Oxford Cambridge and RSA

GCE

Media Studies

H409/01: Media messages

Advanced GCE

Mark Scheme for November 2020

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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.

Annotations

Stamp	*Description*
BP	Blank page
N/A	Highlight
	Off page comment
✔	Tick
✘	Cross
?	Unclear
^	Omission mark
T	Task dealt with adequately
EG	Example/Reference
A	Accurate
NAR	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.

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.

1 Analyse the different social representations in **Source A** and **Source B**.

Apply Gilroy's theory of representation in your answer. **[10]**

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 Total: 10 marks.**

Question	Indicative Content
1	*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.* **AO2:1** • Both sources present a response to the Windrush Scandal of 2018, a significant moment of social impact in UK culture linked to Black identity and post-colonialism. The sources explore this event in different ways and both to a certain extent demonstrate elements of Gilroy's theory, which is clearly applicable to Windrush given the ideas about the Black Atlantic and 'post-colonial melancholia'. • *The Telegraph*'s front page is quite interesting because on the one hand it does offer a degree of implicit support for the Windrush victims (unexpectedly, perhaps, given the paper's ideological stance). However, the article is focused on Rudd 'backing down' and the overshadowing of the Commonwealth meeting, which links to Gilroy's ideas about the primacy of White culture compared to Black. • The lack of any image linked to the story on *The Telegraph*'s front page emphasises this (and it could be argued that the story about Ant which dominates the page also focuses on a White male perspective). Most of the other stories are focused on domestic issues; it might be considered that the image of the footballer on his knees has a slight veneer of stereotype to it, although this is a matter of interpretation. • In general, it could be considered that the social representations on the cover of *The Telegraph* are quite negative, either explicitly (e.g. "Trainee lawyers lose points…", "'Sorry' Ant…") or implicitly ("Millennial cooks…", "Labour sides with May..") although few of these link directly to Gilroy beyond the main story which, as noted above, links to broader issues of BAME representation (and news values). • *The Guardian* is a little more balanced in its coverage of the story, although it could still be said to be more UK-centric given that (initially) the only named figure is May herself, again perhaps demonstrating Gilroy's ideas - there is a little more balance than *The Telegraph*. • Article a lot less ambiguous in terms of representation of the Government in relation to the Windrush migrants, with the focus being on the apologies offered both by Rudd and May herself (not clear from *The Telegraph*) furthermore, the bulk of the article is taken directly from May's/ Holness's words suggesting a less mediated representation – this might be regarded as May demonstrating a "stateswoman-like" approach, taking responsibility for the Government's actions, although some might see it as an attempt to deflect further criticism. • The Windrush migrants are represented here as victims of social injustice given the language used (they are referred to several times as "citizens", whilst the term "right to remain" is repeated twice); the Jamaican Prime Minister's acceptance of the apology emphasises this. • The choice of thumbnail for the video seems to place May in a subordinate position, as does the later picture, to Jamaican Prime Minister Andrew Holness (although he is not named until later in the article, which seems to support elements of Gilroy's theory, paradoxically).

Question	Level	Mark Scheme	Mark
1	3	A **comprehensive** application of knowledge and understanding of representations in relation to social contexts and Gilroy's theory of representation to analyse **Source A** and **Source B**. • Comprehensive, detailed and accurate application of knowledge and understanding of media representations in relation to social contexts to analyse **Source A** and **Source B**. • Analysis of **Source A** and **Source B** consistently demonstrates logical connections and a good line of reasoning. • Precise and relevant reference to Gilroy's theory of representation to support analysis of **Source A** and **Source B**. • References to **Source A** and **Source B** are detailed and accurate.	**7–10**
	2	An **adequate** application of knowledge and understanding of representations in relation to social contexts and Gilroy's theory of representation to analyse **Source A** and **Source B**. • An adequate and generally accurate application of knowledge and understanding of media representations in relation to social contexts to analyse **Source A** and **Source B**. • Analysis of **Source A** and **Source B** demonstrates some logical connections and lines of reasoning, although, may be descriptive in parts. • Adequate and generally appropriate reference to Gilroy's theory of representation to support analysis of **Source A** and **Source B**. • References to **Source A** and **Source B** are generally accurate.	**4–6**
	1	A **minimal** application of knowledge and understanding of representations in relation to social contexts and Gilroy's theory of representation to analyse **Source A** and **Source B**. • A minimal application of knowledge and understanding of media representations in relation to social contexts to analyse **Source A** and **Source B**. • Analysis of **Source A** and **Source B** is minimal or brief, and is likely to be largely descriptive • Reference to Gilroy's theory of representation is minimal or brief, may not be relevant to **Source A** and **Source B** or may be absent. • References to **Source A** and **Source B** may be brief and/ or lack accuracy.	**1–3**
	0	No response or no response worthy of credit.	**0**

2*   **Source A** and **Source B** cover the same news event from two different newspapers, one print and one online.

