

## A Level Media Studies

### H409/01 Media messages

#### Sample Question Paper

Version 6.1

## Date – Morning/Afternoon

Time allowed: 2 hours

**You must have:**

- OCR 12-page Answer Booklet

### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **all** the questions.
- Do **not** write in the bar codes.

### INFORMATION

- The total mark for this paper is **70**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document consists of **8** pages.

Section A  
News

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

Source A – front cover of *The Sun* newspaper, 25 June 2016.

**THE Sun**  
Saturday, June 25, 2016 FOR A GREATER BRITAIN 70p thesun.co.uk

**£5 OFF AT Iceland**  
WHEN YOU SPEND £30 SEE PAGE 18

**EXCLUSIVE: REASON CAM QUIT**

**Why should I do the hard [blacked-out]?**

Emotional ... PM Cameron yesterday as he announced his resignation

**TEARY PM DIDN'T WANT BREXIT GRIEF**

Picture: PETER JORDAN

By TOM NEWTON DUNN, Political Editor  
**DAVID Cameron resigned as Prime Minister yesterday — after telling aides: “Why should I do all the hard [blacked-out]?”**  
The teary-eyed PM decided to quit as it became clear Leave had won a stunning Referendum victory.  
He chose to end his six-year Premiership rather than spend months working out Britain’s tricky exit from the EU — only to have to hand over to a rival like  
Continued on Page Three

\*Expletives from the headline and text have been blacked-out.

Source B – front cover of *The Times* newspaper, 25 June 2016.

# THE TIMES

SATURDAY

June 25 2016 | thetimes.co.uk | No 71946

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The end is nigh: David Cameron with his wife, Samantha, on his way to resign

# Brexit earthquake

● Prime minister announces resignation ● Vote to leave threatens break-up of UK

**Francis Elliott** Political Editor  
**Sam Coates** Deputy Political Editor

Brexit shock waves shook Britain to its core yesterday, forcing David Cameron to resign, causing a slump in global markets and heralding a break-up of the United Kingdom.

The country embarked on its new course with the leadership of both Westminster parties in peril. Boris Johnson is the frontrunner to become the next Tory leader and prime minister but Mr Cameron's allies swung behind Theresa May, the home secretary, as the best candidate to oppose him.

Labour MPs launched a coup against Jeremy Corbyn amid claims that his office had sabotaged the party's campaign to keep Britain in the European Union.

The pound touched a 31-year low and the FTSE 100 index tumbled 32 per cent when the country's exit was announced as dawn broke yesterday, though it later rallied. There were fears of falling house prices while economic forecasters downgraded Britain's growth prospects and its AAA credit rating came under threat.

Nicola Sturgeon, Scotland's first minister, served notice that she was

"highly likely" to fulfil her manifesto promise to hold another independence referendum because Scotland voted in favour of Remain by 62 per cent to 38 per cent. Across the UK, 51.9 per cent (17.4 million people) voted to leave the EU compared with 48.1 per cent (16.1 million) who wanted to stay.

The result, which most pollsters, bookmakers and markets had failed to predict, was put down in part to a high turnout of 72.2 per cent and strong Brexit support in the north of England and the Midlands. There was a stark generational divide, with three quarters of under-25s backing Remain. Experts suggested that those who considered themselves to be the losers of globalisation had backed Brexit.

A stunned Brussels demanded that Britain start talks to leave the EU immediately. There were also calls from populist movements for similar referendums in France, Italy, the Netherlands and Denmark.

Standing with his wife, Samantha, outside Downing Street, Mr Cameron defended his decision to hold the poll and promised to respect the outcome. "I will do everything I can as prime minister to steady the ship over the coming weeks and months. But I do not think it would be right for me to try to be the captain that steers our country to its next destination," he said.

Appearing close to tears, he finished by saying: "I love this country and I feel honoured to have served it and I will do everything I can in future to help this great country succeed."

Mr Cameron said that he wanted to have a new leader in place by the start of the Conservative Party conference in October. Tory MPs warned that he might have to stay longer in No 10 to allow for a longer contest.

