced representation in news stories, including:</p> <ul style="list-style-type: none"> • The <i>Mirror</i> will tend to stick with simplistic representations which reflect its left-wing, C2DE audience profile with little shift or change; celebrities will tend to be represented in the context of their past behaviours (either positive or negative) whilst politicians will be considered according to their political leanings and successes/ failures, with a |
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| | <p>focus on soft news and celebrity/real life narratives.</p> <ul style="list-style-type: none"> • The <i>Mirror</i>, as with all newspapers, will have content dictated by news values, of which repeatability/ familiarity/ timeliness are all significant in relation to historical contexts; these stories will be chosen partly considering their relevance to the <i>Mirror's</i> audience. • The <i>Mirror's</i> genre (tabloid) will (inevitably) represent groups/ individuals in a slightly simplistic and biased manner, since this is typical for red-tops; using historical events to create these representations will be typical. <p>AO1: 2 Responses will demonstrate knowledge and understanding of how historical contexts might influence the representations of news stories:</p> <ul style="list-style-type: none"> • Depending upon which editions of the <i>Mirror</i> have been studied, candidates might be able to provide concrete examples (for example, references to figures such as Boris Johnson, Jeremy Corbyn or Dominic Cummings which contextualise the stories with reference to the “historical” prior behaviour of these individuals). • Similarly, it is possible that candidates might be able to refer to movements such as Black Lives Matter, Britain First, Extinction Rebellion or other protest groups in relation to recent or more distant historical events. • It may be that candidates do not have specific examples such as those above, but are able to contextualise their answers based on their knowledge of the <i>Mirror's</i> ideological and socio-economic profiles (so, for example, presenting hypothetical examples – an MP forced to resign because of some mis-step being referenced in relation to prior misdemeanours; a social group represented in a specific way due to its behaviour in the past). • Candidates might refer to longer-term historical contexts and representations, given the age of the <i>Mirror</i>; it is also possible that they might consider how stories can gain traction online very quickly, with historical contexts becoming comparatively recent, given the pace of the news cycle. <p>Any other relevant response (including reference to both specific examples from and general points relation to the <i>Daily Mirror</i>) that can explain how historical contexts can influence the representation of individuals and social groups in news stories should be credited.</p> | | |
|----------|--|-----|------|
| Question | Level | AO1 | Mark |

| Question | Level | AO1 | Mark |
|----------|-------|---|------|
| 6 | 3 | <p>A comprehensive response to the set question.</p> <p>A comprehensive application of knowledge and understanding of how historical contexts might influence the representation of individuals and social groups in news stories:</p> <ul style="list-style-type: none"> • comprehensive, detailed and accurate knowledge and understanding of representations in newspapers • clear and precise explanation of how historical contexts might affect the ways newspapers represent content • answer is supported by detailed and accurate reference to the set newspaper. <p>Comprehensive, detailed and accurate knowledge and understanding of how historical contexts might influence the representation of individuals and social groups in news stories.</p> | 7–10 |
| | 2 | <p>An adequate response to the set question.</p> <p>An adequate application of knowledge and understanding of how historical contexts might influence the representation of individuals and social groups in news stories:</p> <ul style="list-style-type: none"> • adequate and generally accurate knowledge and understanding of representations in newspapers • generally accurate explanation of how historical contexts might affect the ways newspapers represent content • answer is supported by generally accurate reference to the set newspaper. <p>Adequate and generally accurate knowledge and understanding of how historical contexts might influence the representation of individuals and social groups in news stories.</p> | 4–6 |

| Question | Level | AO1 | Mark |
|----------|-------|--|------|
| | 1 | <p>A minimal response to the set question.</p> <p>A minimal application of application of knowledge and understanding of how historical contexts might influence the representation of individuals and social groups in news stories:</p> <ul style="list-style-type: none"> • knowledge and understanding of representations in newspapers is minimal, demonstrating little understanding • explanation of how historical contexts might affect the ways newspapers might represent content 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. <p>Knowledge of how historical contexts might influence the representation of individuals and social groups in news stories is minimal, demonstrating little understanding.</p> | 1-3 |
| | 0 | <ul style="list-style-type: none"> • No response or no response worthy of credit. | 0 |

Assessment Objectives (AO) grid

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

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