



**GCE**

**Media Studies**

**H409/01:** Media messages

Advanced GCE

**Mark Scheme for June 2019**

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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)

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

**SUBJECT–SPECIFIC MARKING INSTRUCTIONS****Introduction**

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

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

**Information and instructions for examiners**

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

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

**Using the Mark Scheme**

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

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

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

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

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

### Levels of Response targeting AO1 and AO2

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

- 1 Analyse the different social and cultural representations in **Sources A** and **B**. Apply Hall's theory of representation in your answer.

<b>Assessment Objectives</b>	AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories. <b>AO2 Total: 10 marks.</b>
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Question	Indicative Content
1	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO2:1</b></p> <ul style="list-style-type: none"> <li>Both images have been selected to represent the Prime Minister on the day before the 2017 General Election – important social (and cultural) event.</li> <li>Identify that this is a representation of a significant social event influenced by cultural (political) bias.</li> <li>The Prime Minister Theresa May (a significant cultural figure with social importance) is represented differently by different tabloids and this is constructed by the use of image and mode of address in the text.</li> <li>The headlines, from Hall's point of view, offer preferred meaning through the way the audience is addressed, dependent to a certain extent on their socio-cultural background.</li> <li>The social context of the General Election is evident based on the construction of political support – The Daily Mail pro-Conservative and the Mirror pro-Labour. Newspaper bias is an important cultural issue.</li> </ul>

	<ul style="list-style-type: none"><li>• The representations implicate the audience in creating its meaning. Power is constructed through ideology or by stereotyping through the use of headlines, image and copy.</li><li>• Hall will be relevant to any representation in which power operates or to exploring how representations may be contested.</li><li>• This is not a comparative question.</li></ul>
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Question	Level	Mark Scheme	Mark
1	3	<p><b>A comprehensive</b> application of knowledge and understanding of social and cultural representations to analyse Sources A and B.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate application of knowledge and understanding of representations to analyse Sources A and B.</li> <li>• Convincing, perceptive and accurate analysis of representations in Sources A and B, which consistently provides logical connections and a good line of reasoning.</li> <li>• Precise and relevant reference to Hall's concept of representation to support analysis of Sources A and B.</li> <li>• Reference to Sources A and B is detailed and accurate.</li> </ul>	7–10
	2	<p>An <b>adequate</b> application of knowledge and understanding of social and cultural representations to analyse Sources A and B.</p> <ul style="list-style-type: none"> <li>• An adequate and generally accurate application of knowledge and understanding of representations to analyse Sources A and B.</li> <li>• Adequate and generally successful analysis of representations in Sources A and B, which provides some logical connections and lines of reasoning, although, may be descriptive in parts.</li> <li>• Adequate and generally appropriate reference to Hall's concept of representation to support analysis of Sources A and B.</li> <li>• Reference to Sources A and B is generally accurate.</li> <li>• NB if only <b>one</b> newspaper is addressed the candidate should not be awarded a Level 3 mark</li> </ul>	4–6
	1	<p>A <b>minimal</b> application of knowledge and understanding of social and cultural representations to analyse Sources A and B.</p> <ul style="list-style-type: none"> <li>• A minimal application of knowledge and understanding of representations to analyse Sources A and B.</li> <li>• Analysis of Sources A and B is minimal, and is likely to be largely descriptive</li> <li>• Reference to Hall's concept of representation is minimal, and may not be relevant to the Sources A and B or may be absent.</li> <li>• Reference to Sources A and B may lack accuracy.</li> </ul>	1–3

	<b>0</b>	No response worthy of credit.	<b>0</b>
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**2\*** Sources **A** and **B** cover the same news event from two different tabloid newspapers.

How far have media conventions been used to construct viewpoints in **Sources A** and **B**?

In your answer you must:

- outline the conventions of the front pages of tabloid newspapers, including use and style of headlines and images
- analyse the contrasting use of symbolic, technical and written conventions in the sources
- make judgements and reach conclusions on the way in which media conventions construct viewpoints and ideologies.

