



GCE

Media Studies

Unit **H009**: Media today

Advanced Subsidiary GCE

Mark Scheme for June 2018

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

Stamp	Description
	Blank page
	Highlight
	Off page comment
	Tick
	Cross
	Unclear
	Omission mark
	Task dealt with adequately
	Example/Reference
	Accurate
	Lengthy narrative
	Expandable vertical wavy line

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.

1 Explain how economic contexts influence film production. Refer to Disney's *The Jungle Book (2016)* to support your points.

[5]

Assessment Objectives	AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. Maximum 5 marks.
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Question	Level	Mark Scheme	Mark
1	3	<p>A comprehensive demonstration of knowledge and understanding of how economic contexts influence film production.</p> <ul style="list-style-type: none"> Comprehensive, detailed and accurate knowledge and understanding of relevant economic contexts and their influence on film production. Answer is well supported by detailed and accurate reference to Disney's <i>The Jungle Book (2016)</i>. 	4–5
	2	<p>An adequate demonstration of knowledge and understanding of how economic contexts influence film production.</p> <ul style="list-style-type: none"> Adequate and generally accurate knowledge and understanding of economic contexts and their influence on film production. Answer is supported by generally accurate reference to Disney's <i>The Jungle Book (2016)</i>. 	2–3
	1	<p>A minimal demonstration of knowledge and understanding of how economic contexts influence film production.</p> <ul style="list-style-type: none"> Knowledge of economic contexts and their influence of film production is minimal, demonstrating little understanding. Reference to Disney's <i>The Jungle Book (2016)</i> to support the answer is minimal, inaccurate or may be absent. 	1
	0	No response or no response worthy of credit.	0

2 Analyse how the music video *Billie Jean* by Michael Jackson challenges stereotypical representations of ethnicity.

[10]

Assessment Objectives	AO2:1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products Maximum 10 marks
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Question	Level	Mark Scheme	Mark
2	3	<p>Comprehensive application of knowledge and understanding of media representations to analyse the <i>Billie Jean</i> music video</p> <ul style="list-style-type: none"> Comprehensive, detailed and accurate application of knowledge and understanding of media representations to analyse stereotyping and images of ethnicity in the <i>Billie Jean</i> music video. Convincing, perceptive and accurate analysis of how the <i>Billie Jean</i> music video challenges stereotypes to represent a variety of images of ethnicity, which consistently provides logical connections and a good line of reasoning. 	7–10
	2	<p>An adequate application of knowledge and understanding of media representations to analyse the <i>Billie Jean</i> music video</p> <ul style="list-style-type: none"> An adequate and generally accurate application of knowledge and understanding of media representations to analyse stereotyping and images of ethnicity in the <i>Billie Jean</i> music video. Adequate and generally successful analysis of how the <i>Billie Jean</i> music video uses stereotypes to represent a variety of images of ethnicity, 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 media representations to analyse the <i>Billie Jean</i> music video</p> <ul style="list-style-type: none"> A minimal application of knowledge and understanding of media representations to analyse stereotyping and images of ethnicity in the <i>Billie Jean</i> music video. Analysis of the <i>Billie Jean</i> music is minimal. 	1–3
	0	No response or no response worthy of credit.	0

3 Explain how magazine front covers represent social, cultural and political events. Refer to **Source A** to support your points. [10]

Assessment Objectives	AO1:1 - Demonstrate knowledge and understanding of the theoretical framework of media Maximum 10 marks
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Question	Level	Mark Scheme	Mark
3	3	A comprehensive demonstration of knowledge and understanding of how magazine front cover design represents social, cultural and political events. <ul style="list-style-type: none"> Comprehensive, detailed and accurate knowledge and understanding of how front covers of magazines represent social, cultural and political events. Answer is supported by detailed and accurate reference to the Source A. 	7–10
	2	An adequate application of knowledge and understanding of how magazine front cover design represents social, cultural and political events <ul style="list-style-type: none"> Adequate and generally accurate knowledge and understanding of how front covers of magazines represent social, cultural and political events. Answer is supported by generally accurate reference to Source A. 	4–6
	1	A minimal application of knowledge and understanding of how magazine front cover design represents social, cultural and political contexts. <ul style="list-style-type: none"> Knowledge of how magazine front covers represent social, cultural and political events is minimal, demonstrating little understanding. Reference to Source A (or <i>The Big Issue</i> in general terms) to support the answer is minimal and may be inaccurate. 	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.)