How far do the sources challenge the genre conventions of print and online newspapers?

In your answer you must:
- explain the genre conventions of print and online newspapers
- analyse the uses of genre conventions in the sources
- make judgements and reach conclusions about how far the sources challenge genre conventions. **[15]**

Assessment Objectives	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. **AO1 Total: 5 marks**. AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products. AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. **AO2 Total: 10 marks**.

Question	Indicative Content
2*	*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.* **AO1:1** • Understanding of the genre conventions of newspapers (headlines, sub-heads, teasers, by-lines, images, sidebars, plugs etc.) – examples from the front cover of *The Telegraph* may be used to demonstrated these. • Understanding of the genre conventions of news websites (embedded video, headers, sub-heads, hyperlinks, expandable information bars, blocks of text, social media links etc.) – examples from *The Guardian* webpage may be used to illustrate. • Explain that the content of newspaper front pages/ websites is influenced by the ideological position of the newspaper and by the assumed ideological position/ demographic of the audience (reference may be made to, for example, the choice of image of May in *The Guardian* presenting her as weak – a left-wing ideological position – or the choice of image of Ant in *The Telegraph* presenting him as sorrowful, having broken the social norms of *The Telegraph*'s readership). • Understanding that newspaper front pages are designed to be the "shop window" for the newspaper and that, as such, a range of stories will be presented to attract the audience – this is particularly the case for broadsheets like *The Telegraph*. • Understanding that webpages are generally presented as individual packages linked to a more substantial hub page (seen here by the heading "Commonwealth integration") and that archive stories may not connect directly to other stories presented on the page (as is the case here with the sidebar). • Possible references to news values as a driving factor for the choices of stories and their presentations which is common across both sources.

AO2:1
- This question is not asking for a comparison between the sources; rather for an analysis of each.
- Analysis of the genre conventions might consider both are standard examples of their respective forms and adhere closely to expectations – there is little which clearly challenges, although one or two elements might be seen as so.
- Discussion might identify that *The Telegraph* is slightly more typical in its presentation of the news given its position as a broadsheet – the use of two feature articles, both of which have a political slant, the main image of a high-status individual discussing a "softer" story and the teasers in the sidebar are all conventional for broadsheet newspapers.
- Even without context, it is clear that *The Telegraph* is a right-wing news source (political bias being a generic convention of newspapers – evidence includes articles attacking "Corbyn" and the muted tone of the main article). Candidates might consider that the lack of extreme language challenges conventions when referenced to another paper e.g the *Mail*
- *The Guardian* is a broadly conventional example of a broadsheet newspaper website, with the combination of video content, text and images as well as hyperlinks all being designed to provide a reasonably rounded consideration of the story.
- Some candidates might consider that use of the conventions of newspapers (headlines, subheads etc.)in itself somewhat challenges conventions when referenced against webpages in general, although they are conventional for newspaper webpages.
- Conversely, some candidates might consider the way that a webpage is formatted (for example, the use of hyperlinks, the embedded video, the capacity to archive and update material) as challenging the conventions of a newspaper (which is by definition out of date and unchangeable from the moment of publication.
- Candidates are likely to be aware that *The Guardian* is a centre-left socially liberal news source and that, as such, the story generally adheres to the generic conventions of the left-wing press in terms of its depiction of May and the Government.
- Both sources adhere to news values, particularly the focus on elite persons (although it might be argued that the story about Ant is somewhat "tabloid" for a broadsheet, events which are close to home and which have a negative slant).
- Analysis of a juxtaposition of any of the representations identified above.
- Although not a requirement of the question, students might reference theories linked to genre such as Todorov, Levi-Strauss and particularly Neale, Barthes and Baudrillard since these deal elements of genre. However, candidates who do not refer to these theorists should not be penalised since the question is not explicitly testing theory.

AO2:3
- Answers might conclude that neither of the two sources challenge their genres
- Answers might conclude that traditional style of *The Telegraph* is less challenging than *The Guardian* webpage.
- Answers might conclude that *The Guardian*'s webpage is less challenging than (some elements of) *The Telegraph*.
- Answers might conclude that both sources challenge their genres
- Answers might conclude that the idea of genre being challenged within the sources is not relevant given the fluid nature of genre.