<b>Assessment Objectives</b>	<p>AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media.  <b>AO1 Total: 5 marks.</b></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.          AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. <b>AO2 Total: 10 marks.</b></p>
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<b>Question</b>	<b>Indicative Content</b>
<b>2*</b>	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1:1</b></p> <ul style="list-style-type: none"> <li>• Identification of the generic conventions of the front pages of tabloid newspapers (e.g. balance of image/ text; use of direct address etc.).</li> <li>• Explanation of how the media language fits these conventions, e.g. about page size and layout, typography, use of images, colour and language, news values and tone.</li> <li>• Identification of how the front pages construct ideologies and viewpoints on the Prime Minister and the General Election, particularly considering flattering/ unflattering choice of image juxtaposed with tone of headline.</li> <li>• Identification of how the use of media conventions of the front page of news might affect the media language, such as target audience, the values and political leaning of the newspaper, the demands of this type of news story.</li> </ul>

	<p><b>AO2:1</b></p> <ul style="list-style-type: none"> <li>• Analysis of written codes including typography analysis, e.g. the <i>Daily Mail</i> masthead compared to the <i>Daily Mirror</i> and its explicit support for the Labour party; the <i>Mirror</i>'s use of sans-serif compared to the <i>Mail</i>'s serifs.</li> <li>• Comment on technical codes including layout analysis, e.g. the high ratio of image and headline to copy in the <i>Daily Mirror</i> compared to the greater proportion of copy in the <i>Daily Mail</i> with its more formal column design and proportion of copy to image.</li> <li>• Identification of symbolic codes including language analysis, e.g. the use of more colloquial and sensational language in the <i>Daily Mirror</i>, for example, reference to personalisation in the headlines compared to the more British stance used in the <i>Daily Mail</i>.</li> <li>• Analysis of image, e.g. the close up in the <i>Daily Mirror</i> emphasises the more personal angle taken by the newspaper, the image in the <i>Daily Mail</i> fits a trusted and welcoming figure to lead the country.</li> <li>• Analysis of a juxtaposition of any of the conventions identified above.</li> </ul> <p><b>AO2:3</b></p> <ul style="list-style-type: none"> <li>• Answers might conclude that the different uses of media conventions successfully communicates the viewpoints of the newspapers.</li> <li>• Answers might conclude that the more conservative target audience for the <i>Daily Mail</i> is constructed with national identity, whereas 'bias' is more evident in the <i>Daily Mirror</i>.</li> <li>• Answers might conclude that the more nuanced political affiliations of the <i>Daily Mail</i> when compared to the <i>Daily Mirror</i> may attract different audiences.</li> <li>• Answers should conclude that the use of media conventions is a key factor in communicating different viewpoints and ideologies.</li> </ul>
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Question	Level	AO1	Mark	AO2	Mark
2*	3	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate knowledge and understanding of the media theoretical framework in relation to the question set.</li> <li>Use of subject specific terminology is relevant and accurate.</li> </ul>	4–5	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate application of knowledge and understanding of the media theoretical framework to analyse Sources A and B.</li> <li>Convincing, perceptive and accurate analysis of the use of media conventions in Sources A and B which consistently provides logical connections and a good line of reasoning.</li> <li>Highly developed and accomplished judgements and conclusions regarding how far candidates think that media conventions have been used to construct viewpoints in the sources.</li> </ul> <p><i>The response demonstrates a highly developed and detailed line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</i></p>	7–10
	2	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally accurate knowledge and understanding of the media theoretical framework in relation to the question set.</li> <li>Use of subject specific terminology is mostly accurate.</li> </ul>	2–3	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally successful application of knowledge and understanding of the media theoretical framework to analyse Sources A and B.</li> <li>Adequate and generally successful analysis of the use of media conventions in Sources A and B which provides some logical connections and lines of reasoning, although may be descriptive in parts.</li> <li>Adequate and generally well-reasoned judgements and conclusions regarding how far candidates think that media conventions have been used to construct viewpoints in the sources.</li> <li>NB if only <b>one</b> newspaper is addressed the candidate should not be awarded a Level 3 mark.</li> </ul> <p><i>The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.</i></p>	4–6

