Candidate Style Answers

MEDIA STUDIES

H409
For first teaching in 2017

H409/01 Media Messages
Version 2

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Introduction

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers. Whilst a senior examiner has provided a possible level for each Assessment Objective when marking these answers, in a live series the mark a response would get depends on the whole process of standardisation, which considers the big picture of the year’s scripts. Therefore the level awarded here should be considered to be only an estimation of what would be awarded. How levels and marks correspond to grade boundaries depends on the Awarding process that happens after all/most of the scripts are marked and depends on a number of factors, including candidate performance across the board. Details of this process can be found here: http://ocr.org.uk/Images/142042-marking-and-grading-assuring-ocr-s-accuracy.pdf

The sample assessment material used in this resource is here: http://www.ocr.org.uk/Images/316674-unit-h409-01-media-messages-sample-assessment-material.pdf
SECTION A QUESTION 1

SECTION A

News

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


[click here to see the images which have been removed for copyright reasons: http://www.ocr.org.uk/Images/316674-unit-h409-01-media-messages-sample-assessment-material.pdf]

Analyse the representations in Sources A and B. Use Van Zoonen’s concept of patriarchy in your answer.

Exemplar 1 - Level 3 answer, 10 marks

Patriarchy is a system in which men hold social, political and economic power. Van Zoonen argues that in a patriarchal society there is a clear difference in how male and female bodies are represented. She also suggests that gender is performative and we understand masculinity and femininity by what we do. The representations offered in both Sources A and B can be seen to mostly support Van Zoonen’s concept of patriarchy.

Patriarchal power can be seen in the representations in both sources as Cameron’s resignation dominates the front pages. This reinforces the patriarchal assumption that the stereotypically masculine positions of male leadership and authority are more significant than female roles. The images of David Cameron on both front pages reinforce the idea that politics is supposedly a male domain.

Although each source constructs the story in a different way, the connotations offered are the same and the way they are constructed further reinforces patriarchy. Both papers select an image of David Cameron as their main image; he is referred to in both papers as the ‘PM’ or ‘Prime Minister’, anchoring the idea of male authority.

The Sun relies on the main image of Cameron in close up and a splash to communicate this message to the reader, suggesting we understand patriarchal ideology and the meaning around the performance of gender roles through the use of these signifiers. At the bottom of the page two further stories are by named male reporters, further reinforcing patriarchal ideas about male authority in response to the lead story but also the social privilege of men within the news industry itself.

The image chosen of Sam Cameron looking happy with a smile, holding her husband’s hand, implies she is not concerned about the impact of Brexit, reinforcing the idea that politics is a masculine arena. If we accept Van Zoonen’s ideas of patriarchy, this could be because she accepts her role and performance as the dutiful wife.

Given that both The Sun and The Times have selected images that offer a representation emphasising the Prime Minister’s vulnerability it could be suggested that ideas around patriarchy can be questioned. However, Van Zoonen might argue that this confirms the patriarchal ideology of male power as the story has extra news value because it contradicts dominant stereotypes around masculinity and leadership. Furthermore, a woman is present only once, on The Times front cover, and only as Cameron’s partner. This would confirm Van Zoonen’s belief that in a patriarchal society women are to be looked at and their role is to support their husbands or to look pretty; women, and their bodies, are represented differently to men. Sam Cameron’s appearance, in makeup and dress, can be seen as very stereotypical and the selection of an image of Cameron in a sober, authoritarian suit in contrast to his wife’s feminine dress clearly supports Van Zoonen’s ideas.

To conclude, both The Sun and The Times construct representations on their front covers that mostly support Van Zoonen’s concept of patriarchy. The news stories reinforce patriarchal ideas of male political power, whilst the more emotional image of Cameron contradicts his usual representation of male authority, further highlighting social expectations of gender.
Examiner commentary

A comprehensive and top level response. There is detailed and accurate application of knowledge and understanding of representations to analyse Sources A and B which consistently provides logical connections and a good line of reasoning. Precise and relevant reference to Van Zoonen’s concept of patriarchy to support analysis of Sources A and B in the context of the front page coverage of the Prime Minister’s resignation. The response meets AO2 and warrants full marks.
Patriarchy is when men hold power in Society. Van Zoonen says in a patriarchal society, gender is a role we perform. Sources A and B show Van Zoonen’s idea of patriarchy but at times challenges it.

Source A and B represent the same story in a different way. Both papers have David Cameron’s picture on the front page. This shows patriarchy as a man is on the front cover of both papers. We only see a woman once and this is on The Times front cover. This woman is the Prime Minister’s wife and she looks very stereotypical and happy. Her appearance tells us she is very feminine and ladylike because she has long hair, is wearing make-up and is wearing a dress. This is different to the Prime Minister because he is wearing a dark suit. This tells us that women are represented in a different way to men in the media. This is a very stereotypical way to show men and women as different. This shows patriarchy because he is on both front covers so we see him more than his wife and their clothes show he is masculine and she is feminine.