Question	Level	AO1	Mark	AO2	Mark
2*	3	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate knowledge and understanding of genre conventions in relation to **Source A** and **Source B**. • Use of subject specific terminology is relevant and accurate.	4–5	A **comprehensive** response to the set question. • Comprehensive, detailed and accurate application of knowledge and understanding of genre conventions to analyse **Source A** and **Source B**. • Convincing, perceptive and accurate analysis of the genre conventions in **Source A** and **Source B** which consistently provides logical connections and a good line of reasoning. • Highly developed and accomplished judgements and conclusions regarding how far candidates think that the sources challenge genre conventions. *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.*	7–10
	2	An **adequate** response to the set question. • Adequate and generally accurate knowledge and understanding of genre conventions in relation to **Source A** and **Source B**. • Use of subject specific terminology is mostly accurate.	2–3	An **adequate** response to the set question. • Adequate and generally successful application of knowledge and understanding of genre conventions to analyse **Source A** and **Source B**. • Adequate and generally successful analysis of the genre conventions in **Source A** and **Source B** which provides some logical connections and lines of reasoning, although may be descriptive in parts. • Adequate and generally well-reasoned judgements and conclusions regarding how far candidates think that the sources challenge genre conventions. *The response demonstrates a line of reasoning with some structure. The information presented is in the most part relevant and supported by some evidence.*	4–6

Question	Level	AO1	Mark	AO2	Mark
	1	A **minimal** response to the set question. • Knowledge of genre conventions in relation to the sources is minimal, demonstrating little understanding. • Use of subject specific terminology is minimal.	1	A **minimal** response to the set question. • Minimal application of knowledge and understanding of genre conventions to analyse **Source A** and/or **Source B**. • Analysis of the genre conventions in **Source A** and/or **Source B**, if present, is minimal and/or largely descriptive and may not be relevant. • Judgements and conclusions, if present, are minimal with limited support. *Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.*	1–3
	0	• No response or no response worthy of credit.	0	No response or no response worthy of credit.	0

3 Explain how political contexts influence individual producers within the newspaper industry. Refer to *The Guardian* and the *Daily Mail* to support your answer. **[10]**

Assessment Objectives	AO1: 2a 2b – Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes. **AO1 Total: 10 marks.**

Question	Indicative Content
3	*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.* **AO1:2** • Explain that the main political context affecting news producers is the ideological standpoint of the newspaper for which they write/ edit/ work (although that individual newspapers may employ journalists with different political viewpoints – for instance, *The Guardian* employs the very left-wing Owen Jones as well as more right-leaning Simon Jenkins). • Explain the role of news values in applying political and ideological viewpoints of the paper in the selection and choice of stories • Explain that other political factors that influence individual producers could be the political parties in power (since this will affect the stance the newspaper/ producer takes towards the government) and whether there are other political factors which transcend party politics (examples might include Brexit or the election of Donald Trump). • Explain that different writers within a paper may interpret the same political story differently depending upon their personal political slant, although *The Guardian* (being a more centrist/ liberal paper) is more likely to allow differing viewpoints than the *Mail*, which is likely to impose more of a 'party line' considering its ownership and political stance – examples might include John Crace in *The Guardian* who generally presents a satirical take on political figures from both the left and the right whereas Quentin Letts in the *Mail* was perhaps a little less harsh on the Conservatives than he was on Labour politicians. • Explain that newspapers regard themselves as politically influential (*The Guardian* with a more niche middle-class/ left-leaning audience, the *Mail* with a slightly broader demographic/ right-leaning audience) and that articles will sometimes be written in an attempt to challenge the political landscape (for example, the *Mail*'s infamous "Enemies of the People" headline). • Explain that newspapers are not solely driven by political contexts, although these are very significant. Both *The Guardian* and the *Mail* have significant social campaigns that they have promoted (e.g. *The Guardian*'s work on the Panama Papers, pollution and climate change; the *Mail*'s campaigns about Stephen Lawrence and plastic pollution). These will often be based on the work of individual journalists and may actually transcend or challenge the political stance/ policies of the newspaper's chosen political parties (for example, the *Mail*'s campaign relating to Stephen Lawrence which would seem to go against its right-wing tendencies or *The Guardian*'s perceived lack of support for Jeremy Corbyn despite his position as Labour leader. • Explain that the Leveson Enquiry, despite taking place nearly ten years ago, still has repercussions (creation of IPSO/ calls for Leveson 2) and that opinions still differ about how the press should be regulated based partly on a lack of political will to make significant changes.