‘Recognisable stars are a key factor to the success of long form television dramas.’ Discuss how far you agree with this statement in relation to the set episode of the long form television drama you have studied.

In your answer you must:

- consider the codes and conventions of long form television drama
- consider the cultural and economic contexts of US long form television drama
- analyse how key actors / characters are represented in the episode using media language
- refer to relevant academic ideas and arguments in your analysis
- make judgements and draw conclusions about how far you agree with the statement.

[20]

Assessment Objectives	<p>AO1: 1a 1b - Demonstrate knowledge and understanding of the theoretical framework of media. 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. AO2 Total: 10 marks.</p>
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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.

Q	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 the use of media language to establish key codes and conventions which consistently provides logical connections and a good line of reasoning. • Precise and relevant reference to academic ideas and arguments to support analysis of the set episode. • Highly developed and accomplished judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with appropriate reference to the long form television drama studied. <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information</i></p>	7–10

Q	Level	AO1	Mark	AO2	Mark
				<i>presented is entirely relevant and substantiated.</i>	
	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 the use of media language to establish key codes and conventions which provides some logical connections and lines of reasoning, although may be descriptive in parts. Adequate and generally appropriate reference to academic ideas and arguments to support analysis of the set episode. Adequate and generally well-reasoned judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with reference to the long form television drama studied. <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
	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 the use of media language to establish key codes and conventions in the set episode, if present, is minimal and/or largely descriptive and may not be relevant. 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	<ul style="list-style-type: none"> No response or no response worthy of credit. 	0	No response or no response worthy of credit.	0

5* Evaluate how **Source B** and **Source C** use elements of media language to convey different values, attitudes and beliefs about the world. In your answer you must:

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

[15]

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

Q	Lev	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 in combination in both of the unseen sources, which provides logical connections and a good line of reasoning. • Precise and relevant reference to contexts and academic ideas and arguments to support analysis of the unseen sources. • Highly developed and accomplished judgements and conclusions regarding the extent to which the media language in the two sources convey different values, attitudes and beliefs, supported with appropriate reference to relevant examples from both sources. <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 framework to analyse the unseen sources. • Adequate and generally successful analysis of how elements of media language have been used in combination in the unseen sources, which provides some logical connections and lines of reasoning, although may be descriptive in parts. The response may focus more heavily on one source than the other. • 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 convey different values, attitudes and beliefs, 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>	6–10
	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. 	1–5

Q	Lev	AO2	Mark
5		<ul style="list-style-type: none"> • Analysis of how elements of media language have been used in combination in the unseen sources, if present, is minimal and 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 unsupported. <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	
	0	<ul style="list-style-type: none"> • No response worthy of credit. 	0

6 'The newspaper industry must evolve or die.' Explain how newspapers have responded to technological and social changes in order to survive. Refer to the *Daily Mirror* to support your answer.

In your answer you must:

- consider relevant technological and social changes that influence newspaper production, distribution and circulation
- use your knowledge and understanding of relevant academic ideas and arguments
- refer to the *Daily Mirror* as an example of how newspapers have responded to changes in audiences' consumption of news.

[10]