Both sources tell us that men are in power because he has a powerful job and is the leader of the government. But, the use of the close up of the Prime Minister in The Sun looks very emotional so he doesn’t appear to be performing this role properly. The headlines in Source A says he is ‘teary’ and in Source B it says ‘Brexit grief’. This gives us a reason why he might be sad and on The Sun’s front cover he looks like he might be crying or is cross. We wouldn’t expect a powerful man to be represented like this as it makes him look weak. On the front cover of The Times, the Prime Minister also looks sad and like he needs his wife to lead him away. But, this doesn’t show patriarchy because we expect him to be dominant but it looks like he is dependent on his wife and she is dominant.

The bylines tell us both of the lead story articles are written by men in both newspapers. This is stereotypical and shows male power because the stories are written by men about men. Apart from the image of David Cameron’s wife, there is no reference to women at all, not even female journalists. The combination of these things tells us that men write the news. This also supports stereotypical ideas that men are more intelligent than women and we can trust them with political issues.

Both The Sun and The Times show patriarchy because the stories are about politics, we see more images of the male Prime Minister than his wife and they are both stereotypically dressed in the images as masculine and feminine.

Examiner commentary

This is an adequate and generally sound application of knowledge and understanding of representations to analyse Sources A and B. The response provides some logical connections and lines of reasoning, although is descriptive in parts. There is adequate and generally appropriate reference to the concept of patriarchy to support analysis of Sources A and B with only a partial introductory reference to Van Zoonen.

How the answer could be improved: The discussion of patriarchy could be developed, with more consistent reference to Van Zoonen. The use of terminology could be more specific in relation to the front pages of newspapers.
**QUESTION 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.

Exemplar 1 – Level 3 answer, 15 marks

The use of media language in Sources A and B has been strongly influenced by genre conventions, however other factors such as target audience, political affiliations and news values also influence media language in newspapers such as The Sun and The Times.

There are two genres of UK newspapers, tabloid and broadsheet, which use media language conventions to distinguish them and to appeal to the target audience. A tabloid newspaper like Source A, The Sun, is recognisable by its compact page size and use of bold colour on the masthead. Tabloid journalism has an emphasis on sensational stories, achieved by the selection of images and use of language, with an emphasis on entertainment and hyperbole in the copy. Tabloids are often referred to as the popular press as their news values will prioritise a sensational story over hard news. The Sun is a ‘red top’ tabloid that follows these tabloid conventions. In contrast, a broadsheet newspaper is usually larger than a tabloid. They are regarded as serious, concerned with hard news and current affairs, and are less sensationalist than tabloids. Broadsheets are known as the ‘quality press’ with their news values and use of media language having a more serious tone. The Times follows many of these typical broadsheet conventions, although it is now known as a compact broadsheet. This suggests that genre and media language can change over time.

Layout is used in both sources to help identify the genre of each paper. The layout of The Sun’s front page provides a conventional hierarchy of content commonly seen in tabloids. The composition of The Sun’s front page is heavily reliant on a main image of David Cameron and a large headline. These two elements take up over two thirds of the front cover. The copy that accompanies the lead story is made up of a byline and standfirst, and just seven short lines of text. This placement of image and text on the page, along with the high ratio of image and headline to copy is conventional of tabloid newspapers and shows how they typically use simplistic, sensationalised images and headlines to appeal to their target audience. In contrast to The Sun, the layout of The Times front cover is more balanced. It follows a conventional grid layout, common to most traditional broadsheets. In direct contrast to The Sun, the balanced and logical use of layout here indicates the seriousness of the paper; there is a lot to read and take in and the composition of the headline, sub-headings, copy and images reinforces the rational reporting provided by broadsheet papers. The difference in the paper’s genre in contrast to The Sun is emphasised by the higher ratio of copy to headline and image.

The use of images in The Sun and The Times identifies the genre of the papers. In The Sun, the image selected is a close up of David Cameron. The use of close ups is a common tabloid convention used to emphasise the personal style of tabloid reporting. In contrast, The Times selects a two shot of Cameron and his wife. Whilst the inclusion of his wife personalises the news story to some extent, the use of a medium long shot helps to create some distance and feels less personal than the close up used in The Sun. This suggests that genre is a key influence on the use of media language.

Language is another way in which genre has influenced media language. The Sun relies on colloquial language that is typical of tabloids. The use of alliteration with ‘Cam Quit’ makes the article short, snappy and entertaining. However, the use of language is also influenced by the need to appeal to the target audience. The Sun has written the main splash in first person; ‘Why should I do the hard ****?’ This helps to personalise the story and, along with the expletive may make
him relatable to The Sun reader. The language used in The Sun is also influenced by target audience and their political bias towards the Conservative Party. Similarly, The Times' use of language in Source B is influenced by its genre as a broadsheet. In contrast to The Sun, there is just a single, reserved headline for the lead story; ‘Brexit earthquake’ with the bulleted sub-headings providing summaries of the key elements of the story for their reader. The tone used is serious, which reinforces the conventions of broadsheet journalism as hard news. The serious tone may also reflect the paper’s right wing political bias following the resignation of Cameron. Additionally, the formal register used can be seen to reflect and appeal to the academic level of The Times’ reader.