Question	Level	Mark Scheme	Mark
3	3	A **comprehensive** demonstration of knowledge and understanding of how political contexts influence individual producers within the newspaper industry. • Comprehensive, detailed and accurate knowledge and understanding of how political contexts influence individual producers within the newspaper industry. • Answer is well supported by detailed and accurate reference to *The Guardian* and the *Daily Mail*.	**7–10**
	2	An **adequate** demonstration of knowledge and understanding of how political contexts influence individual producers within the newspaper industry. • Adequate and generally accurate knowledge and understanding of how political contexts influence individual producers within the newspaper industry. • Answer is supported by generally accurate reference to *The Guardian* and the *Daily Mail*.	**4–6**
	1	A **minimal** demonstration of knowledge and understanding of how political contexts influence individual producers within the newspaper industry. • Knowledge of the influence of how political contexts influence individual producers within the newspaper industry is minimal and/or largely descriptive, demonstrating little understanding. • Reference to *The Guardian* and the *Daily Mail* to support the answer is minimal, inaccurate or may be absent.	**1–3**
	0	No response or no response worthy of credit.	**0**

4   Evaluate the effectiveness of **one** of the following theories in understanding how cultural and historical circumstances can affect audience interpretations of news stories:

EITHER
- Hall's Reception theory

OR
- Bandura's Media Effects theory.

[10]

Assessment Objectives	AO2: 2 – Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories. **AO2 Total 10 marks**.

Question	Indicative Content
4	*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.* **AO2:2** **Hall**: • Hall's 'encoding-decoding' model argues that media producers encode 'preferred meanings' into texts, but these texts may be 'read' by their audiences in several different ways. This clearly links to interpretation since most news stories will be presented from a biased perspective linked to the organisation's historical position with relation to a story and its cultural basis. • Knowing what the dominant-hegemonic position is (a 'preferred reading') can obviously explain why stories are written in the way that they are; again, the historical and cultural circumstances surrounding the stories will be influential here. • Similarly, an awareness that some audiences will take on a negotiated position or an oppositional reading linked to the broader awareness of a story's cultural background and historical context can explain how and why different audiences might interpret the same story differently, or indeed why a story might have a particular impact. • Hall draws attention to the range of different possible audience readings of a newspaper's messages and values, while acknowledging the role of power in creating dominance within newspaper messages and values – there is a clear connection to both cultural and historical circumstances here (possible that candidates could reference the Windrush stories here). • Candidates may identify a flaw in the usefulness of applying Hall's theory to news stories by acknowledging that it assumes audiences are always active and engage with a text, but the relationship between print news, audience and the concept of 'truth' in the news is complicated. • Candidates may identify that Hall's theory fails to acknowledge that news audiences tend to select brands that reflect their own political or ideological bias and are therefore more likely to accept the preferred meaning and adopt a dominant position

- Candidates may suggest that Hall's theory is useful to show how different audiences align themselves to different newspapers depending on their own cultural and historical experiences.

Bandura:
- Bandura's argument that the media can influence people directly – human values, judgement and conduct being altered directly by media modelling – could be used to discuss audience interpretation since this may well be shaped by other aspects of cultural influence or historical imperative derived from the media. Bandura's evidence best supports direct influence rather than the alternative models of media effects: two-step flow, agenda-setting, no effects, or the media reflecting existing attitudes and behaviour. Candidates might argue that this explains the continuing influence of news stories on public attitudes.
- Bandura's ideas can be extrapolated to consider that the media may influence directly or by social networks, so people can be influenced by media messages without being exposed to them. Candidates might argue that the current circumstances allow audiences to be influenced by events which they have had no direct experience of (an old example being Jonathan Ross/ Andrew Sachs, which only gained traction once it was featured in *The Telegraph*).
- Bandura's theory might also be explored in the context of messages that are consistent across newspapers, e.g. about the wrongness of terrorism – it could be argued that certain concepts become locked into the public mindset.
- Bandura draws attention to the need to investigate the direct effects on individuals who consume newspapers, and candidates might consider that there is an argument to apply his ideas to explain why certain themes gain traction with little evidence (e.g. some of the stories about Brexit or Jeremy Corbyn in the right-wing press).
- Bandura's ideas could be used to support the arguments of those who think the internet should be regulated to avoid public harm - remove fake news and terrorist propaganda – linked to cultural fears and historical imperatives.
- Arguments against the effectiveness of Bandura might include that his ideas do not really take into account the interactive nature of modern news; online newspaper messages may often be challenged by audiences in comments, tweets or other posts, which would reduce the effect of the original messages and undermine the theory whilst prioritising the effects of the media on the audience may mean that the effects of the audience on the media are underestimated; it may be that cultural and historical factors are not particularly important.
- Another significant argument against Bandura is that the 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. Furthermore, newspaper messages are rarely homogenous and are likely to be contradicted by messages from politically and socially opposing newspapers (e.g. *The Guardian* and *Mail*), especially in areas of social or political conflict (e.g. Brexit).

