

**GCE**

**Media Studies**

**H409/01: Media messages**

A Level

**Mark Scheme for June 2024**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING

#### RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

#### Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (*The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.*)

**Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

**Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

**Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

**Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

**Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
- there is nothing written in the answer space

Award Zero '0' if:













- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - 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

## 11. Annotations

Stamp	Description
	Blank page
N/A	Highlight
	Off page comment
	Tick
	Cross
	Unclear
	Omission mark
	Terminology
	Example/Reference
	Accurate
	Lengthy narrative
	Expandable vertical wavy line
	Vague
	Knowledge and understanding

## 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:

- 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 Practice 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' Standardisation 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 question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but 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. Practice scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the Practice scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should review 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 used in **Source A** and **Source B** in relation to social contexts. Use hooks' feminist theory to support 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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<b>Question</b>	<b>Indicative Content</b>
<b>1</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 points listed.</i></p> <p><b>AO2:1</b></p> <ul style="list-style-type: none"> <li>Both sources represent similar social contexts in slightly different ways. The representations reflect the social attitudes of the newspapers and their audiences (specifically the ideological positions of the two news sources in relation to the stories). The representations used thus position the stories in ways which are likely to appeal to (rather than challenge) their audiences. The representations clearly link to hooks' ideas about feminism, since both sources are seemingly-focused on representing a range of women in a positive manner. However, the more explicitly racial dimensions of hooks' theory are less evident.</li> <li>The <i>Mail</i> uses an image which represents the Lionesses as powerful and successful. They are caught in action, representing them as dynamic, with joyous expressions which represent them in an overtly positive manner. The suggestion of cheering crowds in the background positions them as social heroes, linking to the broader social context of football's position in society. Taken by itself, there is nothing particularly negative about the image, although some might suggest that the choice of a shot including Chloe Kelly with her top off smacks of the male gaze. A counter-argument to this might be that this is a typical kind of shot for the male game and that no sexualisation is intended. It is notable that all the women are white, which might fit with hooks' ideas of white supremacy. There may be hints of under/ mis/ tokenistic representation here.</li> <li>The verbal codes used add a slightly more sinister dimension. The Burchill quote has a subtext which relates to female identity and implicitly attacks trans identity through what on the surface appears to be a pro-female statement. The caption ("Warrior queen") could be identifying Kelly with (white, British) icons such as Boudica, Elizabeth I or Victoria, again linking to hooks' white supremacist ideas.</li> <li>The main headline represents Liz Truss as being against the 'nanny state'. The language used is not explicitly supportive of this, but neither is it critical, suggesting that the <i>Mail</i> is ambiguous about this issue. However, the use of the informal "Liz" does imply support. The cover does not, in fact, include any male visual representation at all, which could broadly be seen to disagree with hooks' ideas (and itself as a form of under-representation). But, the author of the Liz Truss story is male; the story is from his point of view and as deputy political editor he also holds authority, further supporting hook's ideas regarding patriarchy.</li> <li><i>The Mirror</i> represents the Lionesses as a team and, maybe surprisingly, like the Daily Mail represents a nationalistic element with the main image incorporating the St George flags and sub-heading 'Pride of the Nation'. The footballers are represented in the main image and in the smaller image advertising the pull out as a unified group or 'pack', reinforcing the Lioness metaphor and animalist references in the language used.</li> <li><i>The Mirror</i> is dominated by representations of women. There is a marginally more diverse ethnic representation evident in the main image. <i>The Mirror</i> also represents women using common gender stereotypes in relation to interests such as shopping. The two shot of the models wearing feminine clothes to promote the House of Fraser £5 voucher reinforces traditional gender stereotypes and contradicts their caption of 'the game changing legacy of women'. <i>The Mirror</i> have chosen not to represent the Truss and Mordant story on the cover; narrowing their representations of women. Given the nature of hooks' ideas, candidates could identify and discuss the connotations of class representations with <i>The Mirror</i> appealing to a lower socio-demographic than the <i>Mail</i>.</li> </ul>