To conclude, it can be argued that genre has a very significant influence on the use of media language in Sources A and B with The Times conforming to the conventions of a broadsheet in contrast to the use of tabloid conventions by The Sun. However media language is also influenced by the newspaper’s political bias, news values and, importantly, the need to appeal to different target audiences.

Examiner commentary
A comprehensive response to the set question with detailed and accurate knowledge and understanding of genre. The use of subject specific terminology is relevant and accurate (AO1). There is evidence of a balanced, detailed and accurate application of knowledge and understanding of genre to analyse Sources A and B. There is convincing, perceptive and accurate analysis of the use of media language and highly developed judgements and conclusions regarding how far the candidate thinks that the genre of the newspaper is a blueprint which has influenced the media language used in the sources (meeting AO2). The response recognises that genre is one contributing concept to the design of the front page along with the mode of address, use of language and this is linked to the media form.
Exemplar 2 – Level 2 answer, 9 marks

There are two genres of newspapers in the UK. These are tabloid and broadsheet newspapers. Their use of media language conventions helps to show these papers as different, but also helps to show they have different readers.

A tabloid newspaper has a page size of 11x17 inches. They use five columns across and often have a bold colour on the masthead. Tabloid journalism has sensational stories and tabloids are sometimes called the popular press. The Sun is a ‘red top’ tabloid that uses these tabloid conventions. In contrast, a broadsheet newspaper is usually larger than a tabloid with six columns across. They have serious news and feature current affairs. They are less sensationalist than tabloids. Broadsheets are known as the quality press because of their serious tone. The Times uses most of these broadsheet conventions. But The Times is the same size as a tabloid and is called a compact broadsheet. This means there aren’t clear differences in genre and sometimes genres changes over time.

The use of images also shows if a paper is a tabloid or a broadsheet. In The Sun, the image is a close up of David Cameron. This helps us see that David Cameron is emotional and we can see this clearly on his face because of the close up. This makes it feel very personal and we expect this of The Sun because this is how they sell their newspaper. In The Times there is a two shot of David Cameron and his wife outside a building. The two shot is also a medium shot. This makes it feel less personal than the close up used in The Sun. This also shows The Times is serious and not sensational because it doesn’t show an emotional image. These images tell us the newspapers are different genres because the images they use to report political events are very different so that tabloids show emotional images about politics and broadsheets show serious images.

The language on the front covers shows the different genre of The Sun and The Times. The Sun uses slang and emotional language on the front cover. We would expect this in a tabloid paper because they are sensational. The headlines and sub-headings make the story more entertaining to read. For example, The Sun uses the first person in the big headline splashed on the front cover that says ‘Why should I do the hard ****?’ This makes us think David Cameron has said this and makes the story personal. Also it is more how the everyday person would speak, not a Prime Minister so this will appeal to the reader of The Sun. The Times’ use of language shows its genre is a broadsheet newspaper. The language is very serious - the words ‘earthquake’ and ‘resignation’ and ‘threatens’ tells us this. This shows that the genre is broadsheet because it has serious language that isn’t emotional or entertaining like The Sun.

The Sun is a tabloid newspaper and we know this because of its size, the font, the images and the way language is used on the front cover. These are typical of a tabloid newspaper like The Sun. The Times is the same size as a tabloid newspaper but its use of media language is very serious and traditional. This tells us that although it is a tabloid size it is still a broadsheet newspaper because it has serious news, unlike The Sun which is very entertaining and informal.

Examiner commentary

The response demonstrates an adequate and generally accurate knowledge and understanding of the media theoretical framework in relation to the question set with a focus on newspaper conventions. The use of subject specific terminology is mostly accurate (AO1). There is evidence of adequate and generally successful application of knowledge and understanding of genre to analyse Sources A and B which provides some logical connections and lines of reasoning, although it is descriptive in parts. The response attempts to apply well-reasoned judgements and conclusions regarding how far candidates think that genre has influenced the media language used in the sources (AO2).

What can be improved? The response could be improved by more developed comment on the conclusions that can be reached in relation to the concept of genre, beyond simply a process of categorisation, for example by linking the form to news values, political affiliation and audience reception.

AO1 3/5 marks AO2 6/10 Total marks: 9/15
Exemplar 1 - Level 3 answer, 10 marks

The political context in which newspapers are produced can be seen to influence the ownership of newspapers. The news industry in the UK is oligopolistic which contradicts the concept of a free press if it is controlled by the elite.