Assessment Objectives		AO1:1 - Demonstrate knowledge and understanding of the theoretical framework of media. AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. Max: 10.	
Qu	Le	AO1	Mar
6	3	<p>A comprehensive response to the set question. A comprehensive demonstration of knowledge and understanding of how newspapers have responded to technological and social changes in order to survive:</p> <ul style="list-style-type: none"> • comprehensive, detailed and accurate knowledge and understanding of the newspaper industry • clear and precise explanation of how recent social and technological developments have affected the ways audiences access news and how newspapers have responded. • answer is supported by detailed and accurate reference to the set newspaper. <p>Comprehensive, detailed and accurate knowledge and understanding of relevant technological and social contexts and their influence on newspaper production, distribution and circulation.</p>	7-10
	2	<p>An adequate response to the set question. An adequate application of knowledge and understanding of how newspapers have responded to technological and social changes in order to survive:</p> <ul style="list-style-type: none"> • adequate and generally accurate knowledge and understanding of the newspaper industry. • generally accurate explanation of how recent social and technological developments have affected the ways audiences access news and how newspapers have responded. • answer is supported by generally accurate reference to the set newspaper. <p>Adequate and generally accurate knowledge and understanding of relevant technological and social contexts and their influence on newspaper production, distribution and circulation.</p>	4-6
	1	<p>A minimal response to the set question. A minimal application of knowledge and understanding of how newspapers have responded to technological and social developments in order to survive:</p> <ul style="list-style-type: none"> • knowledge of how the newspaper industry is minimal, demonstrating little understanding • explanation of how recent social and technological developments have affected the ways audiences access news and how newspapers have responded is minimal and may not always be accurate. • reference to the set newspaper to support the answer is minimal and may be inaccurate. 	1-3

Qu	Le	AO1	Mar
		Knowledge of relevant technological and social contexts and their influence on newspaper production, distribution and circulation is minimal, demonstrating little understanding.	
6	0	<ul style="list-style-type: none">No response or no response worthy of credit.	0

1 Explain how economic contexts influence film production. Refer to Disney's *The Jungle Book* (2016) to support your points.

[5]

Assessment Objectives	AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. Maximum 5 marks.
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Question	Indicative Content
1	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1: 2 Responses will demonstrate knowledge and understanding of how economic contexts influence film production such as:</p> <ul style="list-style-type: none"> • the economic context of film production • how economic factors, including different types of ownership, influence funding models for film production. <p>Responses are likely to refer to examples of how economic contexts influence Disney's <i>The Jungle Book</i> (2016), such as:</p> <ul style="list-style-type: none"> • the influence of conglomerate ownership through Disney and its subsidiary companies, for example: <ul style="list-style-type: none"> ○ The company has an annual revenue of over US\$55 Billion with assets of nearly US\$100 Billion. ○ The company has a catalogue of films and film companies as part of its portfolio and a loyal fan base to market them to. ○ There is a tried and tested pattern of productions, distribution and circulation that is recognisably 'Disney'. • the influence of studio ownership and funding on the production values of <i>The Jungle Book</i>, for example: <ul style="list-style-type: none"> ○ Candidates may outline the high expectations by audiences (fan bases) to meet demands of box office hits that regularly break opening weekend records and generate substantial returns on production budgets. ○ Reference to Disney's ownership of film rights and patterns of success, minimizing risk and outlay. ○ The remit of being a 'family' themed entertainment industry that has a clear and loyal fan base who expect big budget, high production film artefacts with low age ratings to maximise profitability. ○ Candidates may refer to the use of funding, synergy and marketing by Disney to promote their products using major studio conventions.

2 Analyse how the music video *Billie Jean* by Michael Jackson challenges stereotypical representations of ethnicity.

[10]

Assessment Objectives	AO2:1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products Maximum 10 marks
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Question	Indicative Content
2	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO2:1</p> <p>Responses will apply knowledge and understanding of representation to analyse the music video by:</p> <ul style="list-style-type: none"> • analysing how stereotypes are used and/ or challenged in the <i>Billie Jean</i> music video • analysing the way individuals and social groups are represented in the <i>Billie Jean</i> music video through processes of selection and combination. <p>Responses will analyse examples from <i>Billie Jean</i> by Michael Jackson, such as (but not limited to):</p> <ul style="list-style-type: none"> • The stereotypical image of the musician attracting attention for being famous and in the spotlight (one of the first major black artists to achieve mainstream pop success outside of the Motown genre). • Stereotypical images of ethnicity are represented through dress ('Rat Pack' style shoes and suit or black artist, old white homeless man brought from poverty to riches by artist, mixed race/Hispanic looking press man, white police officers, elderly American woman); it is important to note that ideas are also challenged throughout the performance and are transformed through the transaction of money or dance moves; footsteps seem to illuminate suggesting he leaves a trail of success behind him signalling a new lead in music. • Vilification of the artist being pursued by the press to look bad (moral panic, sensationalism) to reinforce a dominant ideology. • The image of independent, talented performance using and subverting the stereotypes of pop music performance through dance (choreography in comparison to similar artists at the time). • The emphasis on the artist being 'gazed' upon by white females; the identity and ethnicity of the woman sleeping in white sheets remains enigmatic. • Any other relevant analysis.