Question	Level	Mark Scheme	Mark
1	3	<p>A <b>comprehensive</b> application of knowledge and understanding of representations in relation to social contexts and hooks' feminist theory to analyse <b>Source A</b> and <b>Source B</b>.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate application of knowledge and understanding of representations in relation to social contexts to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>Analysis of <b>Source A</b> and <b>Source B</b> consistently demonstrates logical connections and a good line of reasoning.</li> <li>Precise and relevant reference to hooks' feminist theory to support analysis of <b>Source A</b> and <b>Source B</b>.</li> <li>References to <b>Source A</b> and <b>Source B</b> are detailed and accurate.</li> </ul>	7–10
	2	<p>An <b>adequate</b> application of knowledge and understanding of representations in relation to social contexts and hooks' feminist theory to analyse <b>Source A</b> and <b>Source B</b>.</p> <ul style="list-style-type: none"> <li>An adequate and generally accurate application of knowledge and understanding of representations in relation to social contexts to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>Analysis of <b>Source A</b> and <b>Source B</b> demonstrates some logical connections and lines of reasoning, although may be descriptive in parts.</li> <li>Adequate and generally appropriate reference to hooks' feminist theory to support analysis of <b>Source A</b> and <b>Source B</b>.</li> <li>References to <b>Source A</b> and <b>Source B</b> are generally accurate.</li> </ul>	4–6
	1	<p>A <b>minimal</b> application of knowledge and understanding of representations in relation to social contexts and hooks' feminist theory to analyse <b>Source A</b> and <b>Source B</b>.</p> <ul style="list-style-type: none"> <li>A minimal application of knowledge and understanding of representations in relation to social contexts to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>Analysis of <b>Source A</b> and <b>Source B</b> is minimal or brief and is likely to be largely descriptive.</li> <li>Reference to hooks' feminist theory is minimal or brief, may not be relevant to <b>Source A</b> and <b>Source B</b> or may be absent.</li> <li>References to <b>Source A</b> and <b>Source B</b> may be brief and/ or lack accuracy.</li> </ul>	1–3
	0	No response or no response worthy of credit.	0

**2\*** **Source A** and **Source B** cover the same news events from from two different newspapers, one left wing and one right wing.

How far does the media language used in the sources incorporate viewpoints and ideologies?

In your answer you must:

- explain how newspapers use media language to incorporate viewpoints and ideologies
- analyse the media language used in the sources
- make judgements and reach conclusions about how far the media language used in the sources incorporates viewpoints and ideologies.

<b>Assessment Objectives</b>	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. <b>AO1 Total: 5 marks.</b> AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products. AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. <b>AO2 Total: 10 marks.</b>
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Question	Indicative Content
<b>2*</b>	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1:1</b></p> <ul style="list-style-type: none"> <li>• Understanding that the media language of tabloids tends to be emotive, simplistic and biased.</li> <li>• Identifying that, in tabloids, non-verbal codes will be dominant, with images being the drivers for the creation of meaning.</li> <li>• Verbal codes will tend to use more basic language which relies on easy-to-understand metaphors, puns, and other linguistic techniques to emphasise an ideological point of view and anchor images; this might sometimes be ambiguous but is usually easy to interpret.</li> <li>• Understanding that a newspaper's political ideology is likely to drive its viewpoints and thus its context; a right-wing newspaper is more likely to present positive stories about the Conservative party. However, political representations are likely to be broad/unsophisticated in tabloids whereas in broadsheets there will tend to be some nuance and in-depth discussion (although this is unlikely to be balanced). The media language of the genre partially dictates this due to the available space and typical formatting.</li> <li>• Explanation of how all newspapers are driven by opinion and that the media language of both tabloids is likely to include points of view which are presented as fact. There may be the suggestion that, In general, right-wing newspapers are more likely to present absolute opinions than left wing newspapers.</li> <li>• Knowing that the front page of a newspaper, being its “shop front”, is likely to present ideologies and viewpoints which will not challenge the dominant beliefs of its target readership so that they are not alienated and will continue to buy the paper.</li> </ul> <p><b>AO2:1</b></p>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>• It should be noted that this question is not asking for a comparison between the sources; rather for an analysis of each. However, some comparison may be seen given the nature of the two sources and the focus of the events under discussion, particularly regarding AO2:3 (below) and although this should not be expected, nor should it be penalised as long as it is relevant.</li> <li>• Analysis of the front pages is likely to note that both papers promote themselves as being special through their taglines on the mastheads. The <i>Daily Mirror</i> is “The Heart of Britain” whilst the <i>Mail</i> is “Daily newspaper of the year”. Candidates might discuss the merits of these assertions given that no context is offered; do these claims offer additional value to reports? <i>The Mirror’s</i> “Britain” might be different to the <i>Daily Mail’s</i> “Britain” and this might be seen as significant.</li> <li>• Discussion might be made of the use of colour on the covers – the dominant colour on the <i>Mail</i> is white (which might be considered to have a racial dimension) whilst that on the <i>Daily Mirror</i> is red and white. This could be discussed as a tabloid convention to have lots of colour to sensationalise and/or dumb down the content to be visually appealing. Reference to the tabloids as ‘red tops’ and the use of colour when discussing The Daily Mirror could be linked to their political support of the Labour Party. Both paper’s portray a patriotic aspect which links to a nationalistic identity. It may be identified that a left wing paper such as <i>The Mirror</i> would usually be pro-EU and less obviously nationalistic.</li> <li>• Both front covers are dominated by imagery of women. The <i>Mail</i> emphasises female power through use of the words “glorious”, “bold” and “warrior” in combination with the striking image of the Lionesses in action and the headline about Truss. This could be seen to be unusual in a patriarchal society and especially for the <i>Daily Mail</i> who reinforce traditional, conservative values. Or it could be regarded as the <i>Mail</i> simply sensationalising the popularity of the Lionesses and focusing on a Pro-conservative story, as expected of a mid-market right leaning tabloid. <i>The Mirror</i> also emphasises female power through the choice of lexis with the phrases ‘Girl Power’ and ‘Legacy for women’. The use of the main image juxtaposed with the smaller promotional two shot offers a viewpoint that, ideologically, suggests although women can win world cups, they are also still interested in shopping. This could be seen as a way in which media language conventions of tabloids, such as imagery, is used to appeal to the interests and demographic of its target audience and additionally support advertising revenue for the paper.</li> <li>• The language used by the <i>Mail</i> is emotive – the Burchill quote used to support the Lionesses picture suggests a threat to femininity which does not really link directly to the image and is clearly ideologically driven. Similarly, terms such as “junk food tax” and “nanny state” are informal terms which tabloids will typically use to trigger negative responses in their readership, particularly papers like the <i>Mail</i>. The familiar “Liz” in the headline is also a typical tabloid technique, creating an emotional link between the readership and the candidate (although the “Truss” in the subheading suggests that the <i>Mail</i> is not confident in its readers ability to identify with her).</li> <li>• Students might reference theories linked to media language such as Todorov (the idea of narrative disequilibrium/ equilibrium), Barthes (the use of signs, denotations and connotations such as the colour red or the symbolism of the St George’s flag), or Neale (in relation to how the <i>Mail</i> and <i>The Mirror</i> both clearly conform to the codes of tabloid news genres. Given the focus of the articles, candidates may also reference feminist theories such as Butler and Van Zoonen and possibly even Gauntlett. Students should not be credited if they reference hooks unless they take a different approach to question 1. <b>Candidates who do not refer directly to theorists should not be penalised since the question is not testing theory.</b></li> </ul>

