

GCE

Media Studies

H409/01: Media messages

A Level

Mark Scheme for June 2025

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2025

**PREPARATION FOR MARKING
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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, email or via the RM Assessor messaging system.
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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.
7. There is a NR (**No Response**) option. Award NR (No Response):
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')

- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

- 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.**
- 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.*
- 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

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.

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

Stamp	Description
V	Vague
KU	Knowledge and understanding

1 Analyse the media language used in **Source A** and **Source B** in relation to political contexts.

Use Barthes' theory of semiotics in your answer.

Assessment Objectives	AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories. AO2 Total: 10 marks.
------------------------------	---

Question	Indicative Content		
1	<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> AO2:1 - Developing technologies have developed their own systems of signifiers and signified – icons relating to likes, shares and retweets, the use of gifs, clickable links etc. Although not themselves political, these signs could be given political significance (e.g. the number of likes might suggest an ideological response, the choice of gif in a particular context might connote a political attitude). - Both sources use online media language to present the same event in very different ways. Both interpretations are fully related to relevant political contexts (specifically the ideological positions of the two news sources in relation to the story and the fact that the story itself is overtly political). The online media language used is designed to position the story in a manner which fits the ideologies of the sources and uses the codes and conventions of social media to do so. The media language clearly links to Barthes’ ideas about semiotics, since both sources make use of many signs to create connotations which develop myths based on their ideological perspectives. In some cases, the same signs (for example, Boris Johnson, Rishi Sunak) are suggested to have different connotations to create different myths. The comments use the semiotic conventions of social media to add to and develop their own interpretations of the myths presented by the two sources. <i>The Guardian’s</i> Twitter feed emphasises the negative political connotations of the story. The story linked to the tweet is promoted with the verbal code “Rishi Sunak would block Boris Johnson comeback...” being denoted both in the post heading and the prominent link (the most significant piece of text apart from the masthead). Words such as “block” have negative connotations and link to the left-wing’s ideological myth of Johnson’s incompetence/ ineptitude. The denotation of Sunak with a rather smug expression might be seen as an attempt to add an extra layer to the myth which <i>The Guardian’s</i> audience is likely to identify with. - Given that the image is a portal to the article, it could be argued that what is denoted on the Twitter feed is a sign with deeper significance than the image itself, since it suggests that the newspaper will reveal more information via the website or print edition (a convention of social media feeds). - The comments suggest an ideological myth focused on Sunak’s perceived failures as a leader, using the conventions of social media to present this in short cut (emojis, gifs, short pithy phrasing). - The signs used by the <i>Telegraph</i> have ambiguous connotations it attaches to the story’s political context, in particular the dynamic between the image of Johnson (which has various connotations) and the online poll (connoting choice). The ideological myth supported by the right-wing press in relation to Johnson is interpreted in different ways within the comments, mainly positively although some comments are negative. - The signs used within some of the usernames connote overtly political beliefs; some of these are longer than the comments they precede demonstrating a response to a particular myth (in this case the idea that Johnson would be a better leader than Sunak). - The “below the line comments” include several signs which demonstrate the influence of the relevant political context on connotations, from both ends of the spectrum, often challenging the ideas within the articles themselves, particularly the use of the gif in <i>The Guardian</i> comments. - Both tweets use hyperlinks within the bodies of text, which themselves add connotation, since what is denoted suggests deeper significance - Given the nature of Barthes’ ideas, candidates could conceivably identify and discuss the connotations of any codes within the articles in relation to political contexts, since the content of newspapers is deliberately chosen to reinforce the ideological stance of the audience/ newspaper.		
Question	Level	Mark Scheme	Mark

1	3	A comprehensive application of knowledge and understanding of how media language is used in relation to political contexts and Barthes' theory of Semiology to analyse Source A and Source B. • Comprehensive, detailed and accurate application of knowledge and understanding of how media language is used in relation to political contexts to analyse Source A and Source B. • Analysis of Source A and Source B consistently demonstrates logical connections and a good line of reasoning. • Precise and relevant reference to Barthes' theory of Semiology to support analysis of Source A and Source B. • References to Source A and Source B are detailed and accurate.	7–10
	2	An adequate application of knowledge and understanding of how media language is used in relation to political contexts and Barthes' theory of Semiology to analyse Source A and Source B. • An adequate and generally accurate application of knowledge and understanding of media language is used in relation to political contexts to analyse Source A and Source B. • Analysis of Source A and Source B demonstrates some logical connections and lines of reasoning, although may be descriptive in parts. • Adequate and generally appropriate reference to Barthes' theory of Semiology to support analysis of Source A and Source B. • References to Source A and Source B are generally accurate.	4–6
	1	A minimal application of knowledge and understanding of how media language is used in relation to political contexts and Barthes' theory of Semiology to analyse Source A and Source B. • A minimal application of knowledge and understanding of how developing technologies have affected the media language in relation to political contexts to analyse Source A and Source B. • Analysis of Source A and Source B is minimal or brief and is likely to be largely descriptive. • Reference to Barthes' theory of Semiology is minimal or brief, may not be relevant to Source A and Source B or may be absent. • References to Source A and Source B may be brief and/ or lack accuracy.	1–3
	0	No response or no response worthy of credit.	0

2* **Source A** and **Source B** cover the same news event from two different online news sources, one from a left-wing broadsheet newspaper and one from a right-wing broadsheet newspaper.

How far do the representations in the sources convey values, attitudes and beliefs?

In your answer you must:

- explain how representations in news sources convey values, attitudes and beliefs
- analyse the representations in the sources
- make judgements and reach conclusions about how far the representations in the sources convey values, attitudes and beliefs.