3 Explain how magazine front covers represent social, cultural and political events. Refer to **Source A** to support your points. [10]

Assessment Objectives	AO1:1 - Demonstrate knowledge and understanding of the theoretical framework of media. Max 10 marks
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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</p> <p>Responses will demonstrate knowledge and understanding of the theoretical framework (media language) and will explain how media language is used to represent ideas about social, cultural and political events such as:</p> <ul style="list-style-type: none"> • how magazine covers use key conventions and recognizable design elements. • the representation of a magazine's ideology in response to social, cultural and political contexts. <p>Responses should use the example of Source A to talk about how social, cultural and political events are represented on the front covers of <i>The Big Issue</i> magazine such as:</p> <ul style="list-style-type: none"> • <i>The Big Issue</i> encourages a range of alternative journalism that is different to mainstream news and magazine front cover content. Candidates could refer to satirical portrayals of Trump and Putin in the front cover and how the 'Fake news' term (largely coined by Trump) is developed visually. Possible reference to similar covers from Sept 2017 – although the magazine has a creative license regarding how many conventions they use or exclude across other editions. • The use of cartoon-style writing is almost making light of a serious news story (Trump being sworn in as President); the image contrasts with political commentary by legendary Watergate journalist Carl Bernstein, a man whose investigation brought down a crooked president. Similar reference to other front covers from Sept 2017 onwards. • The magazine also references other social and cultural events, such as diving with Olympic diver Tom Daley and a look at gangster films of Scorsese. There is an alternative, almost tongue in cheek reference to birdwatching which juxtaposes with a very serious front cover with elements of Armageddon attached to it (Putin on an eagle). • Responses may include reference to vendors selling the magazine at street level and the need to be eye catching and bold with bright blue, yellow and orange colour palette; this also reinforces alternative voices that are not always fully represented in magazines and also links to the slogan of having a 'hand up' to attract attention. • A reference to commercial interests of magazines with the corner puff and the end of <i>The Big Issue</i> sales, a way to increase revenue and also counter popular culture and consumerism. • The use of colour and image manipulation to convey different moods about the political outlook of America (bright White House against dystopian blue rain clouds; very niche outlook in terms of not appealing to fans of Trump or Putin with unflattering representations. • Powerful use of slogan 'A hand up not a hand out' also backs ideology of magazine. • Any other relevant response, including reference to specific examples to front covers that use or apply same conventions as Source A.

- 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.)
- ‘Recognisable stars are a key factor to the success of long form television dramas.’ Discuss how far you agree with this statement in relation to the set episode of the long form television drama you have studied.
- In your answer you must:
- consider the codes and conventions of long form television drama
 - consider the cultural and economic contexts of US long form television drama
 - analyse how key actors / characters are represented in the episode using media language
 - refer to relevant academic ideas and arguments in your analysis
 - make judgements and draw conclusions about how far you agree with the statement.

[20]

Assessment Objectives	AO1: 1a 1b - Demonstrate knowledge and understanding of the theoretical framework of media. AO1 Total: 10 marks. AO2: 1 - Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories. AO2: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. AO2 Total: 10 marks.
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Question	Indicative Content
4*	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><u>AO1:1</u> Responses will demonstrate knowledge and understanding of the codes and conventions of media forms and products, including the processes through which media language develops representation, this can include:</p> <ul style="list-style-type: none"> • Character types and functions. • <i>Mise-en-scene</i> (locations, staging, props, costume and makeup). • Camera work, sound and editing to highlight the importance of recognizable stars. <p>Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts and, for example:</p> <ul style="list-style-type: none"> • Show an understanding of the importance of established, often famous Hollywood actors as a key convention of long form television drama and their importance to television producers in targeting, attracting (through marketing), reaching, addressing and potentially constructing audiences; attracting existing fans and constructing new fan bases; in some cases, candidates may show an awareness of key actors having production roles within dramas and not purely as ‘stars’ but also as producers.