Question	Indicative Content
	<p><b>AO2:3</b></p> <ul style="list-style-type: none"><li>• Answers might conclude that neither of the two sources incorporate viewpoints and ideologies in the media language (since it could be argued that all media are open to interpretation by an active audience or that the newspapers are simply reporting facts).</li><li>• Answers might conclude that whilst it is inevitable that the media language of newspapers will incorporate values and ideologies, the stories presented on these covers are not particularly ideological (particularly the Lionesses' victory, although the omission of the Liz Truss story in the <i>Daily Mirror</i> might also be argued to be an ideological gate-keeping choice that reflects The Mirrors political bias ).</li><li>• Answers might conclude that all news stories are fundamentally written from an ideological stance to reflect a newspaper's viewpoint and that the media language is fully dependent on this (choice of image and text being driven by the paper's bias or agenda).</li><li>• Answers might decide that, the ideologies and viewpoints expressed by the papers will only be of interest to the psychographic and demographic group which reads the paper, thus limits the impact of the media language.</li><li>• Answers might conclude that, due to the nature of newspapers (fundamentally a commercial product) and pressures to drive sales, the viewpoints and ideologies (and thus the media language) are subservient to the need to appeal to a core audience and therefore there is a possibility that the newspaper is not presenting its own ideologies but rather the viewpoint that it believes its audience wants it to take.</li></ul>

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 how media language used in news sources incorporate viewpoints and ideologies in relation to <b>Source A</b> and <b>Source B</b>.</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 media language to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>Convincing, perceptive and accurate analysis of media language in <b>Source A</b> and <b>Source B</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 the media language used in news sources incorporate viewpoints and ideologies.</li> </ul> <p><i>Response demonstrates a well-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 how media language used in news sources incorporate viewpoints and ideologies in relation to <b>Source A</b> and <b>Source B</b>.</li> <li>Use of subject specific terminology is mostly accurate.</li> </ul>		<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 media language to analyse <b>Source A</b> and <b>Source B</b>.</li> <li>Adequate and generally successful analysis of media language in <b>Source A</b> and <b>Source B</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 the media language used in news sources incorporate viewpoints and ideologies.</li> </ul> <p><i>Response demonstrates a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p><b>Candidates who do not refer to both sources cannot be placed higher than the bottom of level 2</b></p>	

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 how media language used in news sources incorporate viewpoints and ideologies in relation to the sources 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 media language to analyse <b>Source A</b> and/or <b>Source B</b>.</li> <li>Analysis of media language in <b>Source A</b> and/or <b>Source B</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>	<ul style="list-style-type: none"> <li>No response or no response worthy of credit.</li> </ul>	<b>0</b>

