

Practice Papers

for A Level OCR Media Studies

Paper 1: Media Messages

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Teacher's Introduction

This material is intended to help you prepare students for the A Level Media Studies (H409) OCR specification, for **Component 1: Media Messages**.

Six full examination-style papers are provided, each one closely modelled on the examination format of the OCR specification. Each paper includes a mark scheme and indicative content for each question.

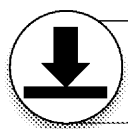
Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

All of the **set products for first teaching 2023 / assessment from 2025** are covered across the six papers, and questions are drawn from OCR's guidance, covering the key topics for each set product.

The practice papers include questions relating to all aspects of the theoretical framework, media theories and relevant contexts. Detailed analysis of all the set products is provided in the indicative content for each examination question.

Unseen texts have also been included in each exam paper, as indicated by OCR. Black-and-white copies of the printed unseen products are included in the resource. Colour copies of the printed unseen products have also been provided as an appendix at the end of the resource, as well as on our product support system.



PDF colour versions of the printed unseen products used in the practice papers are also provided on the ZigZag Education Support Files system, which can be accessed via **zzed.uk/productsupport**

A mark scheme is provided for every question which shows the marks awarded for each assessment objective and describes the skills and level required to achieve marks in each mark band.

Detailed indicative content for each option choice is included, along with a mark scheme for each relevant question. This gives students (and teachers) a clear idea of what kinds of ideas *could* be addressed in the answer. It helps students to improve and develop their knowledge and their exam technique.

Working through all six papers will provide students with an excellent opportunity not only to extend and refine their knowledge, but to get used to the question style, format, and approach of the exam, and to practise their examination skills and techniques.

These materials are closely modelled on the past papers and specimen materials provided by OCR.

November 2023

Set Products and Unseen Texts

Set texts

Newspaper set texts:

- *The Guardian*
- *Daily Mail*

Magazine set texts:

- *The Big Issue*

Advertising set texts:

- River Island – #LABELSAREFORCLOTHES advert featuring Jordan Luce
- Dove – Beautifully Real Moms advert
- Shelter – We Can Help advert

Music video set texts (choose one from **List A** and one from **List B**):

List A	List B
Corinne Bailey Rae – <i>Stop Where You Are</i>	Radiohead – <i>Burn the Witch</i>
Lil Nas X – <i>Sun Goes Down</i>	Sufjan Stevens – <i>Sugar</i>
Emeli Sandé – <i>Heaven</i>	David Guetta – <i>Titanium</i>

Unseen texts

- Friday 31st January 2020 – *The Guardian*, front cover and *The Sun*, front cover
- Monday 8th March 2021 – the *Daily Mirror*, tweet and the *Daily Mail*, front cover – the royal family
- Tuesday 9th March 2021 – *The Sun*, tweet and *The Guardian*, tweet – Harry and Meghan with Oprah
- Thursday 22nd October 2020 – the *Daily Mail*, website and the *Daily Mirror*, website – free school meals
- Sunday 31st July 2022 – *The Sun*, tweet and *The Guardian*, website – Lionesses
- Tuesday 6th September 2022 – *The Times*, website and the *Daily Mirror*, website – Prince's Trust
- Prince's Trust – Domestic Abuse advert
- Centrepont – Dan advert
- Calvin Klein – Euphoria advert
- This Girl Can – Cuter than advert
- *The Big Issue* 1551 – A Nation on Strike front cover
- *The Big Issue* 1540 – Matilda, The Vital Revolutionary front cover
- *The Big Issue* 1515 – If I Were Queen for a Day front cover
- *The Big Issue* 1523 – *Neighbours* front cover

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Examination Information

The exam consists of two papers. This resource provides practice papers for Paper 1.

Paper 01: Media Messages

70 marks, 2 hours, 35% of total qualification

Section A: News, 45 marks

This section will begin with **two** unseen texts – both of these will be newspaper extracts. These could be newspaper covers, websites or social and participatory media. Both extracts will be about the same news event and will represent **the same** news event but in different ways.

TOP TIP – before reading the questions, annotate the sources based on what you know about them. The spiel at the end will tell you what the news event is. Do they have a contrasting ideological/political stance? Do they target different audiences? Are they different newspaper conglomerates? Are they tabloid or broadsheet?

This section will include **four** short essay questions. The first two essay questions will be based on the two unseen texts, and the other two will require detailed reference to your two case study newspapers, *The Daily Mail* and *The Guardian*.

Question 1: This is an **analysis** question which requires you to triangulate three sources. You must refer to the stated context (social, cultural, political or historical, or a combination of these). This could be either a **representation** question or a **media language** question.

Question 2: This is a more developed **how far** essay question which requires you to reach a conclusion in relation to the media concept and reach conclusions throughout your essay – this could be in the introduction, 2–3 paragraphs and a brief conclusion. The asterisk (*) signals that this is a **theory** question and you will be marked on your ability to construct an argument and use sources and draw relevant judgements and conclusions against the theoretical framework. This could be either a **representation** question or a **media language** question (the opposite of the first question).

Question 3: This is a question based on your set texts – *The Guardian* and the *Daily Mail*. You will be asked about either **media industries** or **media audiences**. You need to refer to the chosen examples of front covers and full editions of your chosen newspapers and the chosen examples of front covers and full editions of your chosen newspapers. *requirement for application of theory in this question.*

Question 4: This is a theory evaluation question with a focus on the broader new media theories. You must refer to your set texts to anchor your points. The focus is likely to be **media industries** or **media audiences**. The focus will be largely determined by the theories chosen. You must **evaluate the effectiveness** of the theories chosen. You will always be given a choice of **two** theories.

Section B: Media Language and Representation, 25 marks

This section will test **two** out of the three set texts – Advertising, Music Videos and Magazines. You could be given an unseen text to analyse for questions about Magazines or Advertising.

Question 5: This is likely to be a 10-mark **‘Explain’** question – you will be tested on your understanding of the theoretical framework of media, particularly media language. This question could include one unseen text or be focused around one of the set texts. You must refer to these extensively and accurately.

Question 6: This is likely to be a 15-mark **‘Analyse’** question – you will be tested on your understanding of the theoretical framework of media and your ability to make judgements. This question could include one or two unseen texts and you could be asked to analyse your set texts.

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Assessment Objectives

The examination assesses you against **AO1** and **AO2**.

AO3 is assessed via the non-examination assessment (coursework).