Question	Indicative Content
4*	<ul style="list-style-type: none"> • Highlight how different actors are linked to character functions within genre (e.g. conventions of crime, thriller, political, supernatural/fantasy genres) to both meet and challenge audience expectations, where appropriate; and how these characters might be linked to an actor's previous profile (e.g. Ryder in <i>Beetlejuice</i>) or subversion (e.g. Danes most well-known for <i>Romeo and Juliet</i>, Modine (known as an extremely liberal activist) playing a menacing villain). • Show an understanding of the significance of economic factors, such as the level of funding given to long form television drama to by describing the importance of high production values including, for example, recruiting a range of Hollywood actors; 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. • Show an understanding that choices of selection, combination and exclusion made by television producers help construct recognizable and new representations of key characters in long form television drama; show an awareness that unconventional representations are often used and can be more ambiguous and multifaceted over a series run than in a film. <p><u>AO2:1</u></p> <p>Responses will analyse how key codes and conventions are established in the set episode of the long form television drama, including:</p> <ul style="list-style-type: none"> • Analysing how character types / functions established in episode one, for example stereotypical characters whom audiences quickly understand and can identify with or characters that are instantly recognisable but also exceptional or enigmatic versus the real world; also scope for interpretation of abstract heroes and villains (society, companies, emotions) linked to use of Hollywood stars in a conventional or unconventional manner – possible references to Propp, Levi-Strauss and/ or Barthes. • Analysing how <i>mise-en-scene</i> (for example, locations, settings, lighting, costumes and iconography) used to establish genre codes in episode one and, where appropriate, impact upon the star and co-stars (characters) and narrative development; candidates may reference Neale's theory of genre in their analysis (for example: conventions, repetitions and difference). • Analysing how multiple narrative strands are established in episode one through storytelling techniques such as enigma, flashback, voiceover, exposition, ellipsis, montage and POV shots and dialogue and dramatic devices such as melodrama; the way that these conform to or subvert expectation with regard to the use of the Hollywood stars as a central element of this (or not); candidates may reference Todorov's theory of narratology in their analysis (for example, citing equilibrium, disruption and restoration and the three act structure) and the ways in which particular characters are involved in/ responsible for these actions – are the star names significant within this or are they ancillary to it? <p>Candidates must make reference to examples from the set long form television drama in their response.</p> <p>With regard to the set episode of <i>Mr Robot</i>, responses may include reference to (but not limited to):</p> <ul style="list-style-type: none"> • The way in which the opening scene establishes Elliott's character as the lead role, despite Malik being a lesser-known star (although he does have many TV credits), with a mini narrative wrapped up in the cafe (anti-hero) emphasising his importance. • The introduction of the Christian Slater (former Hollywood A-lister) character on the train (as an established star the audience knows he