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

Question	Indicative Content
2*	<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> AO1:1 • Understanding that the media representations in newspapers tend to be biased both politically and socially depending upon the traditional viewpoints, values, attitudes, beliefs and target audience of the newspaper. • Identifying that representations in broadsheet newspapers will tend to be more complex and nuanced than in tabloid news sources. • Explaining that the online versions of newspapers, particularly those delivered via social media, will not be able to present stories in as complex a manner as their print versions and that representations are thus more likely to be more simplistic and less subtle • Understanding that a newspaper's political ideology is likely to drive its viewpoints and thus its values, attitudes and beliefs; a left-wing newspaper is less likely to present positive stories about the Conservative party. However, political representations are likely to be more nuanced in broadsheets since there is more likely to be in-depth discussion (although this is unlikely to be balanced). Representations are less likely to rely on stereotyping and bias and are more likely to allow audiences to make up their own minds. • Explanation of how all newspapers are driven by opinion/ bias and that representations are likely to include values, attitudes and beliefs which are presented as fact (unlike, for example, BBC news). In general, right-wing newspapers are more likely to present absolute opinions (there is no equivalent left-wing broadsheet in comparison to <i>The Telegraph</i>). • Knowing that the online/ social media incarnations of newspapers generally allow below-the-line comments which can themselves provide a range of values, attitudes and beliefs which may not chime with that of the paper – anti-Conservative comments in <i>The Telegraph</i>, for example, or supportive comments about the administration in <i>The Guardian</i>.

Question	Indicative Content
	AO2:1 • 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 if it is relevant. • Analysis of the tweets is likely to note that both papers appear to value democracy. <i>The Guardian</i> references a YouGov poll whilst <i>The Telegraph</i> is running its own online poll. Candidates might discuss the implication that this suggests that both papers believe that the ideas and beliefs of the general public/ their own readership have some degree of merit. • Discussion might be made of the use of non-verbal codes. Both stories are dominated by an image of the current or former leader of the Conservative Party. The images are ambiguous; as noted in 1 above, the representations could be interpreted as positive, connoting strength, or they could be connoted as suggestive of a negative attitude to Sunak/ Johnson. Since there is no anchorage to provide guidance, both images could be regarded as somewhat polysemic, allowing for a range of different beliefs to be assumed. • Both tweets represent the respective newspapers as being authoritative. <i>The Guardian</i> tweet implicitly presents an inside scoop from a “source” whilst <i>The Telegraph</i> implies that its online poll will give “you” a say. However, neither of these implicit claims are in any way contextualised or anchored with any additional information, meaning the representations are constructed by the reader. • The comments included with both articles inevitably suggest the values, attitudes and beliefs of the readerships of the paper and by extension of the papers themselves (given that they have published them on their platforms). Inevitably, there is going to be more bias and less editorial control of the comments. • The comments in <i>The Guardian</i> represent the readership as pseudo-intellectual, thoughtful and cynical. It could be argued that the final post (“Kneecapping”) is a little extreme, but the use of a meme and the fact that moderators did not remove it or place it with the “offensive content” below, suggests that they do not mind the representation. • The comments in <i>The Telegraph</i> represent the values of the readership as being more extreme. Comments are sometimes blunt and to the point (“yes”, “Absolutely”), clearly supporting what they see as the positive representation of Johnson, or more considered and analytical; it could be argued that the second column of comments presents a spectrum of all possible attitudes and beliefs which might be applied to the question posed in the article. It is interesting to note that the comments in <i>The Telegraph</i> mention several historical figures but also communicate a more emotional response than those in <i>The Guardian</i>, perhaps suggesting the values, attitudes and beliefs of the readership as well as the newspaper. • There is no requirement to refer to theorists and candidates who do not should not be penalised since the question is not testing theory. For those candidates who do refer to theory, this should be secondary to their demonstration and application of knowledge and understanding against the assessed AOs for this question. Students might reference theories linked to media representations such as Hall (the many meanings a representation can create), Gauntlett (representation of identities, both of the papers and the commentators, particularly through their choices of username). There may also be mention of language (for example links to Neale or Levi-Strauss) and even audience theories such as those suggested by Bandura or Gerbner. Students who reference Barthes’ theory of Semiology should take a different approach to question 1. AO2:3

Question	Indicative Content
	• Answers might conclude that none of the representations in the sources convey values, attitudes and beliefs (since it could be argued that as broadsheets both newspapers are simply reporting factual information and that any interpretation comes from the audience, not from the paper). • Answers might conclude that whilst it is inevitable that representations in newspapers will convey values, attitudes and beliefs, the stories presented in these tweets lack specific ideological bias. • Answers might conclude that all news stories are fundamentally written from an ideological stance to reflect a newspaper's values, attitudes and beliefs and that the representations clearly communicate this (choice of image and anchorage being driven by the paper's bias or agenda). • Answers might decide that, since the tweets are explicitly focused on right-wing personalities, the values, attitudes and beliefs are conveyed less by the representations and more by the underlying attitudes of the audience, as outlined in the comments. • Answers might conclude that, due to the nature of newspapers (fundamentally a commercial product) and pressures to drive sales, the representations (and thus the values, attitudes and beliefs) 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 (or the viewpoint which is going to drive the most comments and thus shares).

Question	Level	AO1	Mark	AO2	Mark
2*	3	A comprehensive response to the set question.	4–5	A comprehensive response to the set question.	7–10

Question	Level	AO1	Mark	AO2	Mark
		- Comprehensive, detailed and accurate knowledge and understanding of how the representations in the sources convey values, attitudes and beliefs in relation to Source A and Source B. - Use of subject specific terminology is relevant and accurate.		- Comprehensive, detailed and accurate application of knowledge and understanding of representations to analyse Source A and Source B. - Convincing, perceptive and accurate analysis of representations in Source A and Source B which consistently provides logical connections and a good line of reasoning. - Highly developed and accomplished judgements and conclusions regarding how far candidates think that the representations in news sources convey values, attitudes and beliefs. <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>	
	2	An adequate response to the set question. - Adequate and generally accurate knowledge and understanding of how the representations in the sources convey values, attitudes and beliefs in relation to Source A and Source B. - Use of subject specific terminology is mostly accurate.	2–3	An adequate response to the set question. - Adequate and generally successful application of knowledge and understanding of representations to analyse Source A and Source B. - Adequate and generally successful analysis of representations in Source A and Source B which provides some logical connections and lines of reasoning, although may be descriptive in parts. - Adequate and generally well-reasoned judgements and conclusions regarding how far candidates think that the representations in news sources convey values, attitudes and beliefs. <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> Candidates who do not refer to both sources cannot be placed higher than the bottom of level 2	4–6
	1	A minimal response to the set question.	1	A minimal response to the set question.	1–3