Question	Level	Mark Scheme	Mark
4	3	A **comprehensive** application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • Comprehensive, detailed and accurate application of knowledge and understanding of media audiences to evaluate **either** Hall's Reception theory **or** Bandura's Media Effects theory. • Convincing, perceptive and accurate evaluation of the usefulness of **either** Hall's Reception theory **or** Bandura's Media Effects theory in understanding audience interpretations of news stories.	**7–10**
	2	An **adequate** application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • An adequate and generally accurate application of knowledge and understanding of media audiences to evaluate **either** Hall's Reception theory **or** Bandura's Media Effects theory. • Adequate and generally successful evaluation of the usefulness of **either** Hall's Reception theory **or** Bandura's Media Effects theory in understanding audience interpretations of news stories.	**4–6**
	1	A **minimal** application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. • A minimal application of knowledge and understanding of media audiences to evaluate **either** Hall's Reception theory **or** Bandura's Media Effects theory. • Evaluation of the usefulness of **either** Hall's Reception theory **or** Bandura's Media Effects theory in understanding audience interpretations of news stories is minimal or brief and is likely to be largely descriptive of the theory.	**1–3**
	0	No response or no response worthy of credit.	**0**

5   Explain how and why stereotypes are used in music videos.

       Refer to **one** of the music videos you have studied to support your answer. **[10 marks]**

Assessment Objectives	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. **AO1 Total: 10 marks**

Question	Indicative Content
5	*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.* **AO1:1** • Most music videos make some use of stereotypes since, as is the case with adverts, the video is a short, self-contained narrative which must make sense to an audience quickly. Sometimes these will be linked to the genre of the music (e.g. the stereotypical image of the star) whilst others will be linked to the core narrative of the video. Usually the stereotypes will not be particularly contentious as they are expected by the audience (e.g. the images projected of Rae and Sandé in their respective videos) although in some cases stereotypes will be used for comic (Fatboy Slim), ironic (Radiohead) or dramatic (Guerra) effect. • Music video as a form of moving image media has certain stereotypical conventions (e.g. the focus on the artist, editing to the beat, recognition of shot sequence, pacing, jump cuts and other editing transitions and special effects) which are either adhered to or subverted by the videos exemplified here; audience response to the videos will be partly determined by prior expectation/ experience of other music videos, particularly those made by the artist themselves, similar artists or tracks from the same genre. • Stereotypes may be used to link lyrics with themes, ideas or concepts in order to create effects; as noted above, stereotypes offer a clear shortcut for artists since they are generally recognisable. For example, it could be considered that the locations for all six of the set videos are in some respect stereotypical for their narratives and/ or genres. • Although it is not a requirement of the question, candidates may refer to Neale's ideas about similarity and difference in genre since these are partially linked to ideas of stereotype (albeit as a generic convention). • Candidates may also refer Andrew Goodwin's specific ideas about genre in music video which might be exemplified from the videos since these provide some degree of context for why stereotypes are used within the form. However, reference to Goodwin is not required or expected and, if used, must be contextualised in relation to the question.

- The question assumes that music videos do use stereotypes; it is possible that a candidate might explain that they also use countertypes and if this is exemplified and explained in the context of stereotypes, such an answer would be acceptable.

<u>List A</u>

Corinne Bailey Rae – Stop Where You Are
- Focus on star is stereotypical for music video and immediately draws audience attention. The use of low angle/ direct address/ backlit shots of Rae creates a stereotypical image of the star and are used so that the audience is clear on who the focus of the video should be.
- The use of slow-motion linked to the comparatively slow BPM of the track is again stereotypical for the genre and encodes for an audience that the video is probably going to be a straightforward visual interpretation of the track; the video aims to attract existing fans of the genre.
- The focus on an urban environment and various BAME/ alternative characters could be seen to be make use of stereotypes to create a range of effects – edgy, sympathetic, menacing. Different characters are stereotypical of urban life and ethnicity – the dancers are dressed in an urban outfit a tracksuit and are talented street dancers – again, these might be regarded as stereotypes both for the genre and the area being represented. Other elements – for example, the implicitly homeless character, the well-dressed man, the (possible) bullies are presented in a stereotypical way but are perhaps counter typical for the genre as a whole.
- The image of Rae exploring the urban environment in what is clearly an expensive dress could be seen to be subversive in relation to how to environment being presented, placing her as a countertype within the setting. Alternatively, it might be seen to be counter-typical of the social realism genre which seems to be being referenced by some of the imagery, which might elicit a slightly different audience response (questioning, for example, why such a well-dressed woman would be wandering around an urban development).
- Ethnicity is signified in a positive manner in relation to the centrality of the star image and 'urbanness' of everyday life and the star image reinforces this message – all of these could be considered to be counter-typical to the usual representation of the urban environment.