- 3 Explain how economic factors influence the way print and/or online news is produced. Refer to *The Guardian* and the *Daily Mail* 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
3	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1:2</b></p> <ul style="list-style-type: none"> <li>• Explain that a significant economic context affecting newspapers is the movement of advertising revenue from traditional to new media – this has had an impact on the how all newspapers generate income and thus their economic situation. This affects all newspapers.</li> <li>• Explain that the shift online has also led to a drop in physical sales (an economic context which has hit many traditional media industries) and that as such both <i>The Guardian</i> and the <i>Mail</i> are more dependent on gathering income via the internet (see below) rather than through the traditional model of print sales and selling advertising based on page size.</li> <li>• Explanation of different economic contexts which influence funding models, e.g. <i>The Guardian</i>'s trust ownership vs the <i>Daily Mail</i>'s proprietor model lead to different required outcomes (<i>The Guardian</i> is less geared towards profit but falling sales have still had an impact; the <i>Mail</i> has moved towards more sensationalist stories, particularly via its online platforms, to maintain its market share/ profitability – in fact, <i>MailOnline</i> has become a key element of the <i>Mail</i>'s income model). The 2021 delisting of the <i>Mail</i> from the stock market might also be mentioned here, since it meant the <i>Mail</i> became less beholden to shareholders (although still commercial).</li> <li>• Explanation that one of the reasons papers such as <i>The Guardian</i> moved to a compact model was to save money in printing/ distribution costs as these increased, a direct economic impact on the newspaper industry. Many others have taken the same approach.</li> <li>• There is scope to mention the challenge to the newspapers of the BBC's (not for profit PSB-funded) website, which has been seen as taking traffic away from commercial news interests – some news organisations have actively campaigned for its removal.</li> <li>• There is scope to mention the challenges faced by news producers of Meta's removal of promoting click throughs to online platforms / websites of news brands by Facebook and Instagram users, potentially reducing traffic to online news brand websites.</li> <li>• Explanation that the politics of each paper affects funding based on target audience and that this will lead to choices of story which influence the distribution of the newspaper (the <i>Mail</i> being significantly more popular), competition for readers and advertising revenue between each other and from 'new' media. The drift of the country to the right since the early 2010s may have had an effect.</li> <li>• Explain that the <i>Mail</i> has almost doubled its cover price (up 40p since 2010) with a significant rise since 2019; <i>The Guardian</i> has more than doubled its cover price, from £1 in 2010 to £2.50. The <i>Mail</i> outsells <i>The Guardian</i> by a factor of 10, although both have seen their circulation halve in that time, which suggests that the <i>Mail</i>'s wider distribution is due at least partly to its relative cheapness (it should be noted that <i>The Guardian</i> no longer publishes its circulation, suggesting that this is very low).</li> <li>• Explain that neither use a paywall on their websites, but <i>The Guardian</i> has moved to a (successful) donation/ voluntary subscription model alongside advertising whilst the <i>Mail</i> is more traditional in its use of "clickbait" and advertising.</li> </ul>



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

- 4 Evaluate the effectiveness of **one** of the following theories in understanding how different audiences use news (print and/or online) in different ways.

**EITHER**

- Gerbner's Cultivation theory

**OR**

- Hall's Reception 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> Responses will evaluate academic theories by applying knowledge and understanding of the theoretical framework of media such as:</p> <ul style="list-style-type: none"> <li>• demonstrating an understanding of how newspapers are aimed at specific demographic groups, particularly those defined by the National Readership Survey and now measured by PAMCo.</li> <li>• identifying and discussing the value of theories of audience, specifically those of Gerbner or Hall, in the context of newspaper audiences – do the theories provide/ support/ explain an understanding of how audiences use newspapers in different ways, or whether there is reflection of demographic factors as well as aspects of identity?</li> <li>• evaluating the effectiveness of these theories of media audiences in relation to newspaper audiences, e.g. do they offer an insight into discussions surrounding the consumption of or use of newspapers by audiences?</li> <li>• considering how helpful the theories are in considering how fluid the debate about newspaper audiences remains given the challenges facing newspapers in a landscape dominated by social media; do the theories provide an effective platform for discussion?</li> <li>• exploring whether the theories can provide an insight into whether or not newspapers remain a significant influence to audience identity or whether changing demographic factors have influenced how audience use newspaper and/or online news.</li> <li>• discussing whether the theories provide a broader understanding of audiences. They may consider how newspaper audiences compare to audiences online news audiences, given that print newspapers in particular are designed more for a passive audience than the typically active audience which will engage with social media. It is likely, given the nature of the theories, that candidates will either explore the notion of passive audiences or active audiences, but there is scope for both types of audience to be mentioned in the context of evaluation. As long as the discussion is clearly focused on the theory of choice, they should not be penalised for reference to other appropriate theories. For example, an answer focused on Gerbner might contextualise the effectiveness of the theory in relation to Hall or Bandura.</li> </ul>