Question	Level	AO1	Mark	AO2	Mark
		- Knowledge of how the representations in the sources convey values, attitudes and beliefs in relation to the sources is minimal, demonstrating little understanding. - Use of subject specific terminology is minimal.		- Minimal application of knowledge and understanding of representations to analyse Source A and/or Source B. - Analysis of representations in Source A and/or Source B, if present, is minimal and/or largely descriptive and may not be relevant. - Judgements and conclusions, if present, are minimal with limited support. <i>Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.</i>	
	0	No response or no response worthy of credit.	0	No response or no response worthy of credit.	0

- 3 Explain how social contexts influence the production and circulation of print and/or online news. Refer to *The Guardian* and the *Daily Mail* to support your answer.

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

Question	Indicative Content
3	<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> AO1:2 • Explain that a significant social context affecting news distribution is the shift of audiences to alternative sources of news, mainly online – this has had an impact on the how news is distributed by newspapers (and how audiences are attracted to/ maintained by them). • Consider that this shift online has also led to a drop in consumption of physical newspapers (a social context affecting many other traditional media) and that as such both <i>The Guardian</i> and the <i>Mail</i> are more dependent on online distribution (see below). • Discussion of how different social contexts which influence distribution models (e.g. <i>The Guardian</i>'s trust ownership and more liberal, middle-class audience vs the <i>Daily Mail</i>'s proprietor model, more working class/ right wing audience) lead to different modes of distribution (<i>The Guardian</i> is less geared towards profit and so makes its product available for free but utilises a donation model; the <i>Mail</i> has moved towards more sensationalist stories to maintain its market share/ audience appeal/ advertising revenue). • Explanation that one of the reasons papers such as <i>The Guardian</i> went compact was that more of its readership were accessing the paper's news view online sources/ apps and so the newspaper itself changed to match; production influenced by social factors. • Explanation that both papers have developed a global reach due to their online footprint which has required both to develop a more international perspective (e.g. <i>The Guardian</i>'s climate campaign, the Panama Papers, its Cotton Capital campaign), although both also maintain their British identity – this has had a significant effect on production (in terms of content) and circulation (in terms of global access). • Explain that the <i>Mail</i> has only increased its cover price slightly in the last few years (up 50p since 2010) which might link to the social context of economic downturn; <i>The Guardian</i> has more than doubled its cover price, from £1 to £2.50 suggesting an assumption of a more affluent readership. The <i>Mail</i> outsells <i>The Guardian</i> by a factor of 7 (to the extent that figures are available), although both have seen their print circulation more than halve in that time, which suggests that the <i>Mail</i>'s wider distribution is due at least partly to its relative cheapness. Given the claims of <i>The Guardian</i> about donations, there is presumably a lot of website traffic to make up for this. • Identify that neither use a paywall on their websites, but both now require user subscription if not accepting cookies. <i>The Guardian</i> has moved to a (somewhat successful) donation model alongside advertising whilst the <i>Mail</i> is more traditional in its use of "clickbait" and advertising, neither of which would be possible without the opportunities offered by online platforms, the dominant social context. • Consider that despite circulation drops and the onset of alternative news sources, both newspapers still command a dominant position in the UK media landscape and both, despite their respective biases, still maintain a degree of popularity amongst their audiences.

Question	Level	Mark Scheme	Mark
3	3	A comprehensive demonstration of knowledge and understanding of how social contexts influence the production and circulation of print and/or online news. - Comprehensive, detailed and accurate knowledge and understanding of how social contexts influence the production and circulation of print and/or online news. - Answer is well supported by detailed and accurate reference to <i>The Guardian</i> and the <i>Daily Mail</i>.	7–10
	2	An adequate demonstration of knowledge and understanding of how social contexts influence the production and circulation of print and/or online news. - Adequate and generally accurate knowledge and understanding of how social contexts influence the production and circulation of print and/or online news. - Answer is supported by generally accurate reference to <i>The Guardian</i> and the <i>Daily Mail</i>.	4–6
	1	A minimal demonstration of knowledge and understanding of how social contexts influence the production and circulation of print and/or online news. - Knowledge of the significance of e how social contexts influence the production and circulation of print and/or online news is minimal and/or largely descriptive, demonstrating little understanding. - Reference to <i>The Guardian</i> and the <i>Daily Mail</i> to support the answer is minimal, inaccurate or may be absent.	1–3
	0	No response or no response worthy of credit.	0

4 Evaluate the effectiveness of **one** of the following theories in understanding how audiences interpret online news.

EITHER

- Bandura's Media Effects theory

OR

- Shirky's 'End of Audience' theory

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

Question	Indicative Content
4	<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> AO2:2 Responses will evaluate academic theories by applying knowledge and understanding of the theoretical framework of media such as: • demonstrating an understanding of how the audience interpretation of online news has been influenced by developing technologies, most significantly the rise of online platforms and social media and how these have changed the relationship between consumer and producer. • identifying and discussing the value of theories of media audiences, specifically those of Bandura or Shirky, in the context of online news – do the theories provide/ support/ explain an understanding of how audiences interpret (and possibly respond to) this? • evaluating the effectiveness of these theories of media audiences in relation to online news, e.g. do they offer an insight into understanding how and why audiences might respond in the ways that they do, or why news organisations might present material online in a particular way? • considering how helpful the theories are in considering how the debates about newspaper audiences in a landscape dominated by social media; do the theories provide an effective platform for discussion and analysis? • exploring whether the theories can provide an insight into whether newspapers have been influenced by the shift of audiences to online consumption or whether the move online has been adopted by the newspapers with little influence on form/ content. • discussing whether the theories provide a broader understanding of newspaper audiences and in particular how newspapers compare with other equivalent platforms, particular online, 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 a wide range of comparisons of audience response which might reference both print and online media. 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 Bandura might contextualise the effectiveness of the theory in relation to Gerbner, Hall, or even refer to Gauntlett, given how much audience response is linked to ideas of identity and influence from other media forms Bandura:

Question	Indicative Content
	• Explanation that Bandura's ideas may apply to a wide range of media products, including online news. • The ideas might explain audience interpretations of strongly delivered messages that are consistent across the site, e.g. about the wrongness of terrorism – both <i>The Guardian</i> and the <i>Mail</i> have quite partisan readerships (and writers). • The theory draws attention to the need to investigate the direct effects of stories on individuals who consume newspapers and could be linked to “knee-jerk” comments published by consumers beneath stories in online newspapers (although perhaps does not explain why some audiences don't respond whilst others do). • The theory could be seen to support the arguments of those who think online news should be more closely regulated to avoid public harm – for example, issues relating to fake news/ biased news (e.g. the story in the two sources). • However, Bandura's theory was originally developed to explain the imitative effects of media that are powerful in positioning audiences, such as television – online representations of aggression or violence may be less likely to produce imitative behaviour in the way Bandura suggests (although it might influence audience response) whilst messages may often be challenged by audiences in comments, tweets or other posts, which would reduce the effect of the original messages. It does not really take into account why different audiences might respond in different ways • Online news stories are likely to be contradicted by messages from politically and socially opposing newspapers (<i>The Guardian</i> and the <i>Daily Mail</i> are clearly opposed), especially in areas of social or political conflict (e.g. Brexit) whereas Bandura's ideas are more about the influence of an entire medium and do not really take into account ideological stance. • Prioritising the effects of the media on the audience may mean that the effects of the audience on the media are underestimated – this is particularly problematic, particularly when considering the interactive nature of news websites and social media feeds. Shirky • Explanation that Shirky's 'end of audience' theory – change from atomised consumers to consumers as producers, from a predictable mass to unpredictable participation creating value for each other, from 'filter then publish' to 'publish then filter' – was designed to explain the changes brought about by the online media, so there is clearly a link here with online news sources. • Shirky's theory draws attention to the potentially revolutionary effect of online media on news and the threat this represents to traditional models of news gathering and distribution. However, both sources suggest that news organisations are embracing the modes of address favoured by online sources, suggesting a challenge to the theory (or evidence of Shirky's prescience). • The theory draws attention to how online newspapers increasingly rely on participatory media such as Facebook, Instagram, and Twitter to disseminate news – the reliance of newspapers on audiences to share content is clear and again suggests that Shirky is correct. • Online newspapers are more likely to use 'citizen journalism' with material taken from social media and to encourage comments and participation from the audience so Shirky's emphasis on the online role of the amateur does apply here – this can be seen in both the sources where the slightly inflammatory stories tweeted by the newspapers are clearly designed to generate conflicting interpretations which will drive traffic to the feeds (and thus the websites). • However, 'end of audience' theory best fits social and participatory media with user-generated content, whereas online news sources still rely on professional journalism for their brand value – so audiences will expect prior filtering of 'real' news – this doesn't refute the theory so much as to show there is a range of online media and audience types. • Online newspapers have not embraced the 'publish then filter' model of the new media as top newspaper brands rely on their authority as a news brand to sell themselves, so this theory explains less about online newspapers than it would for fully user-generated online content

Question	Indicative Content
	– online news is regulated, unlike social media. However, comments can often follow the ‘publish then filter’ model, with online news channels of established newspapers perhaps relying on these for stories to gain traction. • Shirky’s optimistic view of the power of amateur producers may underestimate the power of the oligarchy of media conglomerates to shape and control online content and the importance of journalism as a professional practice – the interpretations offered in online comments usually lack objectivity or any evidence of journalistic rigour, suggesting that they are less significant than the audiences might believe.

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

- 5 Explain how magazines represent issues, individuals and/or social groups through processes of selection and combination. Use **Source C** to support your answer.

Assessment Objectives	AO1: 1a 1b – Demonstrate knowledge and understanding of the theoretical framework of media. AO1 Total: 10 marks
Question	Indicative Content
5	<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> AO1:1 Responses will demonstrate knowledge and understanding of how magazines represent issues, individuals and/or social groups through processes of selection and combination, for example: - the selection of people and places on covers, particularly stereotypes, to construct representations that may offer a range of viewpoints addressing different target audiences for the magazine. - the specific and mediated selection and combination of camera shots and angles, uses of <i>mise-en-scene</i>, lighting, layout, typography, verbal codes etc. which might be interpreted in different representational ways depending upon the magazine and its audience. - the multiple representations constructed through the combination of image and text designed to create debate and position audiences in relation to a shared viewpoint - understanding that magazines often represent a range of issues, individuals and/or social groups, usually relevant to their genre, depending upon the nature of the magazine and its target audience which may reinforce/ subvert a range of representations, e.g. in relation to masculinity, equating wealth and/ or physical attractiveness with success, implying that a product or individual has a particular social significance or is culturally important - the ways in which conventions of magazine covers (rule of thirds, key images, cover lines) may be selected and formatted to influence representations and how particular elements might be combined to emphasise the significance or meaning given to the representations offered - recognising that the combination of different issues, individuals and/or social groups might be used on the magazine cover (such as in relation to gender roles, values, and viewpoints) which might have different levels of significance when interpreted by different social groups who might consume that magazine cover - understanding that representations are selected specifically and likely to be uncontroversial to avoid alienating the target audience and may attempt to support the viewpoint of that intended audience, but that there is the potential for a range of representations to be ascribed to a magazine cover due to how representations are interpreted by different audiences - Reference may be made to the many meanings representations on magazine covers might generate with meaning being considered in relation to issues, individuals and/or social groups, by what is present (selected), what is absent (de-selected), and what is different (they may link this to Hall's theories of Representation) Theoretical citing is not a requirement for this question - candidates who do not refer to academic ideas should not be penalised. For those candidates who do refer to theory, this should be secondary to their demonstration of knowledge and understanding against the assessed AO for this question. Reference might be made to Hall's Reception theory (audiences may accept, negotiate or oppose the preferred meaning of the representation). Reference might be made to Gauntlett's theory that the media have an important but complex relationship with identities through processes of selection and the combination of issues, individuals and/or social groups represented on front covers. It might be considered that since there are many diverse and contradictory media messages individuals can use representations to think through their identities and ways of expressing themselves (for example, the success of 'popular feminism' and increasing representation of different sexualities creates a world where the issue of gender, sexuality and identity is increasingly open).