Massive Attack – Unfinished Sympathy
- The setting – urban LA – is fairly stereotypical for the dance genre and many of the characters seen (the gang members, the little boy with the gun) have a veneer of stereotype. However, many of them were real residents of the area and, if this is known, allows the viewer to question whether or not such a representation could be regarded as stereotypical or whether it is in fact archetypical.
- The music video is shot with a Steadicam and uses a single take – this does not meet the stereotypical conventions of music videos, which normally including multiples shots/ close-ups/ editing to the beat. Audiences may find this unusual and as such may re-watch the video seeking "clues" as to its deeper meaning (whether the artists/ filmmakers intended there to be one or not). Song is almost incidental to the video, again counter to the stereotype of music videos – audiences may find this unusual/ intriguing/ frustrating (but, if they have seen other similar videos such as *Bittersweet Symphony* or *Amarillo*, they might conclude that the single-take video has become a stereotype.
- The downbeat nature of the track links to the stereotypical image of a poor area which is communicated within the video, deliberately so.
- The focus on Shara Nelson is stereotypical for music video, although her somewhat incidental nature (there is little interaction with other characters or indeed the audience) is not – the lack of close-ups, expensive clothes or other typical elements are counter-typical.

- The music video does include a performance (by singer Shara Nelson) – stereotypical for the broader genre of music video and the sub-genre of dance – and the urban setting is also a stereotypical feature which audiences would recognise, although used in an unusual manner.
- It could be considered that some of the elements of stereotype featured in the video were linked to those found in films from the time.

Emeli Sandé – Heaven

- The way the video intercuts lip-synched performance with a range of vignettes is stereotypical for genre and does not challenge expectation.
- The urban landscape setting of the music video is stereotypical; the shots of the artist in a range of urban locations juxtaposed with a skyscape surrounded by nature could be identified by the audience as an attempt to create a stereotypical "star image".
- Choice of shots focusing on the artist – close-ups/ ECUs/ low angle – are stereotypical for music videos and would not challenge expectation.
- The editing juxtaposes the performance with disconnected narrative images of urban life (for example, the female character shot with effects lighting) again, these are all stereotypical for music video and provide an expected experience. Editing to the beat is also a stereotype.
- The depiction of relationships between characters reinforcing stereotypical messaging about society – a white female is shot as though she is emotionally hurt; cutaways to a black male in close-up and big close-ups suggesting a revelation about this unknown character – both seem to be presented in a stereotypical manner; images of children playing/ people walking/ dancing/ praying – all utilise a stereotypical representation which would not challenge audience expectation and which link to the idea of music video as an interpretation of the track (albeit one which is not fixed); could also be argued that this is a fairly realistic depiction of deprivation in urban areas.
- The use of stereotypical religious iconography perhaps 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); this might be seen to be symbolic and linked to the title/ lyrics (as are the various shots of the sun breaking through clouds and Sandé's emotive performance, both of which connote "heaven") another convention of music video – these effects depend upon the audience connecting with the stereotype and being able to decode these.

List B

Radiohead – Burn the Witch

- The video makes use of the meta-stereotype of children's TV (the safe world) which it undermines through the action which takes place there, and the more conventional stereotype of the English village (which is also subverted through the events, characters and narrative).
- It could be considered that the video itself makes use of stereotypes which were generated by previous products (such as the idea of the main character being sacrificed at the end, referenced by several films since it was used in *The Wicker Man*) whilst some of the imagery knowingly references other stereotypes (for example, the ducking stool, the gallows).
- It might be considered that the video is stereotypical for Radiohead, an act which is well known for its unconventional videos (e.g. *Karma Police*, *No Surprises*) and that their specific audience would expect them to produce something edgy/ challenging.

- The video adheres to the stereotype of some music videos by including a self-contained narrative (the official's visit to the village) and so in this regard there is evidence of convention, albeit one which is subverted by some of the imagery included within the narrative.
- Many of the characters included within the video are clearly stereotypical based on their costumes – for example, the mayor, the yokel with the cider and the official -this is partly to do with the style of animation being parodied (the *Trumptonshire* series most specifically) and partially because the somewhat identical nature of the characters' faces would make them otherwise impossible to differentiate.
- The way in which some seemingly-stereotypical elements are subverted (e.g. the maypole which then becomes gallows, the dance which becomes an apparent sacrificial ritual, the escape of the official at the end) all offer slightly counter-typical effects to engage the audience.