AO1

- **AO1 1a** Demonstrate knowledge of the theoretical framework of media
- **AO1 1b** Demonstrate understanding of the theoretical framework of media
- **AO1 2a** Demonstrate knowledge of contexts of media and their influence on
- **AO1 2b** Demonstrate understanding of contexts of media and their influence on

AO2

- **AO2 1** Apply knowledge and understanding of the theoretical framework of products, including in relation to their contexts and through the use of academic theories
- **AO2 2** Apply knowledge and understanding of the theoretical framework of academic theories
- **AO2 3** Apply knowledge and understanding of the theoretical framework of products to draw conclusions

Assessment Objective Coverage across Paper 01: Media Messages

Paper 01: Media Messages	AO1				Total AO1	AO2	
	1a	1b	2a	2b		1	2
Section A							
Question 1	0		0		0	10	0
Question 2*	5		0		5	5	0
Question 3	0		10		10	0	0
Question 4	0		0		0	0	10
Section B							
Question 5	10		0		10	0	0
Question 6	0		0		0	10	0
Total	15		10		25	25	10

Using the Mark Schemes and the Indicative Content

The mark schemes are based on those provided by OCR.

The mark schemes set out the general expectations and are a general guide, to be used as a guide.

The indicative content is there to show what kinds of points could be considered to be given due credit. There is no expectation that answers must cover only the points listed, and certainly no expectation that answers should cover ALL of the points in the indicative content.

Examination Tips

- In Paper 01: Media Messages, there are 70 marks available and 120 minutes (2 hours). This is 40 seconds per mark, or about 1 hour 15 minutes for Section A and about 45 minutes for Section B.
- Expectations of how much can be covered in each answer should be guided by the mark scheme.
- Your answers can show either breadth (covering a lot of points in some detail) or depth (covering fewer points in more detail). There will never be time to cover everything.
- Strengths in one area of your work can outweigh weaknesses in another area. Focus on what you have written rather than what you have not included.

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Specification Coverage

	Paper 1	Paper 2	Paper 3	
Section A: Unseen Sources	Friday 31st January 2020 <i>The Guardian</i> , front cover <i>The Sun</i> , front cover	Monday 8th March 2021 <i>Daily Mirror</i> , tweet <i>Daily Mail</i> , front cover	Tuesday 9th March 2021 <i>The Sun</i> , tweet <i>The Guardian</i> , tweet	Thursday 11th March 2021 <i>Daily Mirror</i> , front cover <i>Daily Mail</i> , front cover
Question 1 (10 marks)	Representation Political context Hall's representation theory	Media Language Social and cultural context Barthes' semiology theory	Representation Social and cultural context hooks' theories around intersectionality	Representation Social and cultural context Hall's representation theory
Question 2 (15 marks)	Media Language Genre conventions	Representation Audience response to representations	Media Language Combination of media language to communicate meaning	Media Language Contrasting media language
Question 3 (10 marks)	Influence of ownership	Economic context and impact of 'new' technology on newspaper regulation	Social and cultural contexts influencing targeting audiences in print and online news	Cultural context influencing targeting audiences in print and online news
Question 4 (10 marks)	Targeting Audiences Hall's reception theory or Gerbner	Reflecting the Needs of Audiences Shirky or Jenkins	Audience Consumption / Interaction Online Shirky or Jenkins	Patterns of Consumption Curriculum or Herge
Question 5 (10 marks)	Magazines – Representation How magazines reflect social, cultural and political issues towards wider issues and beliefs (<i>The Big Issue</i>)	Music Videos – Representation Influence of context on representations (both lists)	Music Videos – Representation How music videos may represent social groups which are under-represented (List A only)	Advertising – Representation How and why advertising is represented (River)
Question 6 (15 marks)	Advertising – Media Language <i>Dove</i> – Beautifully Real Moms and Dads <i>Prince's Trust</i> – Domestic Abuse (unseen)	Advertising – Media Language <i>Shelter</i> – We Can Help and Centrepiece – Dan (unseen)	Magazines – Media Language <i>The Big Issue</i> 1551 – A Nation on Strike (unseen)	Media Language <i>The Big Issue</i> 1551 – A Nation on Strike (unseen)

Additional Answer Sheet

Name

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A Level OCR Media Studies

H409/01 Media Messages

Practice Paper 1

Name	
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Time allowed: 2 hours

Instructions to candidates:

- Answer **all** the questions.
- Answer on lined paper or in a separate answer booklet.
- If you need more space, use the additional lined paper and write the question number clearly in the left margin.

Information:

- The total number of marks for this paper is **70**.
- The number of marks available is shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).

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SECTION A
News

Study **Source A** and **Source B** and then answer **all** the questions in Section A.

Source A – *The Guardian*, 31st January 2020



The Guardian © C

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THE Sun

Friday, January 31, 2020 FOR A GREATER BRITAIN 50p thesun.co.uk

25p LESS THAN THE DAILY MIRROR

Tonight at 11pm, after 30 years of resistance to the creeping danger of a European superstate, the great people of the United Kingdom have at last, finally... Got Brexit Done

OUR TIME HAS COME

100 SOUVENIR 50p COINS TO BE WON

Peace, prosperity to all & friendship with all nations

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The stories revolve around the United Kingdom's exit from the European Union. Following which the UK public voted to leave the European Union, the term 'Brexit' was coined. The British public and politicians.

Turn over for Question 1

- 1 Analyse the representations in **Source A** and **Source B** in relation to political

Use Hall's theory of representation in your answer.

- 2* **Source A** and **Source B** cover the same news event from two different news the other a tabloid.

How far do the sources challenge their genre conventions?

In your answer you must:

- explain the genre conventions of broadsheet and tabloid newspapers
- analyse the use of genre conventions in the sources
- make judgements and reach conclusions about how far the sources challenge genre conventions

- 3 Explain how ownership influences the newspaper industry.

Refer to *The Guardian* and the *Daily Mail* to support your answer.