Mr Johnson and Michael Gove, who

**COMPREHENSIVE NEWS AND ANALYSIS**

<p><b>Blow to industry</b></p> <p>Fears have increased that carmakers based in Britain and big aerospace companies such as Rolls-Royce and Airbus will move to transfer work abroad. <b>Page 8</b></p>	<p><b>Matthew Parris</b></p> <p>Our experiment in direct democracy is hurtling towards our tradition of representative democracy like some giant asteroid towards a moon. <b>Page 27</b></p>	<p><b>Gibraltar claim</b></p> <p>Spain reignited a diplomatic row with Britain when it said that the referendum had brought forward the day when a Spanish flag would fly over Gibraltar. <b>Pages 10-11</b></p>	<p><b>Trump praises vote</b></p> <p>Donald Trump, the Republican US presidential candidate, hailed the "amazing" result while visiting Scotland for the reopening of his golf resort. <b>Pages 14-15</b></p>	<p><b>Tim Montgomerie</b></p> <p>Dear Britain: Relax. Nigel Farage is not going to have substantial power in the new era, but he deserves credit for this exercise in democracy taking place at all. <b>Page 32</b></p>
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Turn over for Question 1

- 1 Analyse the representations in Sources **A** and **B**. Use Van Zoonen's concept of patriarchy in your answer. [10]
- 2\* Sources **A** and **B** cover the same news event but are from different genres of newspaper.  
How far has genre influenced the media language used in Sources **A** and **B**?  
In your answer you must:
- outline genre conventions in British newspapers
  - analyse the contrasting use of media language in the sources
  - make judgements and reach conclusions about how far genre has influenced the media language used.
- [15]
- 3 Explain how the political context in which newspapers are produced, influences their ownership and regulation. Refer to *The Guardian* and *The Daily Mail* newspapers you have studied to support your answer. [10]
- 4 Evaluate the usefulness of **one** of the following in understanding audiences for online newspapers such as *The Guardian* and *The Daily Mail*:
- EITHER**
- Gerbner's cultivation theory
- OR**
- Shirky's 'end of audience' theory.
- [10]

**Section B**  
**Media Language and Representation**

- 5 Explain how representations in music videos are chosen to promote the artist(s). Refer to **one** of the music videos you have studied to support your answer.

**[10]**

You should have studied **two** music videos: **one** from **List A** and **one** from **List B** below.

<b>List A</b>	<b>List B</b>
Corinne Bailey Rae – <i>Stop Where You Are</i>	Radiohead – <i>Burn the Witch</i>
Massive Attack – <i>Unfinished Sympathy</i>	Fatboy Slim – <i>Ya Mama</i>
Emeli Sandé – <i>Heaven</i>	David Guetta – <i>Titanium</i>

**Turn over for Question 6**

Source C – front cover of *The Big Issue*, 13 June 2016

(NB Please note this image will be replaced with a higher resolution version as soon as it becomes available from the copyright holder)



**Source C** shows four politicians' heads on the bodies of the members of the group *Abba*. The words are taken from famous *Abba* songs. The issue was published before the British referendum on remaining in or leaving the European Union. From left to right, the politicians are: Nicola Sturgeon, Scotland's First Minister, David Cameron, Britain's Prime Minister, Boris Johnson and Nigel Farage, both prominent Leave campaigners.

- 6 Analyse why *The Big Issue* magazine has used an intertextual approach to the referendum on its front cover.

In your answer you must:

- Analyse the use of intertextuality to create meaning in the source
- make judgements and reach a conclusion about the advantages of this use of intertextuality to *The Big Issue* magazine.

**[15]**

## Summary of updates

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Date	Version	Change
June 2022	6.1	Updated copyright acknowledgements.

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Oxford Cambridge and RSA

**...day June 20XX – Morning/Afternoon**

**A Level in Media Studies**

**H409/01 Media messages**

**SAMPLE MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 70**



**This document consists of 24 pages**

## 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 representations in Sources **A** and **B**. Use Van Zoonen’s concept of patriarchy 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 emphasise the Prime Minister’s vulnerability and, in the Sun, tearfulness.</li> <li>• This can be read, from Van Zoonen’s point of view, as confirming the patriarchal ideology of male power in that the story has extra news value precisely because it contradicts the dominant stereotypes of masculinity and leadership.</li> <li>• A woman is only present in these images as the man’s partner, confirming Van Zoonen’s analysis of patriarchal assumptions about female roles – she is there to be looked at as a ‘dutiful wife’.</li> <li>• The fact that Cameron’s resignation dominates the front pages reinforces the message that Westminster politics takes precedence over other events, reinforcing the patriarchal assumption that the public realm of stereotypically masculine activity and leadership is more important than the private realm of stereotypically feminine nurturing.</li> <li>• The political context of the seismic impact of Brexit is reflected in these representations.</li> </ul>