Question	Indicative Content
	<p><b>Gerbner:</b></p> <ul style="list-style-type: none"> <li>• Gerbner's cultivation theory stresses long-term media effects on attitudes rather than short-term immediate effects, interest in media representation of violence and concern for the effects of heavy media use. This may be relevant to news (print and online) given their potential (and documented) influence on how audiences respond to and use news to develop a sense of identity (for example, attitudes to figures such as Meghan Markle, Boris Johnson or Liz Truss).</li> <li>• Cultivation theory best fits media producing consistent messages about the world that might cultivate attitudes in media users –this may be appropriate for newspapers/ online news which tend to consistently maintain a particular ideological viewpoint which fits (or shapes) that of their audiences.</li> <li>• Gerbner's stress on the increased media effects on heavy media users might be appropriate to describe the effects on readers of newspapers and online news, particularly those who consume them regularly and who do not take a critical or sceptical stance.</li> <li>• Gerbner's interest in the attitudinal effects of violent representations suggests that newspapers which value 'bad' news are possibly creating the belief in the audience that the world is a dangerous place characterised by negative events. Gerbner's ideas about 'mean world syndrome' are potentially relevant here.</li> <li>• Gerbner's theory may apply to newspapers/ online news, where content analysis is widely used to study consistency in messages. It would most apply to strongly delivered news messages that are consistent across news platforms e.g. attitudes to the war in Ukraine.</li> <li>• Gerbner's ideas might be seen to be effective as they draw attention to the need to investigate the longer-term effects on individuals who consume newspapers and support the arguments of those who think newspapers should be regulated to avoid public harm.</li> <li>• The theory was developed to explain the power of television, so may be less applicable to print and online news, where media consumption is rarely as heavy.</li> <li>• Newspaper messages are likely to be contradicted by messages from politically and socially opposing newspapers (e.g. <i>The Guardian</i> and <i>Mai</i>), especially in areas of social or political conflict (e.g. General Elections, the cost-of-living crisis).</li> <li>• Prioritising the effects of the media on the audience may mean that the effects of the audience on the media are underestimated.</li> <li>• Gerbner found that heavy TV viewing led to 'mainstreaming' – a common outlook on the world based on the images and labels on TV. Mainstreamers would describe themselves as politically moderate. This may or may not be appropriate to news audiences and their use of news compare to other psychographic groups.</li> </ul> <p><b>Hall</b></p> <p>Hall's theory is applicable to a wide range of media forms and is thus useful in relation to newspapers (as well as any media text). Audience reading will be partly based on demographic factors as well as a sense of identity and their use of the news will be reflective of this.</p> <ul style="list-style-type: none"> <li>• Hall's 'encoding-decoding' model argues that media producers encode 'preferred meanings' into texts, but these texts may be 'read' or used by their audiences in several different ways. This clearly links to audience usage since most news stories will be presented from a biased perspective linked to the organisation's position in relation to a story and its target audience.</li> <li>• Knowing what the dominant-hegemonic position is (a 'preferred reading') can obviously explain why stories are written in the way that they are; the intended audience response as well as awareness of oppositional responses may be considered here.</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"><li>• Similarly, an understanding that some audiences will take on a negotiated position or an oppositional reading linked to an awareness of a story's broader context can explain how and why different audiences might interpret or use the same story differently, or indeed why a story might have a particular impact, based on the audience's sense of identity or demographic.</li><li>• Hall draws attention to the range of different possible audience readings of a media product's messages and values, while acknowledging the role of power in creating dominance within those messages and values – there is a clear connection to using the news to reinforce or develop identity (it is possible that candidates could reference either the Lionesses story or even the Liz Truss story here).</li><li>• It is possible that students might discuss the flaw in Hall's argument, that the theory assumes that there is one dominant meaning to which the audience responds – this does not fit messages with a multitude of different possible readings (e.g. deeply ironic messages) and perhaps does not really allow for a consideration of where circumstances surrounding a story may change.</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 how audiences use news (print and/or online) in different ways to evaluate <b>either</b> Gerbner's Cultivation theory <b>or</b> Hall's Reception theory.</li> <li>Convincing, perceptive and accurate evaluation of the effectiveness of <b>either</b> Gerbner's Cultivation theory <b>or</b> Hall's Reception theory in understanding how audiences use news (print and/or online) in different ways.</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 how audiences use news (print and/or online) in different ways to evaluate <b>either</b> Gerbner's Cultivation theory <b>or</b> Hall's Reception theory.</li> <li>Adequate and generally successful evaluation of the effectiveness of <b>either</b> Gerbner's Cultivation theory <b>or</b> Hall's Reception theory in understanding how audiences use news (print and/or online) in different ways.</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 how audiences use news (print and/or online) in different ways to evaluate <b>either</b> Gerbner's Cultivation theory <b>or</b> Hall's Reception theory.</li> <li>Evaluation of <b>either</b> Gerbner's Cultivation theory <b>or</b> Hall's Reception theory in understanding how audiences use news (print and/or online) in different ways 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 audiences respond to and interpret media representations in adverts. Use **Source C** to support your answer.