Question	Level	AO1	Mark	AO2	Mark
	<b>1</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Knowledge of the media theoretical framework is minimal, demonstrating little understanding.</li> <li>Use of subject specific terminology is minimal.</li> </ul>	<b>1</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of the media theoretical framework to analyse Sources A and B.</li> <li>Analysis of the use of media conventions in Sources A and B, if present, is minimal and/or largely descriptive and may not be relevant.</li> <li>Judgements and conclusions, if present, are minimal with limited support.</li> </ul> <p><i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i></p>	<b>1–3</b>
	<b>0</b>	<ul style="list-style-type: none"> <li>No response worthy of credit.</li> </ul>	<b>0</b>	No response worthy of credit.	<b>0</b>

- 3 Explain how economic contexts, including commercial and not-for-profit public funding, affect the distribution of newspapers. Refer to *The Guardian* and the *Daily Mail* newspapers to support your answer.

<b>Assessment Objectives</b>	AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. <b>AO1 Total: 10 marks.</b>
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<b>Question</b>	<b>Indicative Content</b>
<b>3</b>	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1:2</b></p> <ul style="list-style-type: none"> <li>• Explain that the main economic context affecting newspaper distribution is the movement of advertising revenue from traditional to new media – this has had an impact on the how all newspapers generate income and thus their distribution models.</li> <li>• Explain that the shift online has also led to a drop in sales (an economic context which has hit many traditional industries) and that as such both <i>The Guardian</i> and the <i>Mail</i> are more dependent on distribution via the internet (see below).</li> <li>• Explanation of different economic contexts which influence distribution models, e.g. <i>The Guardian</i>'s trust ownership vs the <i>Daily Mail</i>'s proprietor model lead to different required outcomes (<i>The Guardian</i> is less geared towards profit but falling sales have still had an impact; the <i>Mail</i> has moved towards more sensationalist stories to maintain its market share/ profitability).</li> <li>• Explanation that one of the reasons papers such as <i>The Guardian</i> moved to a compact model was to save money in printing/ distribution costs as these increased.</li> <li>• Explanation that the politics of each paper affects its distribution based on target audience and that this will lead to choices of story which influence how widespread the distribution of the newspaper is (the <i>Mail</i> being significantly more popular). Competition for readers and advertising revenue between each other and from 'new' media.</li> <li>• Explanation that the <i>Mail</i> has only increased its cover price slightly in the last few years (up 15p since 2010); <i>The Guardian</i> has almost doubled its cover price, from £1 to £2. The <i>Mail</i> outsells <i>The Guardian</i> by a factor of 10, although both have seen their circulation halve in that time, which suggests that the <i>Mail</i>'s wider distribution is due at least partly to its relative cheapness.</li> <li>• Explanation that neither use a paywall on their websites, but <i>The Guardian</i> has moved to a (successful) donation model alongside advertising whilst the <i>Mail</i> is more traditional in its use of "clickbait" and advertising.</li> </ul>

Question	Level	Mark Scheme	Mark
<b>3</b>	<b>3</b>	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of how economic contexts, including commercial and not-for-profit public funding, affect the distribution of newspapers.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate knowledge and understanding of relevant economic contexts, including commercial and not-for-profit public funding, and their effect on the distribution of newspapers.</li> <li>Answer is well supported by detailed and accurate reference to <i>The Guardian</i> and the <i>Daily Mail</i>.</li> </ul>	<b>7–10</b>
	<b>2</b>	<p>An <b>adequate</b> demonstration of knowledge and understanding of how economic contexts, including commercial and not-for-profit public funding, affect the distribution of newspapers.</p> <ul style="list-style-type: none"> <li>Adequate and generally accurate knowledge and understanding of economic contexts, including commercial and not-for-profit public funding, and their effect on the distribution of newspapers</li> <li>Answer is supported by generally accurate reference to <i>The Guardian</i> and the <i>Daily Mail</i>.</li> <li>NB if only <b>one</b> newspaper is addressed the candidate should not be awarded a Level 3 mark</li> </ul>	<b>4–6</b>
	<b>1</b>	<p>A <b>minimal</b> demonstration of knowledge and understanding of how economic contexts, including commercial and not-for-profit public funding, affect the distribution of newspapers.</p> <ul style="list-style-type: none"> <li>Knowledge of economic contexts, including commercial and not-for-profit public funding, and their effect on the distribution of newspapers, is minimal, demonstrating little understanding.</li> <li>Reference to <i>The Guardian</i> and the <i>Daily Mail</i> to support the answer is minimal, inaccurate or may be absent.</li> </ul>	<b>1–3</b>
	<b>0</b>	No response worthy of credit.	<b>0</b>