Question	Indicative Content
	Source C: - identifying that <i>The Big Issue</i> represents a clear social stance emphasised by the selection of the slogan (“a hand up not a handout”) and its placement so that everything else on the cover, in combination, is framed by that explicit position, anchoring the representations on the cover to <i>The Big Issue</i>’s ideological viewpoint. - explaining that the selection and use of main image is designed to communicate directly to the audience using an iconic cultural image which is selected to represent the magazine in a way that positions the audience in line with the magazine’s socio-cultural stance and draws the audience into the magazine’s messages, a typical <i>Big Issue</i> tactic. - identifying examples of the use of representation in relation to the combination of the image and text on the cover; and how social and cultural issues have been represented through the selection of verbal and non-verbal codes (the use of terms such as “step to the right”, “culture wars”, “sweet subversion” and “essential”) combined with an iconic/ slightly subversive image (the actor Tim Curry as the character Frank N Furter); <i>The Big Issue</i> often uses codes in this way to create unusual, alternative representations to mainstream magazines. - identifying the selection of Curry’s costume, his pose, the use of colour combined with black and white (particularly the emphasis on red) and crucially the reference to “a step to the right” could all be cited as ways in which the audience is being positioned to respond to the magazine’s representation of Curry as an individual and how issues in relation to identity, of individuals and social groups, have evolved. <i>The Big Issue</i> will often use similar approaches in their selection of aspects of an individual’s representation to create wider social, ideological debates to engage its audience as well as playfully cite pop culture to create representational impact. - noting that the selection and combination of the font size and organisation of the masthead suggests that <i>The Big Issue</i> is representing itself as at the forefront in constructing discourse around ‘issues’ through the alternative representations they construct (mastheads are not usually presented in this way; it is as if <i>TBI</i> is trying to create its own iconography and represent itself as alternative through this selection). - explaining that the magazine cover uses coverlines to represent a series of debates and issues which the audience may or may not accept (for example, the situation facing tenants; socially, it is likely that some of the readers of <i>TBI</i> will be tenants whilst others may be landlords); the word “unfair” clearly represents that <i>TBI</i> is on the tenants’ side. - understanding that the representations of individuals selected within the magazine may position audiences differently depending upon social and cultural experience (for example, knowing who Clive Anderson and Richard O’Brien are and their cultural significance). - explaining that some audiences will take a more critical perspective of the representations on the cover – some might not understand the cultural reference given the age of the product whilst others might take offence at how Curry is being represented as an individual – and that audiences might not accept or may even challenge the validity of the representations offered based on their own social position. - considering that the selection of other coverlines communicate specific issues that support the magazine’s agenda – the negative representation of prisons seems to fit <i>TBI</i>’s ideological position whilst the reference to banana skin bacon appears to be a very niche - explaining how the selection and combination of issues, social groups and/or individuals on the front cover represent the broader social and cultural issues usually associated with <i>The Big Issue</i> and, consider how audiences might respond to/ interpret above aspects of media representations in different ways - answers may focus on what Hall describes as the “preferred” meaning (basically, the meaning the magazine is ‘supposed’ to have, outlined in the first few bullets) but may also mention some of the “negotiated” or “oppositional” readings suggested above (although Hall or reception theory do not need to be mentioned, as noted above).

Question	Indicative Content		
Question	Level	Mark Scheme	Mark
5	3	A comprehensive explanation of how magazines represent issues, individuals and/or social groups through processes of selection and combination - Comprehensive, detailed and accurate knowledge and understanding of how magazines represent issues, individuals and/or social groups through processes of selection and combination - Clear, precise and balanced explanation of how magazines represent issues, individuals and/or social groups through processes of selection and combination - Answer is supported by detailed and accurate reference to Source C.	7-10
	2	An adequate explanation of how magazines represent issues, individuals and/or social groups through processes of selection and combination - Adequate and generally accurate knowledge and understanding of how magazines represent issues, individuals and/or social groups through processes of selection and combination - Generally accurate explanation how magazines represent issues, individuals and/or social groups through processes of selection and combination - Answer is supported by generally accurate reference to Source C.	4-6
	1	A minimal explanation of how magazines represent issues, individuals and/or social groups through processes of selection and combination - Knowledge of how magazines represent issues, individuals and/or social groups through processes of selection and combination is minimal, demonstrating little understanding. - Explanation of how magazines represent issues, individuals and/or social groups through processes of selection and combination is minimal and/or largely descriptive and may not always be accurate. - Reference to Source C to support the answer is minimal and may be inaccurate.	1-3
	0	No response or no response worthy of credit.	0

- 6 Analyse how effective the use of intertextuality is in creating meaning in **both** music videos you have studied. In your answer you must:
- analyse the media language in **both** music videos in relation to how intertextuality is used to creating meaning
 - make judgements and draw conclusions about the effectiveness of the use of intertextuality.