- 4 Evaluate the effectiveness of **one** of the following theories in understanding target audiences:

EITHER

- Hall's reception theory

OR

- Gerbner's cultivation theory

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SECTION B
Media Language and Representation

- 5 Explain how magazines reflect social, cultural and political attitudes toward...
Refer to *The Big Issue* magazine covers you have studied to support your an

Turn over for Question 6

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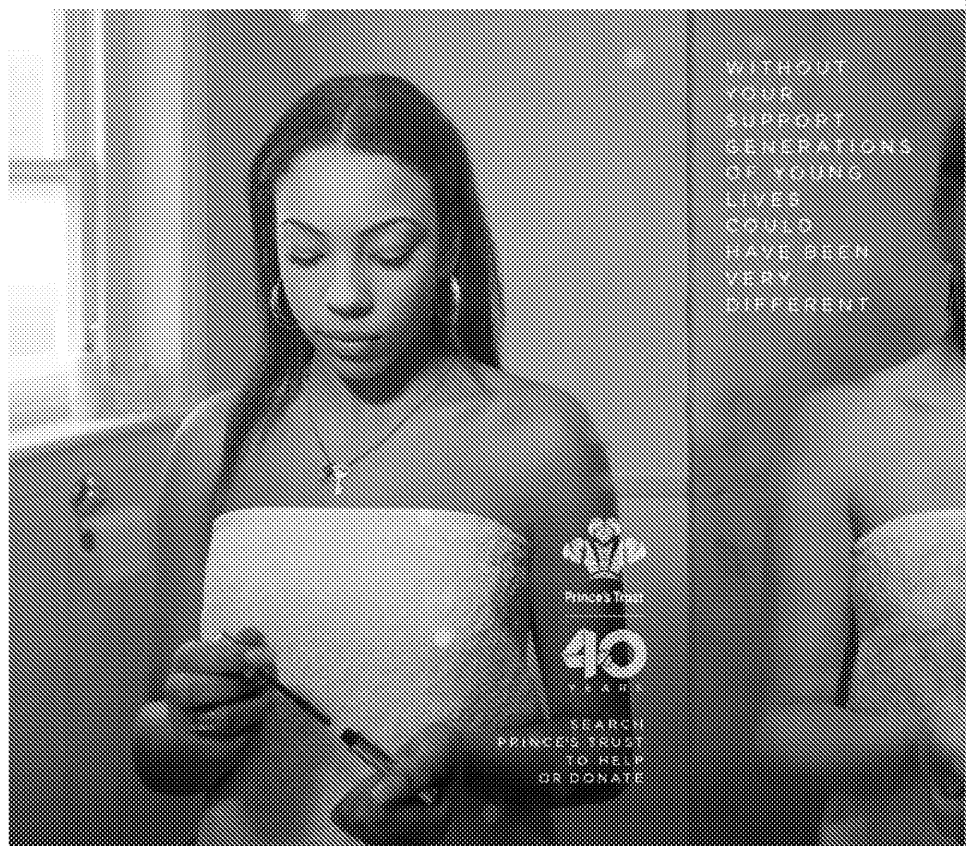


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Prince's Trust, 'Domestic Abuse'

- 6 Analyse how effectively a combination of elements of media language reinforce the message of the Prince's Trust (Source C) and the Prince's Trust (Source D) adverts.

In your answer you must:

- analyse how media language communicates multiple meanings in the adverts
- make judgements and draw conclusions on how effectively media language is used in the adverts

END OF QUESTION PAPER

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Preview of Questions Ends Here

This is a limited inspection copy. Sample of questions ends here to avoid students previewing questions before they are set. See contents page for details of the rest of the resource.

Mark Scheme: Practice Paper 2

1 Analyse the media language in **Source A** and **Source B** in relation to social and cultural contexts.

Use Barthes' theory of semiology in your answer.

Assessment Objectives

AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to a range of contexts and using academic theories.

AO2 total: 10 marks

Indicative Content

AO2: 1

- Barthes' semiology theory concerns the study of signs; the signifier (denotation or literal meaning) and the signified (connotation or deeper, implied messages). In relation to the sources, candidates may discuss the specific language techniques to communicate meaning, including the specific paradigmatic and syntagmatic forms as well as different elements working in conjunction with each other to create meaning.
- Both sources present the news story in different ways and perhaps this is based on the type of newspaper. For instance, the *Daily Mail* reinforces its traditionalist, Conservative viewpoint through its reports on the story more factually through the lexis in the headline, 'Palace in crisis' which is favouring Harry and Meghan. Candidates may discuss that, interestingly, the *Daily Mirror* is not overt in this story but this is perhaps because the *Daily Mirror* is generally supportive of the monarchy. The comments section, however, does reinforce the typical left-wing attitude of a *Daily Mirror* reader with its sarcasm of 'Tradition?' in their comment below the story.
- The *Daily Mirror*'s news values have led it to focus on the human interest angle on the story, specifically the relationships within the family.
- Both sources use their headlines, and more specifically the lexical choices, to reflect the story; for instance, in the *Daily Mail*, candidates may discuss how the choice of the word 'crisis' in a capitalised serif font might reinforce their royalist perspective and, therefore, favour the monarchy.
- In the *Daily Mail* the choice of images and specifically Meghan's paralanguage (smiling face) and the image of Queen Elizabeth II might construct a binary opposition (candidates do not need to discuss this to Strauss) in which Meghan is antagonised and seen as ruining tradition. In the *Daily Mirror* the caption '... Meghan and Harry's bombshell interview' but with the absence of Harry's image suggests he is the villain in this event defying traditional values.
- The *Daily Mirror*'s caption '... has sent Buckingham Palace into meltdown' reflects the focus on the actions of the specific individual that has impacted the royal family. Candidates may discuss the choice of image – an 'action shot' taken from the interview where both Harry and Meghan are shown, perhaps suggesting that both are to blame for this 'meltdown'.
- Responses might consider that tabloid newspapers often intensify the drama of human interest stories on rivalries, disputes and betrayals – this narrative is clearly reinforced by both the sources through overly sensationalist language to exaggerate the actual event.
- In relation to social and cultural contexts, candidates may discuss the newsworthiness of the story to elite nations as well as negativity all contribute to its popularity. In addition, candidates may discuss the 'shareability' aspect of the online tweet, perhaps further reflecting the magnitude of the event.

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Question	Level	Mark Scheme
1	3	<p>A perceptive application of knowledge and understanding of media contexts and stated theory to analyse Source A and Source B.</p> <ul style="list-style-type: none"> • Sophisticated, detailed and fluent application of knowledge of media language in relation to contexts to analyse Source A and Source B. • Analysis of Source A and Source B regularly demonstrates clear coherent reasoning. • Precise and relevant reference to stated theory to support analysis of Source B. • References to Source A and Source B are erudite and comprehensive.
	2	<p>A satisfactory application of knowledge and understanding of media contexts and stated theory to analyse Source A and Source B.</p> <ul style="list-style-type: none"> • A satisfactory and generally accurate application of knowledge of media concept in relation to contexts and stated theory to analyse Source B. • Analysis of Source A and Source B demonstrates some coherent reasoning although may not be fully explored. • Satisfactory and generally appropriate reference to stated theory of Source A and Source B. • References to Source A and Source B are satisfactory and appropriate.
	1	<p>A limited application of knowledge and understanding of media contexts and stated theory to analyse Source A and Source B.</p> <ul style="list-style-type: none"> • A limited application of knowledge and understanding of media contexts and stated theory to analyse Source A and Source B. • Analysis of Source A and Source B is limited and is likely to be superficial. • Reference to stated theory is minimal or brief, may not be relevant to Source B or may be absent. • References to Source A and Source B may be minimal or lacking.
	0	No response or no response worthy of credit.