Fatboy Slim – Ya Mama
- The general concept of the video – the tape which makes people dance uncontrollably – could be seen to be a comedic comment on the stereotypical dance music video (during which people dance uncontrollably, albeit for different and less surreal reasons).
- The video itself plays on stereotypes (rednecks, Caribbean market culture, "da Chief"-style cops) in order to create comic effects (considering that the effect of the tape changes their stereotypical behaviour into counter-typical).
- It could be considered that the video plays on stereotypical elements of sit-com (domestic environment, chaos caused by an unusual item, over-the-top characters etc.) and this might influence audience interpretation and response (clearly video is designed to be funny as well as subversive).
- Audience response might also be influenced by the video's deconstruction of the stereotypical elements of the dance music genre (the meta-textual references to the impact of the tape, the use of diegesis, the use of BAME dancers, lack of the artist) and indeed of music video as a form itself (for example, the grading/ aspect ratio which makes the video seem like a bad VHS copy of an 80s TV show).
- If the audience is familiar with previous Fatboy Slim videos (such as *Praise You* or *Weapon of Choice*) they might see this video as a stereotypical example of his particular, somewhat irreverent take on dance (a motif).
- The music video starts with a soft image (counter typical) of one of the redneck characters painting ceramics and watching 'Tom and Jerry' cartoons in the room, a nostalgic stereotype. Many of the other characters we meet during the video are doing stereotypical things associated with their respective cultures and as such demonstrate the familiar (which is then subverted by the effect of the music). It could be argued that the entire gag the video is based on requires the representation of stereotypes which are then subverted by the power of the song.

David Guetta – Titanium
- The central concept of the video relies upon certain stereotypes of the teen/ supernatural/ fantasy genre, particularly the awkward-looking main character and the suburban US setting, although many of the actors chosen seem to have a stereotypical "genre" look about them.
- The video is clearly playing on stereotypes found in "actual" teen fantasy/ sci-fi films, explicitly *Super 8* (given the use of actor Ryan Lee) and the films of Spielberg.
- A modern audience might also see it as a stereotype aping *Stranger Things*, although in fact the first episode of *ST* was not broadcast until 2016, five years after the release of *Titanium;* other audiences might see elements which could be seen as stereotypical when compared to films like *ET* or even TV series such as *The X-Files,* both of which codified the genre to which *Titanium* pays homage.

	• The lack of conventions of the dance genre (such as dancers/ stylised shots) or focus on the artist/ singer might be seen to be counter-typical (DJs tend not to appear in their own videos; these often focus on the guest artist (e.g. Foxes in *Clarity*). • However, many DJ artists do make narrative videos (e.g. Avicii's *I Could Be The One*) so in this regard the clip for *Titanium* could be seen to be somewhat stereotypical. • The lyrics do match certain elements of the video, which is stereotypical for music video as a genre (for example, the repeated "I'm bulletproof, nothing to lose" which is connoted by the boy's supernatural powers or the line "Ghost town, haunted love" which connotes both the supernatural elements of the plot and the general sense of emptiness of the *mise-en-scene* (the line matches a point of isolation for Lee's character).

Question	Level	Mark Scheme	Mark
5	**3**	A **comprehensive** explanation of how and why stereotypes are used in music video. • Comprehensive, detailed and accurate knowledge and understanding of how and why stereotypes are used in music video. • Clear, precise and balanced explanation of the use of stereotypes in the chosen music video. • Answer is supported by detailed and accurate reference to **one** of the set music videos.	**7–10**
	2	An **adequate** explanation of how and why stereotypes are used in music video. • Adequate and generally accurate knowledge and understanding of how and why stereotypes are used in music video. • Generally accurate explanation of the use of stereotypes in the chosen music video. • Answer is supported by generally accurate reference to **one** of the set music videos.	**4–6**
	1	A **minimal** explanation of how and why stereotypes are used in music video. • Knowledge of how and why stereotypes are used in music video is minimal, demonstrating little understanding. • Explanation of how and why stereotypes are used in music video is minimal and/or largely descriptive and may not always be accurate. • Reference to the set music video to support the answer is minimal and may be inaccurate.	**1–3**
	0	No response or no response worthy of credit.	**0**

6   Analyse how effectively **Source C** uses the combination of elements of media language to communicate multiple meanings.

In your answer you must:
- analyse how media language is used in the source
- make judgements and draw conclusions on how effectively **Source C** uses the combination of elements of media language to communicate multiple meanings.   **[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: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. **AO2 Total: 15 marks**.