Assessment Objectives	AO2: 1 – Apply knowledge and understanding of the theoretical framework of media to analyse media products. AO2: 3 – Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions. AO2 Total: 15 marks.
------------------------------	---

Question	Indicative Content
6	<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> AO2:1 Responses will demonstrate application of knowledge and understanding of intertextuality as it relates /does not relate to two of the music videos candidates have studied (please see below for more specific indicative content). In general terms: - The specification refers to intertextuality as “being the way aspects of a particular media product relate to another and thus accrue additional significance”. - Candidates may have learned about intertextuality as referring directly to another media text / product or, how a media product is linked to other products more indirectly. This could also include how aspects of a particular media product relate to, reflect in some way or echo another influence. This influence does not have to be a media product specifically but could be a visual code, a genre, a social or cultural reference, a commodity or product name, an historical era. All are equally valid. - The specification identifies elements of media language as follows: Camera shots; Angles; Lighting; Settings; Locations; Costumes; Props; Makeup; Editing; Sound. It would be expected that candidates would mention some of these in relation to the links between intertextuality and meaning (<i>mise-en-scene</i> might also be mentioned). - Most music videos demonstrate a combination of elements of media language which may be linked to style of music or a more intertextual awareness of conventions of the form which might influence how meaning is established on range of levels, depending upon cultural experience and knowledge. - Music videos often use intertextual elements as a shortcut for the creation of meaning (e.g. references to specific films, TV programmes or even other music videos created by the same artist); it is even possible that unintentional intertextuality might be created within a music video, with audiences spotting references the artist or director did not intend - Different forms of music have their own conventions for music videos which will influence the use of intertextuality and thus the meaning. Intertextual references might demonstrate homage, parody or subversion. The way elements are combined (for example, the choice of intertextual reference in relation to the tone of the track or image of the artist) will clearly have an influence on the meaning, intended or otherwise. Theoretical citing is not a requirement of the question. Candidates may refer to theorists studied during the course, since some

Question	Indicative Content
	ideas relate directly or indirectly to intertextuality. It is possible that Baudrillard's ideas about Postmodernism might be considered, given the relationship of his theories with intertextuality. Neale's ideas about genre are implicitly linked to intertextuality; since meaning has a link to genre and genres are based on repetition, Neale's might be a theory some students apply. It is also possible that students might discuss Hall's reception theory since this links to interpretation. • Students may refer to Goodwin's ideas, which might be exemplified from the videos. However, as with the theorists mentioned in the spec, reference to Goodwin is not required or expected and, if used, must be contextualised in relation to the question. • Candidates might discuss how music video has evolved conventions over decades (effectively from the onset of "talkies" and the first musicals) and may identify that some elements of media language used by music video can be traced back to these early examples; music video could be seen as being a fundamentally intertextual form. • Candidates might consider that, since music videos are one of the only means by which audiences might connect with an artist, decoding visuals in relation to lyrics and music might be a significant part of how meaning is created; intertextual references chosen by the artist/ director might influence this and would certainly influence how the artist was perceived. • It should be noted that the List A videos have fewer intertextual references than the List B videos, so it is acceptable for candidates to provide unbalanced answers (although a clear argument could be made that meaning can be created effectively without intertextuality); as long as videos from both lists are mentioned, it is not expected that an equal amount / or equal analysis will be written about each one. <u>List A</u> Corinne Bailey Rae – Stop Where You Are • Discussing the video, Bailey Rae has said, "Sometimes we hold our happiness away from ourselves because we're waiting for the perfect moment and we say, 'When I get this job, I'll be happy. When I lose this weight, I'll be happy. When I get a partner, I'll be happy'. So I really wanted to write this song, which is about being in the moment and being present, and stopping and ritualising the moment, celebrating it. I love the image of being in darkness and lighting a fire and saying, 'Here we are together. This is life with all its pain, all its agony, all its beauty, all of its joy. This is it, this is what we have, this is the world that we've made!'" It could therefore be suggested that the video is intertextual with CBR's life. • The focus on an urban locations and various BAME/ alternative characters dressed in costumes which fit into the setting could be seen to influence meaning given the non-linear nature of the narrative (such as it is). Different characters signify urban life and ethnicity – the dancers are dressed in tracksuits and are talented street dancers – again, these might be regarded as having a conventional meaning given the genre of the track. Other elements – for example, the implicitly homeless character, the well-dressed man, the (possible) bullies are less so. These could be offered as examples of a general cultural/ social intertextuality. • The image of Rae exploring the environment in what is clearly an expensive dress (costume combined with setting) could be seen to be intertextual to how other female singers generally present themselves, so creating a specific meaning in terms of image. Conversely, it might be seen to be subversive of the social context which seems to be being referenced with some of the imagery, lead to a range of meanings being ascribed. • The combination of narrative and performance emphasised by the visual media language elements are conventional for a music video and so could be regarded as intertextual within the form.

Question	Indicative Content
	• The setting effectively becomes a character within the narrative due to the number of shots combined with the editing (particularly the use of focus transitions and the faster-paced editing combined with stylised lighting at the end) and angles (many low-angle shots balancing the grey buildings with the blue sky) which, given the brutalist nature of the architecture, suggest a deeper meaning; these could be related to any other media product which uses similar locations or imagery. • Some further intertextuality might be inferred. Bailey Rae's red dress may reference several film characters, for example the "Woman in the red dress" from The Matrix. However, the red dress could simply be a way of making Bailey Rae stand out without using a colour which would look too out of place; a red dress is a common costume and red has multiple connotations, any of which might have inspired the director. • The setting itself has been used for many films and TV series (it is in central London and is so convenient as a location), some of which may be familiar to audiences, although it is unlikely that any specific product is being referenced (the location is often chosen, as appears to be the case here, for its somewhat bleak "urban jungle" connotations). The setting is a stereotypical "inner city" location and the characters (to a greater or lesser extent) are stereotypical for that kind of location (the homeless woman, the gang, the man with the pit bull). • It may be that the use of mise-en-scene with the location and settings, colour grading, characters and the urban, cinematic feel to the music video echoes conventions of Social Realism and/or youth culture in social realist films such as Fishtank or TV Dramas such as Top Boy. • It may be that certain characters or certain performers might have a resonance for individual viewers based on their own media consumption, leading to meanings which may not have been intended by the director. Lil Nas X – SUN GOES DOWN • Discussing the video, Lil Nas X has said, "My visual aesthetic is always changing. But a reoccurring theme in my work would always be Surrealism, or Futurism. I really love to mix reality with imagination—I guess that's my 'thing' ... [in the music video for] 'SUN GOES DOWN,' I kept that kind of feeling to a minimum, because I wanted it to feel very real. But you still have me in a meditative state, where I go to this purple world where it's like my future and past all existing in one place. I fly through that and go to my past me, and I'm trying to uplift him." It is clear that the video is intertextual to Lil Nas X's life. • The video juxtaposes a stylised, futuristic version of the Lil Nas X of 2021 (who has embraced his sexuality) with his younger (2017, according to the prom poster) self, who is struggling with his identity. Both the song and the video deal with themes such as bullying, self-hatred, and contemplating suicide before ending with hopeful imagery depicting Lil Nas X transforming into his current identity. • There are evident intertextual references throughout the video. Some of these are obvious; some are linked more to archetypes. A few possible intertextual elements which might be discussed are: ○ Lil Nas X scrolls through a number of his past videos and settles briefly on Panini. This was the track he released just before he came out in 2019; the video includes his character seemingly wooing/stalking a female character (as well as including a far more confident/arrogant version of the artist than is seen in this video). ○ The use of "prophet eyes" may link to several characters, although it is a typical trope to connote mystical or magical characters. ○ The mention of Nicki Minaj, which refers to Lil Nas X's pre-fame life when he ran a Nicki Minaj fan account on Twitter as well