<b>Assessment Objectives</b>	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. <b>AO1 Total: 10 marks</b>
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Question	Indicative Content
5	<p><i>The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.</i></p> <p><b>AO1: 1a 1b</b></p> <p>Responses will demonstrate knowledge and understanding of how audiences respond to and interpret media representations in adverts. For example:</p> <ul style="list-style-type: none"> <li>the use of representations in advertising to construct a range of viewpoints addressing different target audiences.</li> <li>the different elements of representation used in print advertising – e.g. stereotypes, countertypes, essentialism, social constructionism. – and how these might influence by audience response and interpretation.</li> <li>the multiple meanings constructed through the combination of different elements of representation.</li> <li>understanding that advertising often constructs a variety of aspirational viewpoints which may represent a range of meanings, for example in relation to masculinity, equating wealth and/ or physical attractiveness with success, implying that a product is responsible for a particular outcome by representing it through juxtaposition with a successful/ powerful individual (or conversely transferring their power/ status/ success to the product through connotation/ endorsement). There will generally be awareness of intended audience response to this, either the viewpoint or the endorsement will be based on existing/ stereotypes or representational factors which are influenced by target audience or by representations inspired by audience archetypes or intended audience interpretation.</li> <li>the ways in which conventions of print advertising (Z-rule, rule of thirds, slogans, call to action etc.) may have an effect on representations (e.g. where audience attention is being drawn, how these elements represent products and society); these are influenced by the development of advertising as a media form with codes and conventions which have evolved over time due to changes in audience responses or differing interpretations.</li> <li>recognising that different representational messages might be communicated within the same advert (such as in relation to gender roles, social values, and viewpoints) when interpreted by different audiences which might consume that advert and that these messages may have a range of responses.</li> <li>understanding that although meanings within adverts are likely to be uncontroversial to avoid alienating the audience and may attempt to represent the viewpoints and ideologies of the intended audience, there is the potential for a range of meanings to be ascribed to an advert due to how it is interpreted by different audiences, depending upon positioning or mode of consumption.</li> <li>understanding that general approaches to representations in advertising have evolved significantly in the online/ participatory age (where the largest audiences are now found) and that representations in adverts such as the one in <b>Source C</b> are now effectively generated from an understanding that audiences will respond in a more active way in relation to modern advertising and marketing since the representations seen in such products have been influenced by prior representations which will have meaning to those audiences.</li> </ul>

Question	Indicative Content
	<p><b>Source C:</b></p> <ul style="list-style-type: none"> <li>identifying that the advert is now nearly 15 years old (from 2010) and was part of a transformative mass market campaign for the aftershave brand which referenced (implicitly representing) that brand's historical positioning since (prior to 2010) the Old Spice brand was associated with a much older, more mature male audience (and certainly did not have a veneer of humour or self-parody); this positions Old Spice itself as an audience-aware product given its significance as an advertising property.</li> <li>explaining that the use of the medium close-up of Mustafa is designed to create a slightly comedic representation (through facial expression, direct address) not only of the product but also of the form; this only achieves its full impact in relation to the brand identity of Old Spice and a broader understanding of the conventions of adverts (use of unsupported hyperbolic statements and over-the-top images) – parody and pastiche only work fully when potential audience interpretation is considered and intended response taken into account.</li> <li>identifying examples of media representations which might be regarded as having a meaning for an audience through the inclusion of intertextual references (the image of Poseidon, the shark, the Old Spice logo) or a social context (the castaway, the somewhat-stereotypical representation of a Caribbean beach etc.), all of which make assumptions about the target audience and could elicit a different audience response or interpretation dependent on an individual's own cultural capital or social demographic.</li> <li>identifying the intended positive representation being sold by the advert – despite the semi-ironic/ parodic tone, Old Spice is still being represented as a desirable product for younger consumers and this has required a deliberate undermining of its former approach to its audience appeal (as unironically attractive) and profile (unashamedly bombastic.).</li> <li>explaining that the respective size and positioning of the images of Mustafa and the pack shot of the Old Spice containers suggests that Mustafa is represented as significant to audiences by being “the face” of Old Spice (considering that adverts are often only briefly noted by consumers) and that he thus has a relevance as brand ambassador to whom the audience are expected to respond positively.</li> <li>explaining that the advert uses a combination of soft sell (indirect marketing) and self-aware hard sell techniques; the post-modern approach requires audiences understand the way advertising works to decode the copy which, on the surface, could be seen to negatively represent the product (“this fact has not been fact checked”); the advert itself could be seen to be an ironic commentary on the traditional style of adverts which tended to veer more towards hard-sell; this could be seen as a result of shifting audience attitudes.</li> <li>understanding that the representation of a fit, black, male sportsman and actor might have different implications for different audiences in relation to elements such as race, gender, age and sexuality based on their experiences or positioning – the preferred reading is clearly that Mustafa's good looks and physical presence are linked to the product (which is positioned at the end of the “Z line and thus in the most powerful place) – this follows the typical conventions of adverts.</li> <li>explaining that some audiences will take a more critical perspective on the implicit representations within the advert – there is no evidence that Mustafa uses the product; the ironic/ parodic tone might be missed by those who are new to the product; the advert is deliberately vague and (possibly) misleading if taken at surface value and out of context.</li> <li>explaining how the positive images constructed about the product suggest an uncontroversial ideological stance from the producers, albeit a knowing and self-referential one based on the product's reputation as a (somewhat unfashionable) anti-perspirant.</li> <li>explaining the links between the representations inherent in the Old Spice logo (a ship in sail), the original colonial influence on the branding, the (unironic) 1970s/ 80s advertising campaigns (featuring a man on a surfboard accompanied by Carl Orff's <i>O Fortuna</i>, with the tagline "Old Spice – The Mark Of A Man") and the images in <b>Source C</b>.</li> </ul>