The Daily Mail has a proprietor ownership model which relies on a successful businessman who controls the paper through personal ownership. In the proprietor model, the proprietor and editor have a close relationship and the owner influences the leader lines and content. The proprietor model is driven by market forces and the need to make profit through sales. This is influenced by the political context of capitalism. The Guardian is owned by the Scott Trust, which is the sole owner of the paper. This type of ownership arguably allows a greater freedom in speech for its journalists as the Trust only governs the structure of the paper and doesn't have a say in content or leader lines. The profits made are reinvested back into the Trust, and quality journalism rather than financial dividend is the Trust's goal.

The Leveson enquiry found that the relationship between the press and politicians was too close and not in the interest of the public. Despite regulation of the press, there is clear evidence that the ownership of a paper is linked to its political influence and affiliations. The power of the press to shape political events is evident on a daily basis and reflected frequently in the content of front covers. For example, The Daily Mail's reporting of Theresa May's speech at the Conservative Party Conference clearly reflects their support of the party. The headlines 'the old girl made it to the end' and 'Brexit will be a cinch' helps identify their support for the Conservative Party and its policies in relation to Brexit. Contrastingly, The Guardian's use of the terms 'nightmare' and 'mishaps' call to question the suitability of Theresa May as the Prime Minister and reflect the paper's political leaning to the centre and centre left in support of Labour and the Lib Dems. Therefore, the political context doesn't entirely influence the production of news, but the news itself can influence political contexts through shaping public opinion of policies and political parties.

The regulation of the press has become a matter of government policy. Prior to the Leveson enquiry, the press was regulated by the PCC, which was run by the big title newspaper editors with a 'light touch' on regulation. However, the outcome of the enquiry was a new self-regulatory body, IPSO, that would take an active role in regulating the UK press. This suggests that regulation of the press is often a direct response to the political context in which the regulation arises and journalists in the UK are subject to a range of legal restrictions that prevent their freedom of expression. These include libel laws, official secrets and anti-terrorism laws among others. Also, although newspapers like The Guardian can choose to opt out of membership with IPSO and be entirely self-regulated, newspapers that refuse to join IPSO can face direct regulation by OFCOM and acts such as Section 40 of the Crime and Courts Act (2013) are designed to punish newspapers in libel cases if they have refused to sign up to state backed regulation, even if they win the case. These instances support the claim that, as a result of current regulation, the press have less power to exercise their freedom of speech than in the past and whilst government is legally prevented from blocking press freedom, they are active in passing legislation to influence what journalists can and can't say.

The relationship between political contexts, ownership and newspaper regulation is complex and affected by a number of factors. The importance of press freedom, democracy and the relationship that newspaper owners enjoy with political parties can be seen to be influenced by the political context in which newspapers are produced. But, at the same time, the political contexts in which the press functions are also influenced by press ownership and the press’s response to regulation.
Examiner commentary

There is comprehensive knowledge and understanding of the political contexts of media and their influence on media products and processes meeting AO1. There is comprehensive demonstration of the knowledge and understanding of how political contexts influence newspaper ownership and regulation. This is also a balanced response to the question set with detailed and accurate knowledge and understanding of relevant political contexts included in the response, for example, the power of the press to shape political discourse and influence policy highlights the important influence that the relationship between politicians and the press has through providing opportunities for political affiliations and bias.

The answer is well supported by detailed and accurate reference to The Guardian and The Daily Mail and in relation to the Levinson enquiry (regulation) and ownership.
Politics can be seen to influence the ownership and regulation of newspapers. I will show this by talking about The Daily Mail and The Guardian newspapers.

The Daily Mail and The Guardian have different ownership models and this is because of the political context of capitalism. The Daily Mail has proprietor ownership. This type of ownership is when a newspaper is owned by a businessman who personally controls the paper. The owner also makes a personal profit from the sales of the paper. In the proprietor model the proprietor and editor have a close relationship and the owner influences the news produced by the paper’s journalists. The Guardian is owned by the Scott Trust. This type of ownership isn't influenced by capitalism but the idea of freedom of speech is very important for this type of ownership. The Scott Trust doesn't have a close relationship with the editor of the paper in the same way as The Daily Mail so it doesn't influence the news content. Also, in a trust the journalists are independent so they don't have to write what the owner or editor wants them to write in the same way as The Daily Mail.

Newspapers are politically biased and this shows how politics influences newspapers. Many people think that the news in the UK is very biased and different newspapers support different political parties because the owner of the paper will prefer one political party more than another one. Also, sometimes politicians can ask newspapers to report them in a good way. This tells us that politics can influence newspapers. It also tells us that the newspaper owner can influence politics. For example, The Daily Mail's front page about the Conservative Party Conference shows they support the Conservative Party. The headlines say 'the old girl made it to the end' and 'Brexit will be a cinch'. This shows they support the Prime Minister and Brexit. The Guardian don't support the Conservative Party. We can see this in the front cover for the Conservative Party Conference because they use the words 'nightmare' and 'mishaps' to make us think Theresa May is not a good Prime Minister. This shows how politics can influence newspapers but also how newspapers can influence politics and what people think about different political parties because of newspaper bias.