2* **Source A** and **Source B** cover the same news event from two different forms of news: the other a tabloid newspaper front page.

How far might audiences respond to and interpret the representations in the sources?

In your answer you must:

- analyse the different representations in the sources
- explain how audiences might respond to and interpret the representations differently
- make judgements and reach conclusions about how far the sources use media language to represent audiences differently

Assessment Objectives

AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media studies

AO1 total: 5 marks

AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media texts

AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements about media texts

AO2 total: 10 marks

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Indicative Content**AO1: 1**

- Understanding of the fact that different audiences will potentially interpret the same different factors, such as their socio-cultural background (age, gender, sexuality, race, issue, event or person being represented or their support for a particular paper who share / align with.
- Most newspaper readers are partisan, meaning they are unlikely to read a newspaper from different perspectives. The sources, however, present an interesting window for discussion of media (a tweet) so it is possible that candidates might argue that this ideological positioning is easily online.
- Understanding of the ideological positioning of each of the sources – the *Daily Mail* is a right-leaning traditional approach to world politics and contemporary issues, and as such favours the traditional royal family. The *Daily Mirror* is a left-leaning paper which is more progressive – it generally supports the royal family, but due to its progressive agenda will more diverse and modernise in light of recent social and cultural contexts.
- The question specifically asks how audiences will interpret **and respond to** these representations. Opportunities for discussion of how digital convergence has given a voice to audiences to 'speak back' and voice their own opinions (as can be clearly seen through the tweet in the sources) responses will argue that the royalist headline in the *Daily Mail* will evoke less of a response from an audience as it's much more typical and will more than likely align with their ideological positioning. Their audience is significantly older and, therefore, arguably more passive, this would mean that audiences are less likely to respond in opposition to the representations in the text.
- Some responses might consider how different audiences (perhaps unintended audiences) are represented in the sources – it is likely that candidates might discuss the invariance of the royal family which generally hold strong support from their readers; alternatively it may be argued that there are audiences who are not the intended target audience (perhaps secondary or even tertiary audiences on online Twitter feeds and, therefore, they might take an opposing stance to the representations).
- Although not required in this question, candidates might refer to theoretical perspectives such as Gauntlett (pick and mix).

AO2: 1

It should be noted that this question is not asking for a comparison between the sources. However, some comparison may be seen given the nature of the two sources and the focus of the question.

- It can be interpreted that the *Daily Mirror* sides with / supports the royal family (intended audience / ideological positioning), and this is clearly supported through the headline and the fact that Harry and Meghan's TV show has caused 'utter devastation' and put the royal family in a difficult position.
- Tabloids place high importance on creating visual interest through their use of codes and choice of images – candidates might discuss how these might be interpreted differently by different audiences.
- Drama is added in the *Daily Mail* through the juxtaposition of Harry and Meghan in the headline, clearly a constructed and conscious choice by the producers to evoke the idea that they are a 'new' couple, use non-verbal codes, e.g. 'smirking' and visual separation of the two images, to represent them as 'new' and native and stranger to the traditional royal family.

AO2: 3

- Answers might conclude that audiences might interpret the sources very differently depending on their audience and, therefore, it is unlikely that a partisan reader of one newspaper will interpret the representations of an opposing paper.
- Answers might conclude that audiences of the *Daily Mail* are more likely to take a 'passive' reading of the intended message; print news readership is partisan and, therefore, far more likely to accept the ideologies as well as the representations of that paper. However, the *Daily Mirror* allows for active audience engagement and thus, as demonstrated by the comment, might encourage a more 'negotiated' or 'oppositional' reading.
- Answers might also suggest that due to the spreadable online nature of the *Daily Mail* tweet, it might come across the story and thus may either not be politically aligned with the 'contextually savvy' about the content of the story and may, therefore, also take an opposing stance.
- Answers might conclude that the *Daily Mirror*'s representations are, at least in part, constructed by its ideologies because of the tabloid convention to intensify human interest drama to engage readers.
- Answers might conclude that some of the representations in the *Daily Mirror* might be seen as not typical.
- Answers might conclude that the *Daily Mail* front page is more typical of right-wing newspapers with overt support for the royal family.
- Answers might conclude that news values are more important in determining the content of the sources as newspapers ultimately function for profit.

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Question	Level	AO1	Mark	AO2
2*	3	<p>A perceptive response to the set question.</p> <ul style="list-style-type: none"> Perceptive, detailed and accurate knowledge and understanding of media concept relevant to the question and in relation to Source A and Source B. Use of subject-specific terminology is relevant and accurate. 	4–5	<p>A perceptive response to the set question.</p> <ul style="list-style-type: none"> Perceptive application of knowledge and understanding to analyse Source A and Source B. Plausible, detailed analysis of Source A and Source B, regularly and coherently presented. Considered judgement regarding the question, demonstrating understanding of the framework of media concepts.
	2	<p>A satisfactory response to the set question.</p> <ul style="list-style-type: none"> Satisfactory and generally accurate knowledge and understanding of media concept relevant to the question and in relation to Source A and Source B. Use of subject-specific terminology is mostly accurate. 	2–3	<p>A satisfactory response to the set question.</p> <ul style="list-style-type: none"> Satisfactory successful application of knowledge and understanding of media concept to Source A and Source B. Adequate analysis of Source A and Source B, with some consistent but may be limited. Satisfactory considered conclusion regarding the question, demonstrating understanding of the framework of media concepts. <p>Candidates who do not address both sources cannot score below the bottom of this band.</p>
	1	<p>A limited response to the set question.</p> <ul style="list-style-type: none"> Knowledge and understanding of media concept relevant to the question and in relation to Source A and Source B. Use of subject-specific terminology is minimal. 	1	<p>A limited response to the set question.</p> <ul style="list-style-type: none"> Limited application of knowledge and understanding to analyse Source A and Source B. Analysis of Source A and/or Source B may be limited. Judgement may be present, but not considered.
	0	<ul style="list-style-type: none"> No response or no response worthy of credit. 	0	<ul style="list-style-type: none"> No response or no response worthy of credit.

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3 Explain the impact of economic contexts, including the arrival of 'new' digital technology.

Refer to *The Guardian* and the *Daily Mail* to support your answer.

Assessment Objectives

AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence.