- 4 Evaluate the usefulness of **one** of the following theories in understanding audience use of online newspapers such as *The Guardian* and *MailOnline*:

**EITHER**

- Jenkins on participation

**OR**

- Bandura's media effects theory.

<b>Assessment Objectives</b>	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. <b>AO2 Total 10 marks.</b>
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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><b>AO2:2</b> Jenkins:</p> <ul style="list-style-type: none"> <li>• The development of the 'new' media has accelerated participation, in which audiences are active and creative participants rather– triggering engagement with news online, the contribution of user generated content.</li> <li>• They create online communities, and shape the flow of media. This generates collective intelligence, for example, citizen journalism.</li> <li>• Apply the idea that Jenkins uses the idea of spreadable media as this emphasises the active, participatory element of the 'new' online media.</li> <li>• Explain that participatory culture is less likely to occur in relation to online newspapers when compared to other areas of the internet due to their type of content and the ethos of professional journalism.</li> <li>• Evaluate the view that the power of online audiences may underestimate the power of the oligarchy of media conglomerates to shape and control online content and the importance of journalism as a professional practice.</li> </ul>



	<p>Bandura:</p> <ul style="list-style-type: none"><li>• Explanation that Bandura's ideas may apply to a wide range of media products, including online newspapers. In particular, it might explain audience response to strongly delivered messages that are consistent across the site, e.g. about the wrongness of terrorism – both <i>The Guardian</i> and <i>MailOnline</i> have quite partisan readerships (and writers).</li><li>• The theory draws attention to the need to investigate the direct effects of stories on individuals who consume newspapers and could be linked to “knee-jerk” comments published by consumers beneath stories.</li><li>• The theory could be seen to support the arguments of those who think online newspapers should be more closely regulated to avoid public harm, particularly considering the general lack of regulation on the internet – for example, issues relating to fake news or propaganda.</li><li>• However, Bandura's theory was originally developed to explain the imitative effects of media that are powerful in positioning audiences, such as television – newspapers representations of aggression or violence may be less likely to produce imitative behaviour in the way Bandura suggests (although it might influence audience response) whilst messages may often be challenged by audiences in comments, tweets or other posts, which would reduce the effect of the original messages.</li><li>• Newspaper messages are likely to be contradicted by messages from politically and socially opposing newspapers (<i>The Guardian</i> and <i>MailOnline</i> are clearly opposed), especially in areas of social or political conflict (e.g. Brexit) whereas Bandura's ideas are more about the influence of an entire medium.</li><li>• Prioritising the effects of the media on the audience may mean that the effects of the audience on the media are underestimated – this is particularly problematic when considering the interactive nature of both sites.</li></ul>
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Question	Level	Mark Scheme	Mark
<b>4</b>	<b>3</b>	<p>A <b>comprehensive</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate application of knowledge and understanding of media audiences to evaluate <b>either</b> Jenkins participation theory <b>or</b> Bandura's media effects theory.</li> <li>Convincing, perceptive and accurate evaluation of the usefulness of <b>either</b> Jenkins participation theory <b>or</b> Bandura's media effects theory in understanding audiences for online newspapers.</li> </ul>	<b>7–10</b>
	<b>2</b>	<p>An <b>adequate</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>An adequate and generally accurate application of knowledge and understanding of media audiences to evaluate <b>either</b> Jenkins participation theory <b>or</b> Bandura's media effects theory.</li> <li>Adequate and generally successful evaluation of the usefulness of <b>either</b> Jenkins participation theory <b>or</b> Bandura's media effects theory in understanding audiences for online newspapers.</li> </ul>	<b>4–6</b>
	<b>1</b>	<p>A <b>minimal</b> application of knowledge and understanding of the theoretical framework of media to evaluate academic theories.</p> <ul style="list-style-type: none"> <li>A minimal application of knowledge and understanding of media audiences to evaluate either Jenkins participation theory or Bandura's media effects theory.</li> <li>Evaluation of the usefulness of either Jenkins participation theory or Bandura's media effects theory in understanding audiences for online newspapers is minimal, and is likely to be largely descriptive of the theory.</li> </ul>	<b>1–3</b>
	<b>0</b>	No response worthy of credit.	<b>0</b>