Regulation is a way to make sure newspapers aren't too biased or that what they say could hurt people. The Leveson Inquiry said that the press and politicians were too close. It also said that regulation should be better. This led to IPSO which is the regulator which investigates bad news stories in newspapers. Most newspapers think it is wrong to regulate the press and that it is wrong for government to regulate or control the press. With these regulations and libel laws and anti-terrorism laws, this means that newspapers aren't free to say anything they want. This is an example of political influence as the law can control and regulate what newspapers can and cannot say. But this also shows the political influence of democracy, as newspapers believe we have the right to freedom of speech.

Political contexts such as democracy and capitalism have a big impact on newspaper ownership. Capitalism means that some newspapers like The Daily Mail are made to create a profit for their owners. Democracy means that journalists should be able to say what they want in their newspaper because there should be freedom of speech.
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.

Shirky’s end of audience theory is useful when considering changes in audience behaviour as a result of online media with audiences moving from a predictable mass of consumers to unpredictable participators who consume, respond to and produce media. When considering Shirky’s theory in relation to online newspapers such as The Daily Mail and The Guardian, it is useful yet there are some limitations as online news is a form which uses both traditional and new media techniques.

The revolutionary effect of online media on audiences is made apparent by Shirky’s theory. In relation to online news, it helps draw attention to the threat that this represents to traditional models of news gathering and distribution. For example, the homepage of www.thedailymail.co.uk comprises a mix of both traditional news reporting by journalists and audience participatory comments. This indicates that although the majority of reporting here is created by the paper, there is an expectation that audiences will interact with the news they read online. If we apply Shirky’s ideas it is helpful to understand how new media platforms provide a space for audiences to respond, whereas old media created a mass audience with centralised producers controlling content. For example, on most of the stories featured on the home page of www.dailymail.co.uk there are at least several comments indicating that audiences like the opportunity to become involved.

However, Shirky’s theory has some limitations when applying his ideas to online news. Online newspapers haven’t embraced the publish then filter model that user generated online content has adopted. The top brands, such as www.dailymail.co.uk and www.theguardian.com rely on their authority as established news brands to sell themselves to their audiences. The familiar mastheads from their print editions are positioned at the top of their websites to communicate their brand, and the stories are written by professional journalists with traditional gatekeeping methods. In this context, Shirky’s theory is less relevant than when discussing user generated content platforms such as Twitter, Instagram and Facebook.

Shirky’s theory is useful in drawing attention to the way in which online newspapers increasingly rely on participatory media. The use of likes, shares and comments invite their readers to interact with the news stories they read and also helps newspapers to identify more clearly which kinds of stories their audiences enjoy. For example a www.theguardian.co.uk article on The Six Nations Rugby competition gained over 1000 comments compared to 502 on an article about Facebook leaking user data. Shirky’s theory that user generated content creates an emotional connection between people who care about something is useful in helping us understand why audiences may want to comment and share news stories. But, online news websites still rely on professionally produced content and on their authority as a news brand. Therefore, Shirky’s theory has some limitations as it provides an optimistic view of the power of the prosumer and underestimates the power of the media oligarchy to shape and control online news content.

Shirky’s emphasis on the role of the amateur is very useful in developing the argument that online newspapers are more likely to use citizen journalism with techniques taken from social media and to encourage comment and participation from their audience compared to traditional media production of the news. Both The Daily Mail and The Guardian invite their readers to share stories by email exclusively and confidentially.

To conclude, Shirky’s end of audience theory is useful in helping to understand the ways audiences have changed in response to new media, suggesting in relation to online newspapers such as The Daily Mail and The Guardian there has been a definite shift in the relationship between traditional news production and audiences. However, there are limitations to Shirky’s theory which suggest his ideas are more appropriate to social media platforms and less applicable when discussing online news.
Examiner commentary

The response applies knowledge and understanding of the theoretical framework of media to evaluate academic theories in application of Shirky’s end of audience theory meeting AO2. The response demonstrates a comprehensive address of the question set and offers a balanced argument in coverage of the theory connecting case study material from online editions of The Guardian and the Daily Mail. This is a convincing, perceptive and accurate evaluation of the usefulness of Shirky’s ‘end of audience’ theory in understanding audiences for online newspapers.

What can be improved? The response could be more specific in the identification of examples of online features of the newspapers. This will provide more illustration of the points made and demonstrate further knowledge of the content of these websites and the transformative effect of online media on audiences.
Shirky’s idea of end of audience is very useful because it tells us how audiences have changed since we started using online media. Shirky explains audiences have moved from just being an audience to people who now participate with the media in different ways.

Shirky says that online media is like a revolution for audiences as it has changed the traditional ways news is made. For example, on the www.thedailymail.co.uk there is a mix of traditional news reports by journalists that look similar to newspaper articles and there are also audience comments, likes and shares. This shows that audiences can interact with the news they read online compared to with a newspaper where they just read it. Shirky says that online media gives a new space for audiences to respond to the media. He says this means owners of newspapers don’t control content on the newspaper.