Question	Indicative Content
6	*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.* **AO2:1** • Analysis might discuss how typical elements of magazine covers – images, cover lines, masthead, price and date - are all present, demonstrating a conventional use of media language (albeit formatted in a slightly unconventional manner). • Answers might discuss the "cartoonish"/ sticker/ emoji-based design of the graphics which implies an attempt to appeal to a youthful audience, a playful audience or an audience "in" with contemporary social/ cultural iconography, although this is clearly designed to work on a more serious level given the traditional approach taken by the magazine. • Similarly, answers might discuss the choice of typeface, which has a naïve/ childlike quality to it, supporting the cartoonish images but slightly at odds with some of the content, demonstrating a sophisticated level of denotation/ connotation. • Answers might consider the use of bright, saturated colour, which ties in to the main coverline ("How to be happy") and may be used to draw attention to the magazine (the general purpose of a front cover); again, there is a layer of irony here given some of the imagery (particularly, for example, the missiles and the dead fish). • Candidates might focus in on particular iconographies – Trump with dollar signs in his eyes superimposed over the Twitter icon; Putin riding a unicorn; the passport wearing a beret, the rainbow as an LGBTQ+ symbol. Although students may be able to decode these based on their specific references, this is not a requirement – it is enough to identify that the magazine cover use universal references (fantasy imagery, racial stereotypes, social issues such as the economy) and that these are clearly being linked with the overall theme of the cover (they have been given some guidance as to, e.g., who Putin and Trump are, so should only be rewarded if they include this detail as supporting evidence for a more detailed analysis.)

- There is a clear level of irony at work in some of the imagery (the missiles with smiling faces juxtaposed with the heart, the dead fish) which seems at odds with the positivity implied by the graphic design, the colour scheme and the main coverline (but anchored by the subheading, "a world gone wrong").
- Candidates might focus on the verbal codes – use of direct address and hyperbole ("Your essential guide"), the use of irony ("How to be happy in a world gone wrong"), the mention of experts ("neuroscientist Dean Burnett") or links between the images and the other coverlines ("tree of life"/ "post-truth art").
- As noted above, it is not a requirement of the analysis that candidates be able to identify particular "stories" or individuals (Trump's obsession with Twitter; Putin's attitude to the LGBTQ community); depending upon the level of social/ cultural knowledge candidates have, they might ascribe meanings to some of the imagery which is not necessarily accurate but could be regarded as valid (for example, "the man riding the unicorn might be an icon for the LGBTQ+ community which suggests that the magazine is supportive of that lifestyle"). However, supporting notes have been given to assist interpretation.

AO2:3

- Candidates might decide that the cover is very effective given that a range of imagery, some of it contradictory, is used (for example, the dead fish juxtaposed with the smiley faces/ happy sun/ bunny) leading to a range of meanings being evident.
- Similarly, candidates might consider the layers of meaning created by the cover lines, since the reader is required to decode a lot of information and position themselves in relation to the content (which are the elements which will help with happiness? Which represent "a world gone wrong"?).
- The use of irony on the cover (as discussed above) might be seen to be a successful means of communicating multiple meanings since many of the images have to be carefully decoded to fully understand them (the cover includes a number of different narratives, some specific (Putin and the LGBTQ+ community, the passport) some more open to interpretation (the missiles, the dead fish) which provides the reader with a lot of information to explore.
- Candidates might consider that, as with almost all magazine covers, **Source C** provides information about content both visually and verbally, thus working on at least two different levels and thus providing multiple levels of meaning.
- It might be considered that **Source C** is not effective since the cover is very "busy" and might overwhelm the casual reader, who might not able to fully decode the amount of information being presented leading to meanings being lost.
- It might be discussed that **Source C** is not effective because it relies on cultural/ social knowledge which the casual reader might not have (who is the man on the unicorn? Who is the man superimposed on the bird? What does the passport with a hat on mean?) and that therefore meaning is lost.
- It might be decided that **Source C** is not effective because the irony might be lost on some readers who see the initial design and do not delve deeper into the ironic subtext (particularly if they are not regular readers of *The Big Issue*), which might cost the magazine potential readers.

Question	Level	Mark Scheme	Mark
6	3	A **comprehensive** response to the set question. • Convincing, perceptive and accurate analysis of how media language has been used in **Source C** which includes consistently accurate application of knowledge and understanding, consistently logical connections and a good line of reasoning. • Highly developed and accomplished judgements and conclusions regarding how effectively **Source C** uses the combination of elements of media language to communicate multiple meanings.	11–15
	2	An **adequate** response to the set question. • Adequate and generally successful analysis of how media language has been used in **Source C** which demonstrates generally accurate application of knowledge and understanding, provides some connections and has an adequate line of reasoning. • Adequate and generally well-reasoned judgements and conclusions regarding how effectively **Source C** uses the combination of elements of media language to communicate multiple meanings.	6–10
	1	A **minimal** response to the set question. • Analysis of how media language has been used in **Source C,** if present, demonstrates minimal application of knowledge and understanding, is largely descriptive and may not be relevant. • Judgements and conclusions, if present, are minimal with limited support.	1–5
	0	No response or no response worthy of credit.	0

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