Question	Indicative Content
4*	<p>must have greater significance) – whether he fits the stereotype of hero’s mentor (or indeed a recognisable ‘hero’ in his own right, considering the actor’s status and the show’s title).</p> <ul style="list-style-type: none"> • 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) establish 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. • Elliott’s visit to the therapist (Reuben) and his insights into her life through his hacking and the flashbacks to his childhood – Reuben is an established/ recognisable TV star with recurring roles on many established shows, particularly <i>ER</i>. • The ways in which each of these elements is expanded in the episode, with the apparently least significant one (the shouting guy on the train) turning out to be Mr Robot, who tries to recruit Elliot, reinforcing audience expectation with regard to use of main star name. • How the use of A-list (Slater), established (e.g. Reuben), international (e.g. Wallström) and upcoming and rising stars now functions as part of the typicality of long form TV dramas. <p>With regard to the set episode of <i>House of Cards</i>, responses may include reference to (but not limited to):</p> <ul style="list-style-type: none"> • The narrative hook offered by the election of the new President and Frank’s (Kevin Spacey’s) hopes of getting the Secretary of State job being thwarted – plot functions showing Propp’s character roles; ambiguity of his role linked to films where he plays both similar characters (e.g. <i>Horrible Bosses</i>, <i>Swimming with Sharks</i>) and more sympathetic roles (e.g. <i>American Beauty</i>, <i>K-Pax</i>) – established star is clearly central character. • The possibilities of interaction with Zoe Barnes (Kate Mara), the new young reporter and the education bill leak (hero or villain?) – established actress in both TV and film, plays a variety of similar roles in films (<i>Transcendence</i>, <i>Morgan</i>) and has had many recurring roles on TV series (e.g. <i>Entourage</i>, <i>American Horror Story</i>, <i>24</i>) so may be known to audience from prior viewing; unusual nature of relationship may build audience interest. • The establishment of the character of Peter Russo and his weaknesses – moral judgements about whether he is good or evil – identification of lesser known sub characters who have come from TV series fame (as with Mara, Stoll a well-known TV actor) • Frank’s relationship with Claire (Robin Wright) and the potential for storylines – her function in the narrative as Hollywood lead and counter-typical representation – interaction between actors again presents audience hook due to strength of performance/ unusual nature of relationship between lead characters. • The morally ambiguous way in which the Washington political scene is presented, affecting the way in which characters are positioned for the audience – who to trust and root for based on reputation of previous films/ characters – unlikable/ morally ambiguous characters are made attractive/ engaging by use of known actors. • The ways in which the audience establish a relationship with Frank/ Claire/ Zoe/ Russo and how this positions them as significant characters, particularly the use of direct address by Spacey/ Frank. <p>With regard to the set episode of <i>Homeland</i>, responses may include reference to (but not limited to):</p> <ul style="list-style-type: none"> • The opening scene flashback in which the informant whispers something in Carrie’s (Clare Danes) ear, establishing enigma and setting

Question	Indicative Content
4*	<p>her up as hero on a quest. Contrasting role as Danes known for playing victim (although has played action roles before, e.g. <i>T3</i>).</p> <ul style="list-style-type: none"> • The depiction of Brody (Damien Lewis) and the enigma of whether or not he has become an informant (villain). Use of English actor in American TV drama as potential villain or anti-hero (Lewis may be known in US for role in <i>Band of Brothers</i> and <i>Homeland</i>) has developed his US profile. • 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. • Brody's flashbacks, which question his motives and create uncertainty as to whether his character is a patriotic hero or the show's antagonist – the way in which this is held back until the end of the episode (beating of Tom Walker) shows complexity of character – use of Lewis (primary known as theatre actor with wide repertoire, stereotype of British actor playing villain) adds interest as to what kind of persona he will embody. • Carrie's secret life - reliance on the anti-psychotic drugs and picking up men in bars (anti-hero characteristics) again contrasting typical roles Danes has played in films which could draw audiences in and build interest in series. • The ways in which each of these elements is expanded in the episode and start to be interwoven via the character of Carrie – all narrative strands connect to most bankable “star”, a typical use. <p>With regard to the set episode of <i>Stranger Things</i>, responses may include reference to:</p> <ul style="list-style-type: none"> • 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 strange behaviour of Eleven and her escape – is she a force for good or bad? Again, use of potential rising stars as a platform for new talent versus recognisable stars – again, would seem to be slightly counter-typical. • The diversity of stars in the first episode and potential for fan base or cult following, in particular characters of Hopper (Harbour), positioned as hero and played by established film/ TV/ advert star, and the Wheeler parents (Buono/ Chrest), similar profiles as established names in US TV in a number of high-profile series. • Winona Ryder's status/ billing (ex-A-lister) used as key hook, with important scenes focusing on her character (e.g. phone-call). • The presentation of Mike, Dustin and Lucas as de facto heroes, foreshadowed by the <i>Dungeons and Dragons</i> game (intertextual references to other films and TV series) moves series away from A-list driven narrative. • The reference to Dr Martin Brenner (Matthew Modine – 80s film fame) potential for lead role and marketability. <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 recognizable stars are a key factor contributing to the success of the set long form television drama. • Based upon their analysis learners may conclude that recognizable stars are just one of many important conventions in long form

Question	Indicative Content
	<p>television drama.</p> <ul style="list-style-type: none">• Based upon their analysis learners may conclude that recognizable stars are not the key convention of long form television drama and for example, originality, directorial style or genre and / or narrative strands are more important.