Shirky says that online newspapers rely on audiences to share their news. Readers can have the option to like, share and comment on each news story with the icons at the bottom of the story. This helps audiences pick the stories they enjoy. We know that people like to share stories about the weather because the www.dailymail.co.uk article about the ‘Beast from the East’ had 1k shares. This helps people share their ideas about the news. Shirky says content created by audiences helps to make an emotional connection for people. Shirky’s theory is very useful because it shows how people can share news and that helps audiences and also online news websites.

Shirky says that the audience for online newspapers are very different to the traditional audiences for newspapers which is what his ‘end of audience’ phrase might mean. He says that we are all important in our role as amateur producers. This is useful because this idea helps us understand how online newspapers use citizen journalism with the information or pictures that the public send in or tweet. Both The Daily Mail and The Guardian have a section on the homepage that asks their readers to share stories by email. This tells us that they think the audience’s stories and ideas can be important and it helps the newspaper make the news. Shirky says this is a very good and valuable thing because it makes audiences of online newspapers feel connected to the world and that they are using their knowledge for a good reason.

Overall, Shirky’s end of audience theory is useful because it helps us understand that audiences have changed and that someone reading an online newspaper will read it differently to someone reading the actual newspaper. It is useful because it tells us that now consumers can also be producers and can help to make the news whereas before we could only be consumers and the newspaper did all the producing of stories.

Examiner commentary

An adequate application of knowledge and understanding of the theoretical framework of media to evaluate academic theories in relation to Shirky’s ‘end of audience’ theory (AO2). This is a generally accurate response but limited in its use of examples from the case study material. The answer is adequate and a generally successful evaluation of the usefulness of Shirky’s ‘end of audience’ theory in understanding audiences for online newspapers.

What can be improved? The response needs to develop its judgement and conclusions reached on how useful Shirky’s theory is in relation to online newspapers and audience theory for both institutions and audience perspectives, considering some of the limitations in application.
SECTION B QUESTION 5

Media Language and Representation

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.

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

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

Exemplar 1 – Level 3 answer, 10 marks

The purpose of music videos is to promote the artist to their audience. The representation of Corrine Bailey Rae (CBR) in her music video Stop Where You Are associates her with the idea of transcending prejudice and inequality.

In the video the artist is seen to transcend prejudice. This is achieved by placing the artist in an urban environment encountering young characters who are stereotypically on the edge of society. We see the artist interact with these characters at different points in the video. For example, she goes up to the lonely girl and touches her shoulder as she walks past; she stops the girl gang from fighting by holding up her hands with the lyrics ‘stop where you are’ and she dances with the black youths at the end of the music video. The use of constructing two sides to the characters’ representation, firstly as a threat and then as people with qualities and skills, helps to reinforce that young people are approachable and valuable and that the artist not only believes this but can make the lives of these people better. These representations would appeal to the target audience either through identification with the characters, their age or cultural diversity, or the idea that the artist accepts them all regardless of social stereotyping.

The representation of the artist through the production values used in the music video is another way in which the representations of CBR can be seen to appeal to her target audience. Although the video has a social realist, urban theme, the production values are artistic and the way the urban environment, the artist and the characters are represented is stylized. This suggests that the artist is concerned with urban and social commentary but is artistic and stylish regardless. This representation is achieved in a number of ways. The introduction of the artist is very conventional fading her in from a black screen, cutting to her face, her legs and back to her face when singing. The cross cutting of these shots of the artist with the urban location using low angle shots to reinforce the extreme angles of the building with glimpses of the blue sky above creates a meaningful connection between the artist and her environment and suggests that it is one that she, and her target audience, can transcend. The framing of the stairwells and corridors serves to create a sense of entrapment for the characters, especially when contrasted with the placement of the artist with the characters in more open spaces in the choruses and towards the end of the music video.

A further way in which the artist is promoted to her target audience is by the use of costume. The red dress is a powerful symbol in the video. The use of the red provides the only colour in the video and this contrasts vividly against the
Examiner commentary

This is a comprehensive response which addresses the question set and supports its arguments with a range of references and textual examples from the music video Stop Where You Are. There is demonstration of knowledge and understanding of representations and how this is constructed in the text with comprehensive, detailed and accurate knowledge and understanding of music video conventions and its form as a promotional tool. The response is a clear and balanced explanation of how representations are chosen to promote the artist with reference to how the technical aspects of the video are used in composition of star image.

desaturated colour palette. This simple use of costume helps to construct the artist as feminine and unthreatening but also as powerful to her target audience and further enhances her appeal as she stands out against the everyday.

To conclude, representations in music videos are chosen by producers to promote the artist to their audience. This is apparent in a number of ways in CBR’s music video which construct an image of the artist as powerful, open minded and as a musician with important social values and messages that will appeal to her audience.
The purpose of music videos is to promote the artist to their audience so a successful music video will have a very positive representation of the artist to appeal to their fans.