Question	Level	Mark Scheme	Mark
1	3	<p><b>A comprehensive</b> application of knowledge and understanding of 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 Van Zoonen's concept of patriarchy 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 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 Van Zoonen's concept of patriarchy to support analysis of Sources A and B.</li> <li>• Reference to Sources A and B is generally accurate.</li> </ul>	4–6
	1	<p>A <b>minimal</b> application of knowledge and understanding of 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 or brief, and is likely to be largely descriptive</li> <li>• Reference to Van Zoonen's concept of patriarchy is minimal or brief, may not be relevant to the Sources A and B or may be absent.</li> <li>• Reference to Sources A and B may be brief and/or lack accuracy.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

2\* How far has genre influenced the media language used in Sources **A** and **B**?

In your answer you must:

- outline genre conventions in British newspapers
- analyse the contrasting use of media language in the sources
- make judgements and reach conclusions about how far genre has influenced the media language used.

<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.</p> <p>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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Question	Indicative Content
2*	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1:1</b></p> <ul style="list-style-type: none"> <li>• Identifying the generic conventions of ‘quality’ and ‘red top tabloid’ newspapers.</li> <li>• Explaining how the media language fits these conventions, e.g. conventions about page size and layout, typography, use of images, colour and language, news values and tone.</li> <li>• Explaining how some generic differences have become more blurred as the ex-broadsheets take on some tabloid characteristics.</li> <li>• Identifying other elements that 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>

**AO2:1**

- Typography analysis, e.g. the use of a bold sans serif font for *The Sun's* masthead/titlepiece and a serif font for *The Times*.
- Layout analysis, e.g. the high ratio of image and headline to copy in *The Sun* compared to the greater proportion of copy in *The Times* with its more formal column design.
- Language analysis, e.g. the use of more colloquial language *The Sun*, such 'Cam quit' compared to the more formal register in *The Times*, such as 'Prime Minister announces resignation'.
- Image analysis, e.g. the close up in *The Sun* emphasises the more personal angle taken by the newspaper, the two shot in *The Times* fits the more hard news angle taken of the ramifications of the Brexit vote.

**AO2:3**

- Answers might conclude that the different uses of media language accurately reflect the generic differences between the newspapers.
- Answers might conclude that the more upmarket target audience for *The Times* is a more significant factor than genre.
- Answers might conclude that the more nuanced political affiliations of *The Times* when compared to *The Sun* is a more significant factor than genre.
- Answers might conclude that all the above factors are inter-related.

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 language 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 genre has influenced the media language used 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 language 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 genre has influenced the media language used in the sources.</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 language 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 or no response worthy of credit.</li> </ul>	<b>0</b>	No response or no response worthy of credit.	<b>0</b>

- 3 Explain how the political context in which newspapers are produced, influences their ownership and regulation. Refer to *The Guardian* and *The Daily Mail* newspapers you have studied 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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Question	Indicative Content
<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>• Explanation of the political significance of the concept of ‘press freedom’ and its relationship to representative democracy.</li> <li>• Reference to ‘press freedom’ and policies about regulation of content.</li> <li>• Explanation of debates about regulation, e.g. the traditional reliance on self-regulation and the debate about post-Leveson press regulators.</li> <li>• Examples of editorialised content that would not fit ‘impartial’ television news (e.g. social or political opinion) from <i>The Guardian</i> and <i>The Daily Mail</i> print or online editions.</li> <li>• Making connections between ‘press freedom’ and policies about concentration of press ownership which allow oligopolistic ownership.</li> <li>• Examples of ownership models, e.g. <i>The Guardian’s</i> trust ownership and <i>The Daily Mail’s</i> proprietor model, and the opportunities offered by the latter model for control by ‘press barons’.</li> <li>• Explanation of the power of the press to shape political discourse, e.g. the influence of proprietors on politicians to support policies promoting cross-media ownership or holding back from regulation.</li> <li>• Explanation of the role of political parties to offer newspapers opportunities for affiliation, e.g. <i>The Daily Mail</i> as a right wing newspaper is partly defined by its support for the Conservative party, <i>The Guardian</i> as a centre-left newspaper is partly defined by its support for Labour or the Liberal Democrats.</li> </ul>