Question	Indicative Content
	as a brief interaction the two had in 2020, when Minaj reacted to Lil Nas X explaining why he had denied being a fan of hers – “People will assume if you had an entire fan page dedicated to Nicki you are gay. and the rap/music industry ain’t exactly built or accepting of gay men yet”. ○ The scenes set in the school and the prom are archetypical for many American teen/school/ coming of age dramas, while the final “feelgood” dance section fits the climax of such films. ○ The notion of an angelic figure saving a desperate man from suicide is the basic plot of <i>It’s a Wonderful Life</i>. Emeli Sandé – Heaven • Sandé has described the song as being about how youth is over too quickly and how young people are easily influenced by friends, family, and the media. The song debates whether these influences are good or bad. She stated, “Heaven came from a conversation I was having with my producer, it’s harder for our generation because things move so fast, and how there’s so many influences and avenues, and he said, you just have to keep your heart clean. It was the imagery of a clean or dirty heart that inspired me, and we wrote it in about half an hour. I knew I wanted it to be my first song from the off.” • There are few obvious direct intertextual references within the video, although some imagery has an archetypical/stereotypical quality. A few possible intertextual elements which might be discussed are: ○ Sandé’s St Christopher necklace and the bright lights around her, while she is dressed in black could suggest an angelic representation, or that she is a ‘fallen angel’. ○ The woman in the red dress is an archetype of beauty/sensuality (see also the video for <i>Stop Where You Are</i>, where the singer wears a similar dress, or <i>The Matrix</i>). ○ The urban environment could be intertextual with any number of film or TV programmes, although given the ubiquity of London as a location, this is almost inevitable. ○ “Fear is your only God” is a lyric from the track <i>Vietnow</i> by rock band Rage Against The Machine. • The video includes several motifs which recur throughout. Most notably these include religious iconography (a cathedral building, an image of a statue of Mary, references to God) as well as a social iconography reflecting class, age, and race. The video is tied together with Sandé’s performance. This could be seen as intertextual with other videos which use similar iconography. • The video has been treated to give it the effect of an analogue film. There are several points where the image is over-exposed or where artefacts and grain can be seen on the footage. The beginning and end of the video suggest an old film reel pre-roll, while the ending suggest a film reaching the end of its spool. This could be seen as intertextual with other videos/ media products which use a similar effect • The urban setting of the music video is conventional; the shots of the artist in a range of urban locations juxtaposed with a skyscape surrounded by nature could be identified as having the meaning of setting Sandé up as a conventional “star” as well as perhaps having an immediate recognition for the majority of listeners who are (due to population density) more likely to live in cities. Many music videos use similar locations so intertextuality could be inferred. • The depiction of relationships between characters is created through a combination of shots and edits which clearly connote meaning – a white female shot as though she is emotionally hurt; cutaways to a black male in close-up and big close-ups suggesting a revelation about this unknown character; images of children playing/ people walking/ dancing/ praying – all create a conventional

Question	Indicative Content
	sense of conceptual structure which would not challenge audience expectation and which link to the idea of music video as interpretation of the track (albeit one which is not fixed). • The combination of images of religious iconography perhaps signifies something spiritual (for example, the church window or the tattoo on the man's back of angel's wings and images of the crucifix); this might be seen to be symbolic and linked to the title/ lyrics (as are the various shots of the sun breaking through clouds and Sandé's emotive performance, both of which connote "heaven") another convention of music video. List B Radiohead – Burn the Witch • Various interpretations of the song/ video have been offered, including one of the animators seeing it as a comment on the migrant crisis/ scapegoating of Muslims. There is a deliberate contrast between the combination of high-key, saturated, child-like visuals and the bleaker track. It could be argued that these interpretations rely on intertextual understanding. • Meaning will be driven by the way video combines media language techniques which have a specific influence, primarily stop-motion animation and intertextual reference to 70s <i>Trumptonshire</i> series (emphasised through character design and 4:3 aspect ratio). The video will have different meanings for audiences who have this knowledge considering the narrative contrasts between the video's content and that of its inspiration. Specific characters from these shows such as Windy Miller, the mayor and Mrs Cobbit the flower seller are implicitly referenced. • Similarly, any meaning will only fully make sense to audiences who have a broader knowledge of film (especially <i>The Wicker Man</i> (1973)) which is visually referenced several times with certain moments being re-enacted such as: the sword dance and even versions of the masks worn by the characters in the sword dance; the costume worn by the girl who starts the fire reflects the costume worn by one of the women who captures the victim in the film; the notion of a damsel in distress being used to hook the victim) so audiences "in the know" will interpret the video in a very different manner to those who have not seen the original film (suggesting a slightly hierarchical intention from the filmmakers). It is worth noting that the focus on the boxes of tomatoes is a reference to the main reason for the plot of <i>The Wicker Man</i> (the crops on the island have failed leading to the need for a human sacrifice); the abundant crops in the promo suggests that things are going well for the villagers. • "The Speared Boar" may be a reference to the book <i>Lord of the Flies</i>, given that a significant moment in the book involves some of the main characters spearing and killing a boar. • The model village may be a reference to the film <i>Hot Fuzz</i> (2007) which pastiched folk horror (among many other genres), the climax of which featured a model village. It might also be noted that <i>Hot Fuzz</i> focuses on a character from the city who comes to live in a rural village with a dark secret (and includes Edward Woodward in the cast, the lead actor in <i>The Wicker Man</i>). • The reference to red crosses on doorways links to traditional ideas about how plague victims were identified in medieval times. There is a clear (if subversive) link between the lyrics, the music and the increasingly dark nature of the imagery seen, although it might take audiences a few viewings to fully decode these, given how much detail the video contains, making it more of a challenge for audiences to interpret meaning compared to more conventional examples of the form. • There is possibly a link between the lyric about "sing a song of sixpence" which refers to a nursery rhyme in which some quite brutal