The representation of Corrine Bailey Rae in her music video Stop Where You Are has a strong representation of her as authentic and against social inequality. We can see this representation with the use of characters in her video. The music video introduces the different characters who are all young apart from one of them, and they represent different social groups or people who might be seen as a social threat. The video shows the artist interacting with these characters. For example, she goes up to the lonely girl and touches her shoulder as she walks past; she stops the girl gang from fighting by holding up her hands and she dances with the male youths at the end of the music video. This shows the artist as being nice and inclusive to these characters and promotes her to her target audience because of what she stands for and also the characters probably represent her audience by their age or cultural diversity or the idea that the artist accepts them and isn't interested in stereotypes.

Another way the artist is promoted as someone who has strong moral ideas is shown by the locations and shot types. We see lots of shots of the buildings and the use of colour is very urban. This makes the artist look like she is concerned with urban things but is artistic and stylish as well. This is done by cross cutting shots of the artist with the buildings and there is lots of blue sky above. This makes a connection between the artist and where she is and that she is like a ray of light, which is a positive way to promote her to her audience. The framing of the stairwells and corridors make it look like the characters are trapped and then we see them with the artist in more open spaces in the choruses and towards the end of the music video which shows that she can free people from these stereotyped ideas.

The red dress is also used to promote the artist as strong and feminine. Red is the only colour in the video because the rest of the video uses dark colours so the dress stands out making the artist stand out so we are very focused on her. Red means strength and power so this tells us that she is also strong and powerful with her music expressing her moral ideas that we are all equal. This will appeal to her audience because she stands out as a strong artist and so does the message in her song.

The representations in the music videos are chosen by producers to promote the artist to their audience through the use of the characters, shot types and mise-en-scène to create an image of the artist as a powerful, open minded musician.

Examiner commentary

The response is an adequate textual analysis of the music video Stop Where You Are. It is generally accurate with a discussion of the images constructed in the video and how these may promote representations of the artist. The answer is supported by generally accurate reference to one set music video, but needs to develop the use of media terminology and understanding of the conventions of music video and how these are used to construct meaning and representation.

What can be improved? The response can be improved by considering how the technical examples construct representations of the star image, rather than be deterministic in its analysis. By linking these representations to intent and the construction of meaning the response will be able to evaluate what choices were made in the representation of the artist. More specific media terminology in the study of music video can be developed, for example in discussion of shot composition or editing to make meaning.
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.

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.

The Big Issue magazine prides itself as niche and providing a critical view that is outside mainstream journalism. Intertextuality refers to the process of creating references to any kind of media text through another text. The intertextual reference to 70s pop band Abba and their song Winner Takes It All to represent the referendum is to reflect the status and identity of the magazine, to appeal to the target audience and to give additional meaning to the referendum vote. One reason why The Big Issue magazine has used an intertextual approach could be to identify the magazine as niche and outside mainstream reporting. The use of the intertextual reference to Abba presents The Big Issue as a magazine that looks at events critically and would likely contrast with reports on the referendum found in newspapers or more mainstream magazines. This approach to reporting the referendum highlights that The Big Issue can be relied on to offer fresh perspectives on current affairs. The representation of the politicians as pop musicians also helps to position the magazine as informal and witty. The use of intertextuality through inclusion of the song’s lyrics is a further way in which the magazine has adopted a witty approach to the event. The lyrics have been adapted to reinforce the viewpoint each politician on the referendum. This shows that the magazine is confident that the lyrics have cultural significance and are well known by its readers. They are also assuming their target audience will have a good grasp of current affairs and will appreciate the personalised link between lyrics and politician. An intertextual approach through the use of text is further achieved with the issue’s headline: Winner Takes It All. This is used to develop the Abba reference and the band’s song but, in terms of the political context, it is also highlighting that the result of the referendum will only have one outcome and it will be significant for whichever side wins the vote. By using the intertextual approach with Abba in this way, The Big Issue has cleverly managed to satirize the event and the politicians involved, yet remain impartial politically. This helps the magazine to take a more neutral position on the referendum and offers balance for their target audience. This is important because, as a charity, The Big Issue wouldn’t want to alienate readers for fear of disadvantaging the street vendors who sell the magazine. From this front cover, it is evident that the intertextual approach helps to identify The Big Issue as a provocative magazine that provides independent journalism and in doing so, is able to challenge people’s perceptions.

A further reason why intertextuality has been used by The Big Issue magazine is to address and appeal to their target audience. The magazine’s audience is 72% ABC1 and 43% AB. This indicates their target audience are likely to be educated professionals and a sophisticated audience who will understand the intertextual reference to Abba, the
personalisation of the lyrics and the satire they offer of the issues about the referendum. Through using this intertextual approach, the magazine addresses an aware audience and the references to Abba indicate the audience will enjoy recognising cultural references and satirical representations of current affairs and international politics.