Question	Level	Mark Scheme	Mark
5	3	<p>A <b>comprehensive</b> explanation of how audiences respond to and interpret media representations in adverts.</p> <ul style="list-style-type: none"> <li>Comprehensive, detailed and accurate knowledge and understanding of how audiences respond to and interpret media representations in adverts.</li> <li>Clear, precise and balanced explanation of how audiences respond to and interpret media representations in adverts.</li> <li>Answer is supported by detailed and accurate reference to <b>Source C</b>.</li> </ul>	7–10
	2	<p>An <b>adequate</b> explanation of how audiences respond to and interpret media representations in adverts.</p> <ul style="list-style-type: none"> <li>Adequate and generally accurate knowledge and understanding of how audiences respond to and interpret media representations in adverts.</li> <li>Generally accurate explanation of how audiences respond to and interpret media representations in adverts.</li> <li>Answer is supported by generally accurate reference to <b>Source C</b>.</li> </ul>	4–6
	1	<p>A <b>minimal</b> explanation of how audiences respond to and interpret media representations in adverts.</p> <ul style="list-style-type: none"> <li>Knowledge of how audiences respond to and interpret media representations in adverts is minimal, demonstrating little understanding.</li> <li>Explanation of how audiences respond to and interpret media representations in adverts is minimal and/or largely descriptive and may not always be accurate.</li> <li>Reference to <b>Source C</b> 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 how far **Source D** challenges genre conventions.

In your answer you must:

- analyse how **Source D** uses media language to challenge (and/or conform to) genre conventions
- make judgements and draw conclusions about how far **Source D** challenges genre conventions.

<b>Assessment Objectives</b>	AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products. AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. <b>AO2 Total: 15 marks.</b>
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Question	Indicative Content
<b>6</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>AO2:1</b></p> <ul style="list-style-type: none"> <li>• Analysis might discuss how typical elements of magazine covers – images, main cover line, masthead, price and date, references to elite persons (and in this case products, given the sponsorship deal with Citroën) - are all present, creating an image of <i>The Big Issue</i> which is fairly mainstream in terms of use of genre conventions (albeit formatted in a slightly unconventional manner) – this is possibly beyond producer choice since they are standard conventions of the form and thus required for recognition, although they are subverted in places. These might all be regarded as “typical” industry contexts which have influenced the design of the cover.</li> <li>• Candidates might consider that these conventional elements are presented in a somewhat unconventional manner – the masthead is presented in an unusual way, there is only one significant coverline, the design of the main image feels (deliberately) old fashioned, the focus is on an individual who a younger audience may have no knowledge of, parts of the image are fragmented and low-resolution (even drawn) in places as opposed to being a clear, slick, high resolution image (typical for <i>The Big Issue</i> as well as most other magazines), the reference to Citroën is quirky - all of which combine to create a cover which challenges/ subverts expectations.</li> <li>• Answers might discuss the “collage” nature of the cover which (even without knowing anything about the TV series or the book) implies an attempt to appeal to an atypical audience, an unconventional audience or an audience “in” with high-culture iconography – the magazine is clearly trying to represent itself and its readership as an alternative to (and thus challenges) the mainstream (since this is one of the critical USPs of <i>The Big Issue</i> as identified by the spec, it is clearly an essential aspect of producer choice). There might be some consideration that these elements have been influenced by the owner/ editor since the choice is so esoteric.</li> <li>• Similarly, answers might discuss the imagery and tone suggested by the specific style of the drawings: those “in the know” will recognise a pastiche of Victoriana whilst even those not familiar with the cover might identify a “retro” quality which suggests that the magazine is subverting or challenging the mainstream; since these elements are part of <i>The Big Issue</i>’s USP, these might be considered in the broader industry context of the magazine’s specific niche.</li> </ul>