5* Evaluate how **Source B** and **Source C** use elements of media language to convey different values, attitudes and beliefs about the world. In your answer you must:

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

[15]

Assessment Objectives	AO2: 1 - Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories. AO2: 2 - Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. Max: 15 marks.
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Question	Indicative Content
5*	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO2:1 Responses will apply knowledge and understanding of elements of media language to analyse how it has been used in combination in Source B and Source C to convey attitudes, values and beliefs about the world, including:</p> <ul style="list-style-type: none"> • The placement, sizing and prominence of the headline quote in <i>The Daily Telegraph</i> versus the much smaller, varied use of news quotes on the <i>Daily Mail</i> Facebook feed and how this conveys attitudes, values and beliefs in line with both newspapers ideology and readership. • The use of the quote/s combined with positioning next to the main image/s and headline promotes a preferred or negotiated meaning of attitudes, values and beliefs with regards to the BBC pay and gender equality; <i>The Daily Telegraph</i> has several images of men in suits but uses Claudia Winkleman in a stylised, almost semi-nude head shot, whereas the <i>Daily Mail</i> focuses on dual representations of a lesser known female who has been ‘snubbed’ by BBC to invite opinion and quotes to convey a preferred reading of shock and dismay at the inequality. • The prominence of the main image in <i>The Daily Telegraph</i> is representative of dominant male ideology perhaps shared by the readership. The contrasting advert for luxury holidays also supports this idea of success. The <i>Daily Mail</i> story has more of a ‘lifestyle article’ feel than a serious news headline which is typical of social media feeds for papers. • <i>The Daily Telegraph</i> has a broader variety of newsworthy articles to attract its readership; unlike the web page, <i>Daily Mail</i> newsfeeds on social media don’t link to other news stories unless clicked which directs audiences to their site. • The wording and use of headlines and sub-headlines in each newspaper have very different connotations in each story – both objective and opinionated. • The dominant image of smiling, catalogued images in <i>The Daily Telegraph</i> connotes a personalisation of national culture; in contrast the use of screen grabs from a <i>Newsnight</i> programme and the posed social image of Maitlis from a ‘night out’ appeal to a more active reader; this in turn invites criticism and comments from active audience of the Facebook feed. • Both newspapers reflect their ‘post-feminist’ social context in representing a story where women and their role in society is being

Question	Indicative Content
5*	<p>belittled by other mainstream media organisations.</p> <p>AO2: 2 Responses will draw judgements and conclusions considering to what extent media language has been used in Source B and Source C to convey different values, attitudes and beliefs. These might include:</p> <p>Arguments for difference:</p> <ul style="list-style-type: none"> • <i>The Daily Telegraph</i> front cover has used media language in combination to promote objective attitudes, values and beliefs consistent with their centre-right ideology whereas the <i>Daily Mail</i> front promotes a more amplified attitude towards misrepresentation of women to align themselves with the core readership. • The <i>Daily Mail</i>'s reference to the story is overlooked by focus on the role of women being victims in general, contrasting with <i>The Daily Telegraph</i>'s use of stock photographs and more objective language. • The contrasting designs of the media, reflecting different genres of newspaper and online social feed, suggest different values – the <i>Daily Mail</i>'s more personalised approach suggesting softer news and traditional family values and <i>The Daily Telegraph</i>'s more objective approach suggesting harder news values and a wealthier readership. <p>Arguments against difference:</p> <ul style="list-style-type: none"> • Both sources devote space to the coverage of national cultural identity, connoting that both share common beliefs about the significance of Western values and evolving attitudes towards women. • Both front pages are dominated by the image of celebrities, connoting that both share a common approach to representations of masculinity and femininity in the media and a shared agreement regarding the cultural importance of the programme to their readerships. • Both newspapers run headlines about pay inequality on their chosen medium. <p>Candidates are expected to refer to academic ideas and arguments in their analysis that might include but are not exclusive to:</p> <ul style="list-style-type: none"> • Barthes theory of semiotics, for example by analysing the connotations of the media language use. • Todorov's ideas of narratology within the article structures, particularly the way the headlines suggest disequilibrium. • Hall's theories of representation, for example by analysing the encoding of a 'preferred meaning' into the text by means of the media language. • Potentially representation theory (though not needed at AS) including Bell Hooks and Van Zoonen. • Curran and Seaton's ideas about the press.