A final reason why The Big Issue may have used an intertextual approach on their front cover is to represent the referendum from a particular point of view and in an engaging way. In order to represent their story about the referendum vote, the magazine has placed the heads of the four politicians onto the bodies of Abba’s band members. The use of this intertextual reference, and the construction of the politicians as band members is very humorous. The heads of the politicians, the facial expressions they are making and their body language, through the performance of the original members, fit but look odd. The oversized heads on smaller bodies make the politicians look like puppets and foolish, indicating that the magazine doesn’t hold them in very high regard. It could also suggest that through using the intertextual reference to Abba, by presenting the politicians as a pop group performing on stage, it works as a metaphor to highlight the performance of the politicians courting popularity for their views on Leave or Remain. Through using this intertextual reference, The Big Issue is continuing the history of satirical cartoons that combine political images with popular culture which helps us to see the referendum in a new way, and leads us to question the motives of the politicians involved.

Therefore, there are a number of reasons why The Big Issue magazine has used an intertextual approach to the referendum on its front cover. The identity of the magazine as intelligent, witty and both politically and culturally relevant is expressed through this approach and helps the magazine appeal to its educated and intelligent audience, whilst taking a satirical approach to the politicians involved in the referendum.

Examiner commentary

A comprehensive response to the set question which applies knowledge and understanding of the theoretical framework of media to analyse The Big Issue meeting AO2. There is comprehensive application of knowledge and understanding of the media to analyse The Big Issue including in relation to their contexts, for example, the intertextual reference to 70s pop band Abba and their song Winner Takes It All. The response identifies how the front cover represents the referendum and explains why this is used to reflect the status and identity of the magazine in order to appeal to the target audience and to give additional meaning to the referendum vote. This is the foundation to the response with a focus on the issue of intertextuality in address of the question set. Throughout the response there is a convincing and perceptive analysis of why The Big Issue magazine has used an intertextual approach to the referendum and it consistently provides logical connections. The application of knowledge and understanding of the media is analysed in relation to production and recognises a socially conscious target audience and these contexts are used to make judgements and draw conclusions regarding why The Big Issue magazine has used an intertextual approach to the referendum. This is a fully evaluated response to the question set on The Big Issue as a niche publication with alternative representations to the mainstream media.
Exemplar 2 - Level 2 answer, 10 marks

Intertextuality means a media product that refers to another media product. The Big Issue magazine is niche and is different to mainstream magazines. It has made a reference to the group Abba to help sell the magazine.

One reason could be to show that The Big Issue is different to mainstream magazines because it is niche. Making a reference to Abba shows The Big Issue as a magazine that is informal and funny especially as each politician sings a different lyric from an Abba song. This tells us The Big Issue is different because we wouldn’t expect a serious topic like Brexit and politicians to be made fun of like this. This is a very unique way to show an important event like the referendum and helps to show the magazine as independent and that it might have a different point of view about things. This is important because The Big Issue is a charity so this kind of story might appeal to readers and help the street vendors who sell the magazine.

Another reason why The Big Issue might have used this intertextuality is because of the target audience. Most young people won't be as familiar with the band or their songs so it means that the magazine's target audience are probably older and likely to know who Abba are and can understand the reference to the pop group. The magazine's audience is 72% ABC1 and 43% AB. This means they are probably educated and professionals so they will understand the message used. This will also make the magazine more appealing to them as they might enjoy the reference and making the connections between why Abba is used and why each politician is singing different lyrics. This shows that The Big Issue is an intelligent magazine and their readers are probably also older and intelligent so will enjoy this intertextual reference so this is a good reason for using it.

To represent their story about the referendum vote, the magazine has placed the heads of British politicians onto the bodies of Abba's band members. This takes a serious political topic and connects it with music and dancing. Showing the politicians as band members is very humorous. The heads of the politicians, the expressions they are making and their body language looks odd. The oversized heads on smaller bodies make the politicians look like puppets and foolish, this shows that the magazine thinks they are a bit silly. Also, because the image is funny, The Big Issue is poking fun at the politicians so making an intertextual reference to Abba helps show the referendum in a new way and makes us think that The Big Issue wants us to question the politicians involved in the vote.

There are a number of reasons why The Big Issue magazine has used references to Abba to talk about the referendum on its front cover. It shows the magazine as niche and different to other magazines. It helps the magazine appeal to the educated target audience and that it can talk about serious political news in interesting ways.

Examiner commentary

An adequate response with generally well-reasoned judgements and conclusions. This is a generally successful analysis as to why the magazine has used an intertextual approach to the referendum which provides some lines of reasoning, although these are descriptive in parts. In the response overall there are adequate and concise reasoned judgements and conclusions regarding why The Big Issue magazine has used an intertextual approach to the referendum.

What can be improved? The response needs to develop an understanding of audience and the nature of The Big Issue as an alternative way of selling media representations – it is a publication from a charitable organisation which raises awareness and is socially committed to minority groups. The response also needs to develop the use of media terminology in relation to print publications and this will help demonstrate understanding of the media representations constructed by the text. There is a need to make stronger judgements about the use of intertextuality and to reach stronger conclusions about the advantages of this use of intertextuality for The Big Issue magazine.
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