AO1 total: 10 marks

Indicative Content

AO1: 2

- Newspapers have made significant use of their online versions as means of maintaining a range of audiences used to accessing information online – reflecting social change and expectations of what audiences might expect to pay for. *The Guardian* utilises a subscription-based global website readership; the *Daily Mail* is more focused on 'clickbait' articles which attract advertising/sponsorship revenue depends. This 'interactive' experience is being drawn in despite declining print circulation. This quick and cheap production is shared by newspaper industries and audiences alike.
- Rapid proliferation of technology has led to struggles in regulation and a rise in 'fake news' on audiences needing to become their own 'gatekeepers', actively discerning the 'real' from the 'fake'.
- Aspects such as digital and technological convergence have meant that setting up social media means that anyone can tweet, perhaps under fake pseudonyms, which perhaps expects to be policed.
- Responses are likely to distinguish between different methods of regulation, i.e. proactive vs reactive. Although both the *Daily Mail* and *The Guardian* attempt to control the output of their content, some of this content (especially user-generated content created through citizen journalism) will have to respond reactively – through, for example, monitoring below-the-line content and reporting and blocking harmful/fake content on social media sites. Candidates might discuss the reactive model scrutinises user-generated content enough to protect citizens from harm.
- The beneficiaries of online news production and dissemination (such as unlimited space for journalism and user-generated content or the ability to share via social media platforms) are also open to online regulation. For example, unlimited space means that there is an infinite number of stories that are not regulated proactively (through regulatory bodies such as IPSO) but also open to reactive regulation. Comments which need to be filtered and regulated reactively, something that even the largest news organisations do not have the manpower for.
- Online articles also carry a digital footprint, meaning that once something has been published, it cannot be taken down, as audience interaction and sharing of stories means that the article continues to be seen. This again is a threat to online regulation as it puts pressure on news organisations to regulate content from the outset.
- Although the Independent Press Standards Organisation (IPSO) can regulate some of the content of authentic journalistic publications; the *Daily Mail* is currently signed up to IPSO where it is regulated – this brings its own issues as there is no parity in how news being disseminated is regulated – however, also has limits on what it can regulate; for example, the body can only regulate named journalists (as to hold someone accountable in case of a complaint). Therefore, user-generated content online (such as comments and citizen journalism on social media) is not regulated.
- Internet service providers can block sites but not individual content, which poses the question of whether this should be regulated to protect citizens or whether consumers should be free to access the internet.
- As a result of this, the *Daily Mail* has instigated a 'publish then filter' model whereby content is published first – however, the vast amount of content available on the MailOnline website means that potentially harmful content is circulating the website.
- Online media also offers an abundance of choice; with the declining print market and the rise of 'popular' channels, e.g. more lifestyle and 'online only' content such as 'Real News' (examples should be appropriately credited), newspaper producers must continue to find their perhaps unique selling points or other means) while competing with other providers for profitability. The *Daily Mail*, for example, emphasises its sensationalist and populist style headlines to draw audiences in – this is again an issue as the sheer amount of content available from a newspaper organisation such as the *Daily Mail* means that a lot of the content can be ignored.
- Although the question gears the candidates to discuss online regulation, some of the issues raised (such as the Leveson Inquiry) might be brought into the response to elevate the argument.

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Question	Level	Mark Scheme
3	3	A perceptive demonstration of knowledge and understanding of media concepts and texts. <ul style="list-style-type: none"> Perceptive, detailed and accurate knowledge and understanding of the media concept and set texts in the question. Response is well-supported by detailed and accurate reference to <i>The Daily Mail</i>.
	2	A satisfactory demonstration of knowledge and understanding of media concepts and texts. <ul style="list-style-type: none"> Satisfactory and generally accurate knowledge and understanding of the media concept and set texts in the question. Response is supported by generally accurate reference to <i>The Daily Mail</i>.
	1	A limited demonstration of knowledge and understanding of media concepts and texts. <ul style="list-style-type: none"> Knowledge of the media concept and set texts might be limited and/or show little understanding. Response might only briefly refer to <i>The Guardian</i> and the <i>Daily Mail</i> in answer, or may be inaccurate or absent.
	0	No response or no response worthy of credit.

- 4 Evaluate the effectiveness of **one** of the following theories in understanding how news is produced to meet the needs of a variety of audiences:

EITHER

- Shirky's end of audience theory

OR

- Jenkins' ideas about participatory culture

Assessment Objectives

AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to

AO2 total: 10 marks

Indicative Content

AO2: 2

Responses will apply knowledge and understanding of the theoretical framework of media to news production, such as:

- Identifying and discussing the value of theories of audiences, specifically those of Shirky and Jenkins, and how newspaper organisations reflect the needs of a variety of audiences.
- Discussing whether and/or how these theories can be applied to newspaper audiences, and understanding how audiences might respond to the newspaper organisations' attempts to engage them in news production, distribution and circulation.
- Evaluating the effectiveness of these theories of media audiences in relation to news production, and into a discussion of how audiences might interact with different content on different platforms (e.g. social media, etc.)?
- Exploring whether the theories can help understand newspapers that in the online era, where audiences have more choice in the level of engagement with the news agenda (for example, through user-generated filtering of news stories).

Shirky

- Shirky argues that audience behaviour has changed due to the Internet proliferation of user-generated content to produce content at home – these new audiences are prosumers. User-generated content allows for connections between people who care about something. This generates a cognitive surplus.
- Explain that Shirky stresses that this new method of audience engagement has been enabled by technology – this perhaps explains why newspaper organisations create opportunities for user-generated content as it is lucrative in a literal sense but also in terms of broadening the audience.
- Explain that most newspaper organisations rely on an online model, such as a website, rather than print circulation (which is among the fastest declining circulation rates of all media). This reflects changes in news consumption and expectations of what audiences may expect to pay for. Online news consumption, which may be less significant to a contemporary audience, media technology offers a more 'interactive' experience for the reader.
- The shifting needs of audiences – some prefer breaking news the day after an event, while others prefer commentary and analysis (as in the case of *The Guardian*). Candidates may discuss how the shift from instant news on the day of the event taking place is more favoured than the traditional newspaper reflecting the previous day's events. Both newspapers regularly update their news feeds for events of high socio-cultural importance (such as political upheaval or the

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- The ability of audiences to engage directly with news production (through, for example, social media) has revolutionised the process of the 'traditional' news production cycle, allowing audiences to contribute images or videos to a story in their local area – this is perhaps more important for tabloid outlets due to its relative cheapness – this is a clear demonstration of a 'prosumer' in action.
- However, Shirky's theories may be contested as being too optimistic, demonstrated by Gerbner and Bandura who suggest that prosumers are in the minority. To suggest that audiences are more powerful than oligarchic news organisations such as DMGT may overestimate their power.
- The product of prosumers and user-generated content might also lead to a rise in fake news – Shirky comments that audiences prefer audience-to-audience interaction, thereby favouring authentic journalism.
- It is also important to consider that the national press, including the *Daily Mail* and *The Guardian*, has lost trustworthiness and authority to engage its audiences; it is possible that the sheer amount of user-generated content might threaten this authority.