- 5 Explain how media language in music video incorporates viewpoints and ideologies. Refer to **one** of the music videos you have studied to support your answer.

<b>Assessment Objectives</b>	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. <b>AO1 Total: 10 marks.</b>
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Question	Indicative Content
5	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1:1</b></p> <ul style="list-style-type: none"> <li>Viewpoints and ideologies are constructed by the media language of the music video with the reference to any of the following: <ul style="list-style-type: none"> <li>Camera shots, angles and movement, for example close ups on singer/ wide shot of band, location/ studio shots.</li> <li>Editing, for example, the recognition of shot sequence, pacing, jump cuts and other editing transitions and special effects.</li> <li>The musical performance, for example matching styles of music and the use of mise en scene.</li> <li>Identify the genre of the music and the video performance.</li> <li>Recognise the explicit promotion of an ideological viewpoint.</li> <li>Be able to identify technical conventions used in the music video (for example it is approximately three minute long or matches radio airplay).</li> </ul> </li> </ul> <p>In addition responses may:</p> <ul style="list-style-type: none"> <li>Demonstrate how music videos construct representations of the target audience for the artist</li> <li>Understand the music video as a polysemic and postmodern media text</li> <li>May include narrative elements of a music video may feature representations of fans (the target audience)</li> <li>Use any of the above points to demonstrate how meaning and representation is constructed.</li> <li>Evaluate how music videos may promote the artist to their fan-base (target audience) through sets of ideologies and stereotypes of the artist.</li> </ul>

**List A****Corinne Bailey Rae – Stop Where You Are**

- Focus on star suggests a personal viewpoint and deep-rooted ideology – close up on lead singer which is lip synced and shot with key fill lighting from left of screen connotes the singer's mood and seriousness as well as connection with focus of video.
- Framed low-angle mid to long shot and in slow motion when the singer stops the children running. This signifies her command and presence in the life of young people – this is lip synced to 'Stop Where You Are' – implies an ideological authority.
- Ideological viewpoints are signposted when the lyric is matched with the action: 'underneath the blanket of the cold where you are' is matched with a high angle shot of a beggar on a staircase with the image of begging for money. The belief that the singer is caring is communicated to viewers of the music video.
- The man begging is offered a drink by a man in a suit anchoring the caring nature of the song and a positive attitude to homelessness, and this is juxtaposed to the suited gentleman sitting and talking to the homeless man constructing a binary opposition of poor and wealthy creating empathy with the destitute character.
- Use of narrative and performance interweave in the editing style of the music video to construct a socially conscious message of helping others.
- The music video is set in a urban environment with different characters that signify urban life and ethnicity – the dancers are dressed in an urban outfit a tracksuit and are talented street dancers.
- Ethnicity is signified as positive culture in relation to the centrality of the star image and 'urbanness' of everyday life and the star image reinforces this message.