Question	Level	Mark Scheme	Mark
3	3	A <b>comprehensive</b> demonstration of knowledge and understanding of how political contexts influence newspaper ownership and regulation. <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate knowledge and understanding of relevant political contexts and their influence on newspaper ownership and regulation.</li> <li>Answer is well supported by detailed and accurate reference to <i>The Guardian</i> and <i>The Daily Mail</i>.</li> </ul>	7–10
	2	An <b>adequate</b> demonstration of knowledge and understanding of how political contexts influence newspaper ownership and regulation. <ul style="list-style-type: none"> <li>Adequate and generally accurate knowledge and understanding of political contexts and their influence on newspaper ownership and regulation.</li> <li>Answer is supported by generally accurate reference to <i>The Guardian</i> and <i>The Daily Mail</i>.</li> </ul>	4–6
	1	A <b>minimal</b> demonstration of knowledge and understanding of how political contexts influence newspaper ownership and regulation. <ul style="list-style-type: none"> <li>Knowledge of political contexts and their influence on newspaper ownership and regulation is minimal, demonstrating little understanding.</li> <li>Reference to <i>The Guardian</i> and <i>The Daily Mail</i> to support the answer is minimal, inaccurate or may be absent.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

4 Evaluate the usefulness of **one** of the following in understanding audiences for online newspapers such as *The Guardian* and *The Daily Mail*:

**EITHER**

- Gerbner’s cultivation theory

**OR**

- Shirky’s ‘end of audience’ 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></p> <p>Gerbner</p> <ul style="list-style-type: none"> <li>• Explanation that Gerbner’s cultivation theory – stress on long term media effects on attitudes rather than short term immediate effects, interest in media representation of violence, concern for the effects of heavy media use – was developed before the arrival of the online media and may be out-dated.</li> <li>• Cultivation theory best fits media producing consistent messages about the world that might cultivate attitudes in media users – this may not be so appropriate for the more interactive and participatory online media where it is easier for audience members to challenge or reframe messages.</li> <li>• Gerbner’s stress on the increased media effects on heavy media users might be appropriate to describe the effects on users of online news sites which encourage constant media use, e.g. messaging of news updates.</li> <li>• Gerbner’s interest in the attitudinal effects of violent representations suggests that news sites which value ‘bad’ news are possibly creating the belief in the audience that the world is a dangerous place characterised by negative events.</li> </ul> <p>Shirky</p>

- |  |   |
|--|---|
|  | <ul style="list-style-type: none"><li>• Explanation that Shirky's 'end of audience' theory – change from atomised consumers to consumers as producers, from a predictable mass to unpredictable participation creating value for each other, from 'filter then publish' to 'publish then filter' – was designed to explain the changes brought about by the online media.</li><li>• Online newspapers are more likely to use 'citizen journalism' with material taken from social media and to encourage comments and participation from the audience so Shirky's emphasis on the online role of the amateur does apply here.</li><li>• However, 'end of audience' theory best fits social and participatory media with user-generated content, whereas newspaper websites still rely on professional journalism for their brand value – so audiences will expect prior filtering of 'real' news – this doesn't refute the theory so much as to show there is a range of online media and audience types.</li></ul> |
|--|---|

Question	Level	Mark Scheme	Mark
4	3	<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 either Gerbner's cultivation theory or Shirky's 'end of audience' theory.</li> <li>• Convincing, perceptive and accurate evaluation of the usefulness of either Gerbner's cultivation theory or Shirky's 'end of audience' theory in understanding audiences for online newspapers.</li> </ul>	7–10
	2	<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 either Gerbner's cultivation theory or Shirky's 'end of audience' theory.</li> <li>• Adequate and generally successful evaluation of the usefulness of either Gerbner's cultivation theory or Shirky's 'end of audience' theory in understanding audiences for online newspapers.</li> </ul>	4–6
	1	<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 Gerbner's cultivation theory or Shirky's 'end of audience' theory.</li> <li>• Evaluation of the usefulness of either Gerbner's cultivation theory or Shirky's 'end of audience' theory in understanding audiences for online newspapers is minimal or brief, and is likely to be largely descriptive of the theory.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