Jenkins

- Explain that Jenkins' ideas are wholly appropriate to online news but less so to print news. Jenkins' 'top down' approach whereas online news caters for an audience who prefers active engagement.
- Jenkins' theory relies on fans acting as 'textual poachers' and engaging in 'participatory journalism' (as online newspapers) in making them 'spreadable', popular and viral.
- Digital convergence and the development of 'new media' has accelerated active participation in news online (through, for example, user-generated content), which generates collective intelligence.
- The concept of citizen journalism has been embedded in newspapers since before the Internet and social media (polls, unlimited space, image-driven stories etc.) have developed this into a critical component of how the news industry functions. The media invited by sites such as Facebook, Twitter, Snapchat and Instagram has created a new way for journalists to contribute to the creation and dissemination of news more easily.
- Newspaper organisations rely on this collective intelligence – the *Daily Mail* and *The Guardian* have 'story tip-offs' sections which encourage audiences to contribute images or videos to a story. Audience collective intelligence is the dissemination and circulation of online news. In this, where sharing and retweeting are key to making texts 'spreadable' and popular.
- However, Jenkins' theories are less applicable to print news due to centralised production and without any audience input and where the ethos of professional journalism governs.
- Audiences' collective intelligence, such as citizen journalism, cannot always be verified and is often fake news.
- It is also important to acknowledge that although Jenkins' ideas are very applicable to online news and distribution, the power of the oligarchy and conglomerates should not be underestimated. Values and ideologies, or in fact that audiences are more powerful in news production.

Question	Level	Mark Scheme
4	3	A perceptive application of knowledge and understanding of the theory of the media to evaluate academic theories. <ul style="list-style-type: none"> • Perceptive, detailed and accurate application of knowledge and understanding of the media concept in the question to evaluate theory. • Plausible, logical and accurate evaluation of the effectiveness of the theory in understanding the media concept in the question.
	2	A satisfactory application of knowledge and understanding of the theory of the media to evaluate academic theories. <ul style="list-style-type: none"> • A satisfactory and generally accurate application of knowledge and understanding of the media concept in the question to evaluate theory. • Adequate and generally successful evaluation of the effectiveness of the theory in understanding the media concept in the question.
	1	A limited application of knowledge and understanding of the theory of the media to evaluate academic theories. <ul style="list-style-type: none"> • A limited application of knowledge and understanding of the theory of the media concept in the question to evaluate theory. • Evaluation of the effectiveness of the theory in understanding the media concept in the question may be limited or largely descriptive/inaccurate.
	0	No response or no response worthy of credit.

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- 5 Explain how social and/or cultural contexts influence the representations of events in music videos.

Refer to one of the music videos you have studied to support your answer.

Assessment Objectives

AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of

AO1 total: 10 marks

Indicative Content

AO1: 1

Responses will demonstrate knowledge and understanding of the ways in which music videos use contexts to construct representations. For example:

- Representations are usually reflective of the socio-cultural events pertinent to either the video or the artist.
- The use of these contexts allows the producers to quickly establish meaning, and the short period of time in which music videos must establish representations of events.
- In discussion of social groups, stereotypes are often used to represent class, age, gender, etc. Stereotypes will usually not be continuous in the video (i.e. forming the whole narrative) but are expected by the audience and might be contrasted or contested within the narrative. For example, the image of the artist (e.g. Bailey Rae's angelic and good girl persona).
- Influence of context on the representations of social groups in music videos might be seen in the misrepresentation and marginalisation of particular social groups; for example, the postcolonial representation of ethnic minorities – and how music videos might challenge or reinforce hegemonic representations to draw new audiences in.
- Contexts may be relevant in discussion of how music videos interpret the lyrics, i.e. the use of stereotypes as a shortcut due to their generic recognisability. For example, it may be noted that the representations in all six set videos are somewhat typical of the narratives/genres they represent.
- Influence of context might also come into play when producers are trying to create a specific image. For example, in *Stop Where You Are* the brutalist architecture and locations are reflective of Bailey Rae's persona.
- Responses should also show an understanding of the polysemic nature of music video representations will be interpreted differently by different audiences due to their use of context. This is important in understanding representations within music videos. References to Hall's encoding/decoding model are not a requirement (and, therefore, candidates should not be penalised for not using it).
- Responses may also consider how music videos promote the artist to their fan base and the influence of context on the representations of issues, events and social groups.

List A

Corrine Bailey Rae – *Stop Where You Are*

- Candidates may refer to some relevant contextual events preceding the music video (e.g. Rae's husband dying from cancer, which she credited with links to specific representations); for example, her husband dying from cancer, which she credited with links to specific representations; for example, her husband dying from cancer, which she credited with links to specific representations).
- The music video tackles issues of marginalisation and stereotypical thinking, and the use of context to represent social groups (as well as scenarios); for example, a group of teenagers, her husband, and masculinity. The music video presents a message of hope and optimism.
- The purpose of the music video is to show a changing face of Britain. The music video challenges typically stereotypical representations of different social groups. For example, the homeless person begging for money, with matching lyrics 'underneath the blanket' contrasted through a binary opposition (of poverty and wealth) with a suited businessman. The homeless person but then offering help and compassion. This may reflect the typical representation of homelessness.
- Representation of the artist can be considered in one of two ways; for example, Rae's persona (e.g. her dress) emphasises female empowerment and her ability to transcend prejudice. The low-angle shots and high-key lighting on her hair giving her the appearance of a good girl. Candidates may interpret this as Rae reflecting on how audiences unhealthily idolise celebrities.
- Rae's character carries the belief of transcending prejudice and anchors a caring and optimistic persona.
- Her omnipotent representation is highlighted; for example, when she stops the group of teenagers (through slow-motion editing).

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- Use of narrative and performance elements in the editing style of the music video can be seen as a catalyst for personal change and development. It also reinforces a socially responsible message to help others.
- The wide and long shots of Rae exploring the bleak and gloomy brutalist architecture (presented through tight framing, leading lines, and monotonous prisonlike buildings) contrast with the vivid red dress, which is iconic and acts as a symbol for guidance / a pathway.
- Rae's ethnicity is not seen as important (candidates may discuss the historical misrepresentation of black people in postcolonial Britain) but rather celebrated as she acts as the powerful beacon of change for a society that has looked down on by society.