**Massive Attack – Unfinished Sympathy**

- Set in 1990's in USA. Opening shot signifies a gang culture – with some humour for example the dog with sunglasses on! Makes intertextual reference to L.A gang culture – themed on films like *Boyz In Da Hood* and Los Angeles rap bands such as NWA. This message is anchored by the high angle crane shot of the 'neighbourhood' which then focuses on a young boy pointing a toy gun at the camera and pretending to shoot.
- The music video is shot with a Steadicam in its entirety and the first-person perspective signifies the realism of US/ American street society and culture. The music video is shot as a short film capturing the reality of life in Los Angeles, USA.
- The streets are littered and graffiti on the walls uses the *mise en scene* of the music video to signify a poor neighbourhood ideologically representing America's underclass or poor ethnic population.
- The introduction of the lead singer is in the street – she is demure, not ostentatious and she is oblivious to the reality around her.
- A multicultural and diverse society is represented and the video does not promote dominant ideals of the American dream but a reality which the star finds themselves in.
- The music video uses a three-minute performance of the lead singer and cuts this with images of US society and the style has different able and less able characters walking and moving into shot.
- The star image promoted constructs a philosophy of their plight which is synced to images of real life and somewhat pale into insignificance – for example, beliefs of disability, multiculturalism and poverty.
- American society at the same time is represented as rich and diverse, full of relationships, community and harmony - the singer is on an emotional journey – a stroll along an everyday American street is signified as an adventure in the music video.

**Emeli Sandé – Heaven**

- This is a music performance which cuts a lip sync with narrative image.
- Beliefs are constructed by shot selection of urban landscape in the music video. This can be contrasted to the performance shots of the artist in home, the artist framed in shots of the skyscape surrounded by nature symbolising a natural and hedonistic star image.
- The music video cuts star performance with a narrative of a UK urban environment and city life.
- The editing juxtaposes the performance with narrative images of urban life, for example, the female character shot with effects lighting.
- There is a reinforcement of heterosexual relationships between characters reinforcing dominant messaging about relationships – the white female is shot as though she is emotionally hurt. There are cutaways to a black male in close-up and big close-up's making a revelation about this unknown character. At times characters look upset in the music video.
- The use of religious iconography signifies something spiritual, for example, the church window or the tattoo on the man's back of angel's wings and images of the crucifix.
- Images of children are used to create empathy – they are represented as isolated, vulnerable, with the mother – needing protection.
- Is the lead artist singing for redemption or a journey they making – why are they in heaven? There is place for everyone in heaven is connoted through a series of mid to close-up shots cut into the narrative and memories of the star image.

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

- A music video with the song played over an animated film – alternative, artistic, symbolic.
- The artist is absent, but present in the music video.
- The music video uses stop motion animation and intertextual reference to the children's TV show *Trumpton*. There is evident ideology of community - rural pasts signified by the opening shots of the village as they prepare for the visit from a man in a suit being chauffeur driven – signifying the importance of this visitor or outsider.
- The nostalgia of the community constructs fictions from the past – and is morally judgemental – hence the burning of the witch. And crossing of the doors, the representation of the ducking stool signifies a paganism which was forbidden.
- The past and rural communities are stereotyped as closed communities and depicts mob rule. The community is not welcoming to outsiders – embedded in the narrative and *mise en scene*. For example, the city visitor in a suit is the 'alien' other to the countryside model village.
- The way of life represented is an extreme to the outsider – consider the reaction of the gentleman to the image of the gallows.
- The narrative of the video signposts cider apple makers – the suited gentleman is making notes, shakes his head at what is observed.
- When the mayor character takes the gentleman to the village fayre he unveils a wicker man in which the witch hunt can be completed by burning the witch, which is the gentleman visiting the village, signifying the anti-authority beliefs of the village and symbolising a human sacrifice.
- The language of the music video is constructed as thought-provoking.