- 5 Explain how representations in music videos are chosen to promote the artist(s). 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
<b>5</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> <p>How producers may choose to include different representations in music videos to promote the artist(s), for example:</p> <ul style="list-style-type: none"> <li>• producers of music videos may construct representations of the artist(s) that emphasise key aspects of their image, such as their performance prowess, which depending on the genre of music video could be high paced, coordinated dance routines, or performance highlighting the artist’s (or artists’) musical prowess and artistry, or narrative performance highlighting the artist’s (or artists’) image. Music videos may focus on one element of those highlighted above in depth but producers are more likely to select a combination of these elements to strongly emphasise key aspects of the artist’s (or artists’) mediated image.</li> <li>• producers of music videos may construct representations of the target audience for the artist(s), for example the storyline of narrative elements of a music video may feature representations (or idealised representations) of fans (the target audience) interacting with the artist(s) in order to elicit within fans a feeling of belonging and loyalty with regard to the mediated image and/or music of the artist’s (or artists’).</li> <li>• producers of music videos may promote the artist(s) to their fan-base (target audience) through elicit value-transference to the artist(s) through representations other than those of the artist(s), for example: <ul style="list-style-type: none"> <li>○ through artistic excellence and high production values, e.g. a highly cinematic in style narrative music video; or through more abstract, ‘high art’ expressionist videos (that may be live action, animated or feature digital CGI; or feature a combination of these elements) that appeal to the artist’s (or artists’) fan-base (target audience)</li> <li>○ through the use of glamour, for example, featuring representations artist(s) through the use of performers (which may be real, digital or animated) in ‘glamorous’ and / or highly aspirational situations</li> <li>○ music videos may also elicit value-transference through the use of performance and high fashion using highly</li> </ul> </li> </ul>

- skilled and elaborately costumed dance artists completing complex routines in sync with the beat of the artist's (or artists') track
- music videos may also elicit value-transference through constructed narrative representations that demonstrate an 'opposition to the status quo' in-order to elicit a feeling within the artist's (or artists') fan-base (target audience) of loyalty to the artist(s) and of being part of a larger movement .

Presentation of examples of use of representations in music videos, for example:

- List A videos using social realist representation of 'street life' to represent the authenticity and cultural currency of the artists
- the single shot naturalism and use of non-actors, for example in the Massive Attack video to emphasise the realism of the representation to add to the 'cutting edge' image of the artists
- the celebration of the transcendence of poverty and inequality, for example in Emeli Sandé or Corinne Bailey Rae videos, aiming to transfer that value of transcendence to the artist
- the use of intertextual, postmodern representations in List B videos to transfer the quality of the video itself to the image of the artists, e.g. the interweaving of referencing of The Wicker Man and Trumpton with contemporary issues of xenophobia in the Radiohead video, the anarchic comedy of the Fatboy Slim video using a bricolage including representations of the Caribbean and redneck America, the cinéphilic recreation of Spielbergian 80s suburban America in the David Guetta video
- the use of messages and viewpoints in videos that aim to bolster the image of the artist and chime with those of the positioned audience, e.g. the representation of a dark undercurrent beneath the apparent cohesion of a tight-knit community contributes to the image of Radiohead and their fans as politically committed, knowing and pessimistic, the comedic representation of the anarchic power of music contributes to Fatboy Slim's 'goofy and ironic' image and reflects the culture of dance music, the very filmic representation of teenage alienation in Guetta's video creates an ambiguous message that adds to the sophistication of Guetta's image and fits the large-scale nature of the song.