Lil Nas X – *Sun Goes Down*

- Candidates may approach this question by discussing the historical impact on the community depicted in the video as well as how these may influence the representations of issues.
- The video constructs a range of polysemic representations around ethnicity, sexual orientation (LGBTQ+ and transgender) and gender; all of which candidates may argue are progressive. Lil Nas X has risen to fame from his outspoken personality raising awareness of misrepresentation.
- Representations of black queer identity are explored in the video, especially the stigma. The contrast and binaries are used to challenge traditional gender norms and to create a new narrative around the representation of queer identity.
- The representation of growing up and the artist grappling with his identity as a black man in terms with his sexuality; this is influenced by the historical marginalisation of the LGBTQ+ community who struggled for visibility and acceptance in society, especially for people of colour.
- The video and lyrics reflect the internal struggle and anxiety that the artist experiences. The importance of mental health and the need for greater acceptance and understanding are highlighted.
- The representation of mental health, showing the artist struggling with depression, highlights the stigma around mental health in many communities, including black communities. The marginalisation and misrepresentation of LGBTQ+ and black identity in the media is also discussed.
- The video refers to religion and spirituality, portraying Lil Nas X as in touch with his faith, which is often associated with traditional values and beliefs and historically may conflict with his identity. This may see this as a commentary on the intersectionality of identity, and how social and cultural factors influence how individuals perceive themselves.
- Candidates may comment on the positive resolution of the video reflecting the progress in representation.

Emeli Sandé – *Heaven*

- Candidates may approach this question through several angles: the spiritual nature of the religious imagery littered throughout the video; the disconnected narrative images of urban life and the struggles of urban life; or the cutaways to characters of colour may be seen as a commentary on marginalised communities.
- Editing performance footage of Sandé performing the lip-sync with intercepted footage of street life, strong focus on street life, may be seen to reflect the struggles of urban poverty and the challenges faced in inner-city areas.
- This video reflects the lives of ordinary people living in deprived areas, going about their daily lives on busy streets, parks, shops, homes and housing estates. The emphasis on street life serves to highlight those in marginalised communities, and this is significant as it reflects urban poverty and the challenges faced by communities, particularly for those social groups which have historically been marginalised.
- The use of black characters is significant as it reflects the 'black experience' – communities affected by issues such as poverty, violence and discrimination are shown to be struggling. The ambiguity around these representations suggests that this is not an isolated experience but in fact the many.
- The use of religious iconography reflects the spiritual context and nature of the music. The religious imagery plays a significant role in the representation of the religious imagery; she is depicted with a St Christopher necklace, and the high-key bright lighting around her gives a sort of halo effect, like a guardian angel, watching over and looking after other people in society, particularly those in marginalised communities.
- The use of montage editing allows for a diverse range of images depicting different parts of London – this is interesting given the journey of the video and how each character is shown despite facing adversity.

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List B**Radiohead – *Burn the Witch***

- Candidates may suggest that the video by Radiohead is typically unconventional as it produces something edgy, challenging and thought-provoking – this is achieved through the use of the video.
- The video can be interpreted as a commentary on contemporary issues.
- The video makes use of the meta-stereotype of children's TV (which typically presents a safe and idealistic world) which is undermined through the events in the video, as the villagers depicted perform a witch-burning ceremony on a stranger who arrives in the village, which is neither safe nor idealistic.
- Intertextuality with *Camberwick Green* and *Trumpton* (children's TV shows from the 1960s) which present a binary contrast between the innocent and familiar images with the dark and disturbing events in the video, creating a sense of unease and tension for the audience. Candidates may draw on the use of a normal situation and then a close-up revealing a much darker truth.
- The representations of gender are stereotypical, with males typically taking positions of power and manual labour while women take more decorative and domestic jobs; this tradition reflects broader societal expectations and reinforces gender stereotypes.
- The video's portrayal of a seemingly idyllic village with dark undertones could be seen as a commentary on aspects of national identity (interestingly, the Brexit vote took place around the time the video was released – the video could be a commentary on the divisions created by this vote?) and the fear and hostility towards outsiders.
- The imagery in the video, with its mob mentality and scapegoating, can be seen as a reflection of societal tendencies to fear and ostracise the 'other' – whether that's immigrants, refugees or anyone perceived as different.
- The video relies on audiences having a rich cultural capital as it uses referential codes from the late-sixteenth-century witch trials – this is particularly important in audiences unfamiliar with these representations of events and issues.
- The music video makes use of intertextuality with references to *The Wicker Man* (1961). For instance, the revelation of the Wicker character towards the end, as well as the overall theme of a seemingly idyllic village on the surface but with ominous and dark undertones. The video explores a utopian society with underlying political and societal issues that remain unexplored.

Sufjan Stevens – *Sugar*

- Candidates may explain that the video is not a reflection of social/cultural contexts but rather a reflection of human desire of goodness and unity.
- The disconnected images of individual family members dancing in the music video represent individuality and distinctiveness. Specifically, the scenes could be interpreted as a commentary on individual style and personality, emphasising the importance of embracing and communicating one's individuality.
- The surreal and disjointed scenes in the video could be seen as a representation of the feeling of isolation and meaninglessness that can come with modern life. As the video progresses, it becomes more unsettling and disorienting, suggesting that the characters are struggling to find meaning in their lives.
- The video's progressive narrative and the destruction of the family's home, followed by a new setting, could symbolise a departure from the chaos and decay of their former life, and indicate a rebirth or new beginning.
- The montage of things breaking down / crumbling and falling apart (the ice cream melting, the oven, leaking ceiling) could be used to symbolise the impermanence of life – the video serves as a reminder to appreciate the fleeting moments of life and to not take them for granted.
- The video emphasises the importance of human connection, which is particularly evident in the *Lowell* album which was inspired by Sufjan's mother's death. Throughout the video, the family is shown breaking apart, symbolising the challenges that can come with maintaining connections. In the climactic scene where the house collapses, the family comes together through their shared grief. This moment highlights the power of human connection and the potential for it to endure even after difficult times.
- Candidates may also explore the fragility of life as a metaphor for the pain and sadness of grief. The video's scenes of things breaking down and falling apart could be seen as a reflection of the devastation that can come with losing someone or something important.