Question	Indicative Content
	<ul style="list-style-type: none"> <li>Answers might consider that the focus of the cover story – on a (possibly obscure) celebrity paying tribute to a (possibly obscure) book creates a subversive effect since the celebration of a 150-year-old Victorian-era novel is not a typical selling point for a magazine in 2022 (although again this may not be regarded as subversive given it is somewhat typical for <i>The Big Issue</i>).</li> <li>Candidates might focus on the choice of particular iconographies and their representational implications – Palin’s career as comedian, writer and traveller/ tourist or as an elder statesman of the UK entertainment industry could be seen as being either mainstream or unconventional depending upon the audience; Phileas Fogg symbolises adventure, bravery and determination (all attributes <i>The Big Issue</i> might be expected to reflect) but also forms of travel which are (in some cases) explicitly out of date. Citroën is a major car manufacturer, not a niche brand. Although students may decode these based on specific references (assuming they recognise the imagery), this is not a requirement – it is enough to identify that the cover juxtaposes cultural references and that these are linked by the design. There might be some consideration that the choice of particular modes of travel or geographic locales are a mainstream choice in terms of industry context, since this is (as all magazine front covers are) designed to attract attention.</li> <li>The focus on Palin as a cover star might be seen as conventional since most upmarket magazines will tend to use a medium close-up of a recognisable star (although the choice of Palin and the use of black and white/ limited colour palette could be seen to be a challenge to convention).</li> </ul> <p><b>AO2:3</b></p> <ul style="list-style-type: none"> <li>Candidates might decide that the cover is very effective in challenging genre conventions, given that unusual imagery is used – it could be almost guaranteed that the juxtaposition of content is unique to <i>The Big Issue</i>.</li> <li>Similarly, candidates might consider the implicit layers of meaning created by the juxtapositions of Palin’s tribute to travel and the promo at the top relating to Citroën and that the link is a typical feature of magazines and therefore doesn’t challenge convention very much</li> <li>The choice of image of Palin (as discussed above) might be seen to be a typical feature of magazine front covers and therefore not effective as challenging genre conventions (if the idea is that <i>The Big Issue</i> is aiming to be subversive, which candidates might not agree with).</li> <li>Candidates might consider that, as with almost all magazine covers, <b>Source D</b> provides information about content both visually and verbally, working on at least two different levels and thus providing a conventional front cover which is clearly in accordance with the requirements and expectations of the industry.</li> <li>It might be considered that <b>Source D</b> is not effective since elements of the cover seem a little old-fashioned and might not appeal to the casual/ modern reader, who might not be able to fully decode the information being presented leading to meanings being lost.</li> <li>It might be discussed that <b>Source D</b> is not effective because it relies on cultural knowledge which the casual reader might not have (who is Michael Palin? Who is Phileas Fogg? What does the cover line mean?) and that therefore representations are not clear – the choices the producers have made are too esoteric and therefore undermine the cover’s effectiveness.</li> <li>It might be decided that although <b>Source D</b> appears to challenge conventions, the nature of the homage might be lost on some readers who see the initial design and do not delve deeper into the subtext (particularly if they are not regular readers of <i>The Big Issue</i>), which might cost the magazine potential readers, thus defeating the conventional purpose of a magazine cover.</li> </ul>

Question	Level	Mark Scheme	Mark
<b>6</b>	<b>3</b>	<p>A <b>comprehensive</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Convincing, perceptive and accurate analysis of how effective <b>Source D</b> (<i>The Big Issue</i>) is in challenging genre conventions which includes consistently accurate application of knowledge and understanding, consistently logical connections and a good line of reasoning.</li> <li>Highly developed and accomplished judgements and conclusions regarding how effective <b>Source D</b> (<i>The Big Issue</i>) is in challenging genre conventions.</li> </ul>	11-15
	<b>2</b>	<p>An <b>adequate</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Adequate and generally successful analysis of how effective <b>Source D</b> (<i>The Big Issue</i>) is in challenging conventions which demonstrates generally accurate application of knowledge and understanding, provides some connections and has an adequate line of reasoning.</li> <li>Adequate and generally well-reasoned judgements and conclusions regarding how effective <b>Source D</b> (<i>The Big Issue</i>) is in challenging genre conventions.</li> </ul>	6-10
	<b>1</b>	<p>A <b>minimal</b> response to the set question.</p> <ul style="list-style-type: none"> <li>Analysis of how effective <b>Source D</b> (<i>The Big Issue</i>) is in challenging genre conventions, if present, demonstrates minimal application of knowledge and understanding, is largely descriptive and may not be relevant.</li> <li>Judgements and conclusions, if present, are minimal with limited support.</li> </ul>	1-5
	<b>0</b>	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>										
<b>Question 1</b>	0		0		<b>0</b>	10	0	0	<b>10</b>	<b>10</b>
<b>Question 2*</b>	5		0		<b>5</b>	5	0	5	<b>10</b>	<b>15</b>
<b>Question 3</b>	0		10		<b>10</b>	0	0	0	<b>0</b>	<b>10</b>
<b>Question 4</b>	0		0		<b>0</b>	0	10	0	<b>10</b>	<b>10</b>
<b>Section B</b>										
<b>Question 5</b>	10		0		<b>10</b>	0	0	0	<b>0</b>	<b>10</b>
<b>Question 6</b>	0		0		<b>0</b>	10	0	5	<b>15</b>	<b>15</b>
<b>Total</b>	<b>15</b>		<b>10</b>		<b>25</b>	<b>25</b>	<b>10</b>	<b>10</b>	<b>45</b>	<b>70</b>

## Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

### Call us on

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### Alternatively, you can email us on

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