Question	Level	Mark Scheme	Mark
5	3	<p>A <b>comprehensive</b> demonstration of knowledge and understanding of representations in music videos.</p> <ul style="list-style-type: none"> <li>• Comprehensive, detailed and accurate knowledge and understanding of representations in music videos.</li> <li>• Clear and precise and balanced explanation of how representations are chosen to promote the artist(s) in music videos.</li> <li>• Answer is supported by detailed and accurate reference to one set music video.</li> </ul>	7–10
	2	<p>An <b>adequate</b> demonstration of knowledge and understanding of representations in music videos.</p> <ul style="list-style-type: none"> <li>• Adequate and generally accurate knowledge and understanding of representations in music videos.</li> <li>• Generally accurate explanation of how representations are chosen to promote the artist(s) in music videos.</li> <li>• Answer is supported by general accurate reference to one set music video.</li> </ul>	4–6
	1	<p>A <b>minimal</b> demonstration of knowledge and understanding of representations in music videos.</p> <ul style="list-style-type: none"> <li>• Knowledge of representation in music videos is minimal, demonstrating little understanding.</li> <li>• Explanation of how representations are 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>	1–3
	0	No response or no response worthy of credit.	0

6 Analyse why *The Big Issue* magazine has used an intertextual approach to the referendum on its front cover.

In your answer you must:

- analyse the use of intertextuality to create meaning in the source
- make judgements and reach a conclusion about the advantages of this use of intertextuality to *The Big Issue* magazine.

<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>• the pastiche of Abba lyrics suggests an affectionate attitude towards the group and/or confidence that the lyrics are so culturally-embedded that they will be instantly recognisable</li> <li>• the satirical effect of placing politician’s heads on ill-fitting bodies, connotes that the magazine does not hold politicians in high regard</li> <li>• the use of a pop group as the basis of the intertextual references and using images of the politicians at their most performative suggests a preferred meaning that the politicians are courting popularity, striking an attitude, and strutting a stage</li> <li>• the use of political images combined with those from popular culture refers to a history of satirical cartoons</li> <li>• the anchoring text ‘the winner takes it all’ connotes both the significance of the event and that the magazine is not taking a clearly partisan position in relation to the referendum, and continues the intertextual conceit</li> <li>• the use of a globe instead of a disco ball, perhaps connoting the far-flung consequences of the vote, or that the world is watching.</li> </ul>

**AO2:3**

- the use of intertextuality is intended to help the magazine look informal and witty, and that it addresses a sophisticated audience – responses may conclude that this strategy works or does not work
- the approach suggest that the magazine is outside the political mainstream, looking critically at events, which fits its status as a charity helping the homeless
- the approach enables the magazines to take a neutral viewpoint on the referendum, a divisive event, in order not to alienate any potential buyers of the magazine and thus disadvantage some street vendors
- this approach allows the magazine to summarise an abstract event visually
- the referendum campaign was long and repetitive and the magazine may have felt the need for a fresh approach to the topic.

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 the media theoretical framework to analyse Source C.</li> <li>• Convincing, perceptive and accurate analysis of why <i>The Big Issue</i> magazine has used an intertextual approach to the referendum which consistently provides logical connections and a good line of reasoning.</li> <li>• Highly developed and accomplished judgements and conclusions regarding why <i>The Big Issue</i> magazine has used an intertextual approach to the referendum</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 the media theoretical framework to analyse Source C.</li> <li>• Adequate and generally successful analysis of why <i>The Big Issue</i> magazine has used an intertextual approach to the referendum 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 why <i>The Big Issue</i> magazine has used an intertextual approach to the referendum.</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 the media theoretical framework to analyse Source C.</li> <li>• Analysis of why <i>The Big Issue</i> magazine has used an intertextual approach to the referendum, 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 or no response worthy of credit.	0

## Assessment Objectives (AO) grid

Component 01	AO1				Total AO1	AO2			Total AO2	Total Marks
	1a	1b	2a	2b		1	2	3		
<b>Section A</b>										
Question 1	0	0	0	0	0	10	0	0	10	10
Question 2*	5	0	0	0	5	5	0	5	10	15
Question 3	0	0	10	0	10	0	0	0	0	10
Question 4	0	0	0	0	0	0	10	0	10	10
<b>Section B</b>										
Question 5	10	0	0	0	10	0	0	0	0	10
Question 6	0	0	0	0	0	10	0	5	15	15
<b>Total</b>	<b>15</b>	<b>10</b>	<b>10</b>	<b>0</b>	<b>25</b>	<b>25</b>	<b>10</b>	<b>10</b>	<b>45</b>	<b>70</b>

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