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David Guetta – Titanium

- The upbeat cinematic music video makes intertextual references to Spielberg's 1980s relevant social/cultural contexts that are important in realistically representing this cultural verisimilitude of the 1980s.
- The presentation of neglected children, a broken dysfunctional family, absent mother goes on a journey of self-discovery are some socio-cultural circumstances that may
- The rich intertextual element of the video to, for example, films like *ET* and *Close Encounters of the Third Kind* (or *The X-Files*), both of which codified the genre to which 'Titanium' pays homage, make representations of the 1980s and the characters within.
- The video is clearly playing on stereotypes found in 'actual' teen fantasy / sci-fi film (actor Ryan Lee) as well as other Spielberg films.
- The representation of young people as outsiders is constructed through the binary example, the dolly medium shot at the beginning of the video of the child walking and the paralanguage of the teacher creates enigma and a sense of unfamiliarity.
- The video accentuates the 1980s suburbia through the mise en scène and intertextual reference to a police officer and the type of car. Audiences might interpret this representation of and the fact that the boy is ideologically positioned to be suspicious of authority.
- Candidates are invited to draw connections to the metanarrative facets of the super-hero overarching storylines inherently and, by nature, provide a comprehensive and external understanding of the video; reward any suitable references to socio-cultural context.

Question	Level	Mark Scheme
5	3	A perceptive explanation of the media concept in music videos. <ul style="list-style-type: none"> • Perceptive, detailed and accurate knowledge and understanding of the media concept in music videos. • Clear, accurate and balanced explanation of the media concept in music videos. • Response is supported by detailed and accurate reference to the media concept in music videos.
	2	A satisfactory explanation of the media concept in music videos. <ul style="list-style-type: none"> • Satisfactory and generally accurate knowledge and understanding of the media concept in music videos. • Generally satisfactory explanation of the media concept in music videos. • Response is supported by generally satisfactory reference to the media concept in music videos.
	1	A limited explanation of the media concept in music videos. <ul style="list-style-type: none"> • Knowledge of the media concept in music videos may be largely relevant to the question. • Explanation of the media concept in music videos may be limited and may not always be accurate. • Response might include limited reference to one of the set texts which is largely inaccurate.
	0	No response or no response worthy of credit.

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- 6 Analyse how effectively the combination of elements of media language in the advert Shelter (Source D) incorporates viewpoints and ideologies about homelessness.

In your answer you must:

- analyse how the media language incorporates viewpoints and ideologies about homelessness
- make judgements and draw conclusions on how effectively the media language incorporates viewpoints and ideologies about homelessness

Assessment Objectives

AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse

AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make

AO2 total: 15 marks

Indicative Content

AO2: 1

- Both advertisements share a common aim of raising awareness of homelessness, encourage audiences to donate to charitable causes. However, it may be argued that while Centrepunkt shows the positive result of charitable donations, the Shelter advert aims to offer support and help themselves.
- Both advertisements can be generically identified within the subgenre of charity advertisement. Both use lexical choices and image choices as well as the use of layout and design).
- The purpose of the Shelter advert is to raise awareness of homelessness and offer support to those in crisis. Audiences are positioned to feel concerned for the vulnerable people who can be affected by homelessness. In Centrepunkt, the main purpose is to highlight the impact of audience support using the image of a person in a state of distress.
- Centrepunkt's choice of image coupled with the semantic field of violence ('die', 'kill') highlights the dangers associated with being homeless. The shocking and hard-hitting slogan captures the audience's attention, allowing them to gratify through a sense of guilt.
- In Centrepunkt, the black-and-white treatment of the images (emphasised by the loss of the character's appearance to 'Dan' – this may be used to evoke a sense of sympathy for the character and the stereotypical ideology of adolescence. Candidates may also argue that the use of a black-and-white image may symbolise the harsh reality of living homeless.
- In contrast, the range of ordinary (unknown) people from a range of social groups is used to show that anyone can become homeless. Homelessness isn't gender-specific – the subversion of the stereotype reinforces everyone's vulnerability. The extreme close-ups combined with the black-and-white treatment of the images further accentuates the issues as real problems and something that can affect anyone.
- The triptych Shelter advert offers an insight into the lives of three people (using repetition to suggest that homelessness is a persistent issue. Candidates may offer a discussion on how the adverts were released in response to the financial crisis which took away approximately 67 people (in London) homeless.
- Personal pronouns make the advert more personable to people who require Shelter's support. The transparent font perhaps suggests that these people are not lost forever and can be changed with Shelter's support, and, as such, arguably shifts the focus from the problem to the solution.
- Similarly, in the Centrepunkt advert, the glaring image of 'Dan' situates the problem with the character. His downtrodden and miserable paralanguage emphasises the immense mental impact of homelessness on an adult. Using the name 'Dan' and giving him a backstory suggests that all young people can be affected by homelessness. The backstory in the Centrepunkt advert accentuates the deeply troubled, dreary and bleak nature of homelessness, and who are victims of homelessness endure, and evokes pity from audiences who are likely to be affected by homelessness.

AO2: 3

- Candidates may reach the conclusion that both advertisements are effective in their use of media language as they both incorporate contrasting viewpoints and ideologies due to the different purposes of the advertisements.
- Candidates may reach the conclusion that both advertisements are effective in their use of media language as they both incorporate very similar viewpoints and ideologies since both are dealing with the issue of homelessness.
- Candidates may reach the conclusion that Shelter is more effective in its use of media language as it incorporates contrasting viewpoints and ideologies about homelessness because it relies on real-life socio-cultural issues, while the Centrepunkt advert merely relies on a far more simplistic representation.

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Question	Level	Mark Scheme
6	3	<p>A perceptive response to the set question.</p> <ul style="list-style-type: none"> Perceptive and accurate analysis of Source C and Source D with accurate application of knowledge and understanding of the theoretical framework of media. Consistent and plausible connections and reasoning. Considered and developed judgements and conclusions regarding media, showing clear understanding of the theoretical framework of media concept.
	2	<p>A satisfactory response to the set question.</p> <ul style="list-style-type: none"> Satisfactory and generally successful analysis of Source C and Source D demonstrating generally accurate application of knowledge and understanding of the theoretical framework of media. Provides some connections and reasoning. Satisfactory and generally reasoned judgements and conclusions regarding media, showing understanding of the theoretical framework of media studies. <p><i>Candidates who do not refer to both sources cannot be placed higher than level 2 (6 marks).</i></p>
	1	<p>A limited response to the set question.</p> <ul style="list-style-type: none"> Analysis of the use of media language in Source C and/or Source D demonstrating limited application of knowledge and understanding of the theoretical framework of media, descriptive and may not be relevant. Judgements and conclusions, if present, are minimal with limited understanding of the theoretical framework of media studies.
	0	No response or no response worthy of credit.

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