6 'The newspaper industry must evolve or die.' Explain how newspapers have responded to technological and social changes in order to survive. Refer to the *Daily Mirror* to support your answer.

In your answer you must:

- consider relevant technological and social changes that influence newspaper production, distribution and circulation
- use your knowledge and understanding of relevant academic ideas and arguments
- refer to the *Daily Mirror* as an example of how newspapers have responded to changes in audiences' consumption of news. **[10]**

Assessment Objectives	AO1:1 - Demonstrate knowledge and understanding of the theoretical framework of media. AO1:2 - Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. Max: 10.
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Question	Indicative Content
6	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p>AO1.1 Responses will demonstrate knowledge and understanding of how newspapers have responded to technological and social changes, which might include:</p> <ul style="list-style-type: none"> • funding for online versions of newspapers appealing more directly to audiences used to accessing news online • experiments in different models for monetising online newspapers, e.g. paywalls, subscriptions, memberships • reducing expenditure in newspapers, e.g. by cutting number of journalists due to improved IT. • blurring the boundaries between advertising and editorial as advertising revenues decrease, e.g. offering more 'paid-for' content and 'click for more' stories. • increasing human interest and lifestyle content and decreasing hard news content. • price cutting/subscription offers and increasing circulation wars between newspapers (<i>Daily Mirror</i> was once most read paper in UK). • development of free print newspapers (as contrast to <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 retaining their oligarchic control over news sites on the internet due to their economies of scale, with relatively few independent news providers succeeding (Curran). • the catastrophic effects of loss of advertising revenue, e.g. the rise of office-based journalism and reliance on fewer, more mainstream, sources (Curran). • regulation scandals and reaction to IPSO and Leveson Enquiry – links to social context and changing approach to presenting stories (although the <i>Daily Mirror</i> still dealing with phone-hacking fallout).

Question	Indicative Content
6	<p>Responses must refer to the set product, the <i>Daily Mirror</i>, in terms of how it has responded technological and social changes, including:</p> <ul style="list-style-type: none"> • The <i>Daily Mirror</i> has used online formats to mirror the same content as its print editions as both a reflection of technologically driven social change and to ensure it can offer a diverse range of traditional and online media to reach its core readership. • The <i>Daily Mirror</i>, recognising technologically-driven social change, has exploited the potential of online formats to reach, address and tailor content to its audience, for example by offering differing models of access online (free, limited access and various premium editions which include the ability to comment on articles and full access to digital editions of the newspaper which can be read on tablets, phones and PCs) – the differing levels of access recognise the tension between giving away too much free content online at the expense of the print edition. • The <i>Daily Mirror</i> has also made a commitment with its print edition to focus mainly on short stories that support their political ideology but focus on human interest stories and celebrity, which is key to advertising income. • Content has shifted in its angle and use of language in response to Leveson and phone hacking scandals, focusing more on family values and attack on right-wing government. <p>AO1: 2</p> <p>Responses will demonstrate knowledge and understanding of how changing technological and social contexts influence newspaper production, such as:</p> <ul style="list-style-type: none"> • the political context of newspaper production – print newspapers still have political ‘traction’ as they are seen as legitimate voices in democratic debates. • the relationship of recent technological change to newspaper circulation – a decline in all newspaper circulations, the move to online only may be the start of an irreversible process, all newspapers are now seeking means of gaining income from online content. • the interrelationship between media technologies and patterns of consumption – print newspapers are no longer part of mass audience leisure habits. • the need for the newspaper industry to appeal to contemporary audiences – the world of citizen journalism and 24 hour news means that audience expectations have changed dramatically.

Assessment Objectives (AO) grid

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

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