**Fatboy Slim – Ya Mama**

- A performance-based dance video, up-tempo - the song's music video is focussed on a tape of the song which makes its listeners unwillingly enter into chaotic uncontrolled arm movements, trembling, dancing, to their own amazement as well as others.
- The performance is around a white hillbilly character (a knowingly stereotypical representation) who discovers the power of an audio tape (suggesting a nostalgic viewpoint) which contains the song 'Ya Mama'.
- The music video starts with a soft image (counter typical) of the hillbilly character painting ceramics and watching 'Tom and Jerry' cartoons in the room, again linking to nostalgia. There is a beatbox which plays the audio tape. A postman delivers a parcel for the middle-aged hillbilly character who then plugs it into a Walkman and is affected by the music that is played – like a drug having an effect on his behaviour, suggesting but not commenting.
- Having witnessed the effect of this music tape on other hillbilly 'white' characters, the tape is taken to market and traded with black characters and their goods under the slogan 'push the tempo' – there is an implicit ideological commentary here, albeit a knowing one.
- The mise en scene of the market place is dominated by these characters as implicitly poor - once induced by the sound of the music they are possessed by the tempo and special effects used to visualise this tempo.
- The individual scenes of characters cut to the beat of the music can be seen as humorous and unifying each being subject to the beat of the song and signified by their crazy dance movements
- The market place becomes chaotic – a riot of behaviour which is ended when the white hillbilly is arrested comically by the local police
- Investigating what all the fuss is about, the chief of police plugs into the Walkman and to the amusement and joy of the prisoners, the police officers and the white hillbilly character is represented as having a look of happiness and contentment with what he has achieved – spreading the beat of the song; and representing the star image of Fat Boy Slim signified by the final shot which reflects the image of the sunset and landscaped postcard from the beginning of the video. Signifying a utopia.



**David Guetta – Titanium**

- An urban-dance song to a fast beat with a cinematic music video
- Viewpoints of childhood and an unconventional messy school location – all is not normal. This is not a conventional setting for a child to be found in and uses a narrative enigma – what has happened to who?
- The editing effect of slow motion gives a cinematic and mysterious effect to the music video suggesting a subjective viewpoint.
- There is constructed a binary opposite – between the calm child walking along the corridor and the panic of the teacher on the phone in the classroom – again, an unfamiliar viewpoint and ideologically ambiguous.
- Makes use of hyperbole in the *mise en scene* and intertextual references may be made to the supernatural film *Super 8*, or a US LFTVD like *Stranger Things* (for example the police officer and 1960's style car). Audiences 'in the know' might reflect that both films represent events from a child's perspective (as does the video) and that both are ideologically positioned to be suspicious of authority (as well as linked to the supernatural/ uncanny)
- The music video is themed on supernatural and superpowers, such as the shots of the child on the race bike – speed up. Proves to be popular with children's fantasy – a playful but also menacing viewpoint – the normal made strange
- The child's journey takes them to their home where they explicitly use these powers (hence the appeal to knowledge fan base of the sci fi/horror genre). The child uses these powers to avoid the police when he uses his telekinetic powers the keys to help him escape the house. Audience sympathy is with the child since the officers are presented as threatening and menacing.
- The music video uses tracking shot of the child character through the eerie bleak woodland on their journey or quest reinforcing the narrative enigma posited at the start of the music video. As the night draws in flashlight signal a pursuit and possibly his capture. When encircled the child releases his power to evade the police – or does he? The music video ends on an enigma as a narrative device leaving the audience to question the outcome (and thus re-watch the video).
- The child is constructed ideologically as powerful (and justified) in the battle with a police SWAT team positioned as menacing, ideologically challenging dominant values and beliefs about children – as they are powerful and drive the narrative/ performance in the music video but thus perceived as a threat by the adult world.

Question	Level	Mark Scheme	Mark
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<b>5</b>	<b>3</b>	<p>A <b>comprehensive</b> demonstration of how media language in music video incorporates viewpoints and ideologies.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of how media language in music video incorporates viewpoints and ideologies.</li> <li>• Clear and precise explanation of the use of media language in the music video.</li> <li>• Answer is supported by detailed and accurate reference to <b>one</b> set music video.</li> </ul>	<b>7–10</b>
	<b>2</b>	<p>An <b>adequate</b> demonstration of how media language in music video incorporates viewpoints and ideologies.</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of how media language in music video incorporates viewpoints and ideologies.</li> <li>• Generally accurate explanation of the use of media language in the music video.</li> <li>• Answer is supported by general accurate reference to <b>one</b> set music video.</li> </ul>	<b>4–6</b>
	<b>1</b>	<p>A <b>minimal</b> demonstration of knowledge and understanding of how media language in music video incorporates viewpoints and ideologies.</p> <ul style="list-style-type: none"> <li>• Knowledge of how media language in music video incorporates viewpoints and ideologies is minimal, demonstrating little understanding.</li> <li>• Explanation of how media language is used in music videos is minimal and may not always be accurate.</li> <li>• Reference to a set music video to support the answer is minimal and may be inaccurate.</li> </ul>	<b>1–3</b>
	<b>0</b>	No response worthy of credit.	<b>0</b>

- 6 Analyse how the Simon On The Streets advertisement (**Source C**) conveys values, attitudes and beliefs about homelessness.

In your answer you must:

- consider how media representations convey values, attitudes and beliefs in **Source C**.
- make judgements and reach conclusions on how audiences may respond to and interpret these media representations.

<b>Assessment Objectives</b>	<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: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. <b>AO2 Total: 15 marks.</b></p>
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Question	Indicative Content
6	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO2:1</b></p> <ul style="list-style-type: none"> <li>• Audiences can identify a range of images associated with homelessness</li> <li>• The use of the QR code symbolises an anonymous homeless person</li> <li>• The use of a series of street locations contextualises the advert in terms of representation of homelessness.</li> <li>• To recognise this as a charity campaign through analysis of elements of media language used.</li> <li>• To explore that the advert is raising awareness and not selling a product.</li> <li>• The use of emotive language to engage the audience is evident in the text box used in the advert.</li> <li>• The anchoring text ensures this is a serious issue and an appeal to the audience to empathise with homelessness</li> <li>• To understand the unconventional style of the advert – not glossy and a range of image used.</li> <li>• To explore how the advert makes an unconventional appeal to the target audience to donate at JustGiving.</li> <li>• The use of QR code assumes that the audience has a level of technological knowledge</li> </ul>

**AO2:3**

- Audiences can identify that the advert raises issue of a social problem.
- The mode of address is sympathetic and appeals to those that can help the homeless.
- Address of written content to the audience signifies the values, attitudes and lifestyle of the charity and its target audience.
- The use of a nonglossy image provides an impression that this is a social issue that society needs to tackle.
- The use of the QR code is symbolic.
- Raising awareness and asking audiences to donate – this is not a commercial advert and will appeal to a different set of caring and socially responsible viewpoints.

Question	Level	Mark Scheme	Mark
6	3	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Comprehensive application of knowledge and understanding of how the Simon On The Street advertisement conveys values, attitudes and beliefs about homelessness.</li> <li>Convincing, perceptive and accurate analysis of how media representations convey values, attitudes and beliefs about homelessness which consistently provides logical connections and a good line of reasoning.</li> <li>Highly developed and accomplished judgements and conclusions regarding how audiences may respond to and interpret these media representations</li> </ul>	11–15
	2	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally accurate application of knowledge and understanding of how the Simon On The Street advertisement conveys values, attitudes and beliefs about homelessness.</li> <li>Adequate and generally successful analysis of how media representations convey values, attitudes and beliefs about homelessness which consistently provides logical connections and a good line of reasoning.</li> <li>Adequate and generally well-reasoned judgements and conclusions regarding how audiences may respond to and interpret these media representations.</li> </ul>	6–10
	1	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of how the Simon On The Street advertisement conveys values, attitudes and beliefs about homelessness.</li> <li>Analysis of <i>why the Simon On The Street</i> used media representations about homelessness and if present, is minimal and/or largely descriptive and may not be relevant.</li> <li>Judgements and conclusions, if present, are minimal with limited support.</li> </ul>	1–3
	0	No response worthy of credit.	0

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