Question	Indicative Content
	events take place involving birds and pies, given the appearance of those elements in the video. - As with any discussion of intertextuality, it is always possible that audiences will identify intertextual elements which were not intended by the producers, while some elements may have references which are not immediately clear (for example, the small waving figures in the model village; the reference to Jobes on the boxes of tomatoes). Sufjan Stevens – Sugar Stevens has stated that Sugar is “ultimately about the desire for goodness and purity (and true sustenance) ... On the surface the song is just a string of clichés, but the message is imperative: now is the time to gather what is good and pure and valuable and make it your own and share it with others. Feed your soul and speak new life into those around you. Give each other love, respect and sacrifice. Relinquish all the old habits, all the old ways of thinking and doing, all former practices - ‘business as usual’ - and bring new life to the world. This is our calling.” There does appear to be an intertextual link with Stevens’ philosophical views. - Some of the imagery within the video could be seen to be archetypal or stereotypical, with possible links to existing works; it may be that the video is applying a broader generic intertextuality rather than focusing on specific texts. - The flickering television could potentially be a reference to Tobe Hooper’s film <i>Poltergeist</i> (1982) which might link to meanings of isolation, domination by unknown forces or the threat of the ‘other’. - The moment where Figgans picks up the apple could be a reference to the traditional interpretation of the Fall of Man as depicted in the Bible, which might link to meanings of temptation, destruction of family and redemption. - The camera movement from Pinto’s character to his “son” could be a reference to Stanley Kubrick’s <i>The Shining</i> (1980), which uses some similar shots when developing the relationship between the father and son characters; this could create a meaning linked to mental breakdown (also suggested by some of the other moments of the video) or the malign influence of external forces. - The moment where the chocolate starts to ooze down the walls could be a reference to many horror movies (for example, <i>The Amityville Horror</i> (1979/2005)) which could suggest a meaning of familial erosion or domestic threat (again, clearly implied by other moments in the video). - The apocalyptic ending as the flames devour parts of the house could be a reference to the Coen Brothers’ 1991 film <i>Barton Fink</i>, in which a similarly dramatic ending occurs; this might suggest themes of fantasy and reality or of art and truth. - There are potentially many other moments which might link to other products since many of the images (the cracked mirror, the music box, the train set, the setting, the chandelier crashing down, the reveal at the end as the wall crashes down) can be found in a range of sources. David Guetta – Titanium - In some regards a conventional DJ narrative-style video (other examples include Avicii/ Nicky Romero’s <i>I Could Be The One</i> and indeed several of Guetta’s other videos) whilst in others unconventional given narrative, which has been shot, cast and set to create a sense of homage and thus demonstrate obvious influences to those ‘in the know’. Intertextual within the sub-genre.

Question	Indicative Content
	- There are evident intertextual references throughout the video. Some of these are obvious; some are linked more to archetypes. A few possible intertextual elements which might be discussed are: - The casting of Ryan Lee is a direct link to the film <i>Super 8</i>, which was also released in 2011 and in which the actor appeared. - The costume design and focus on bikes/small-town America/a woodland chase with the authorities all suggest Spielberg's <i>ET</i>. - Some of the imagery (the cars/outfits worn by the joggers/choice of setting) suggest the 1980s, which viewers might see as intertextual with <i>Stranger Things</i> (although <i>Titanium</i> was released earlier) or indeed films which influenced <i>Stranger Things</i>. - Although it was released the following year, some viewers might see a link with Josh Trank's film <i>Chronicle</i>, which also deals with teenage boys acquiring telekinetic powers. - There is a possible link to the 2008 Swedish horror film <i>Let the Right One In</i>, which focuses on a young boy in the 1980s who is bullied and forms a friendship with a teenage vampire. - There is a link with another Guetta/Sia collaboration from the same album, <i>She Wolf (Falling to Pieces)</i>. This video also focuses on a chase between figures of authority (in this case Arctic hunters) and a character with supernatural powers (a possible werewolf); there are clear narrative and structural similarities between the two videos. - The look and tone of the video, particularly the focus on small-town America, mysterious happenings and a climax in the woods is reminiscent of <i>The X-Files</i>, a very popular television show from the turn of the millennium. The show tended to present a mistrust of authority which is also a feature of <i>Titanium</i>. Similarly, the TV show <i>Buffy The Vampire Slayer</i> had a similar small-town US setting, characters with powers and a sense of mistrust for the authorities. - The poster on the wall in the boy's house is for a 1968 film, <i>Superargo and the Faceless Giants</i>. The film is about (according to IMDB), "A masked wrestler/superhero [who] goes up against a madman and his army of robots." - The tonal link to movies such as <i>ET</i> and <i>Super 8</i> as well as television shows such as <i>Buffy the Vampire Slayer</i> and <i>The X-Files</i> creates an ideological emphasis on mistrust of authority; the audience is positioned with Lee's character and therefore the police/the school are the antagonists. - Lyrics do sometimes combine with visual elements, conventional for music video as a whole (for example, the repeated "I'm bulletproof, nothing to lose" which is connoted by the boy's supernatural powers or the line "Ghost town, haunted love" which connotes both the supernatural elements of the plot (linking to the earlier caption on the TV). The editing generally links to the rhythm of the track to create dramatic moments. - It is likely that candidates will reference particular sequences (for example, the opening; the assault on the house; the chase) which combine intertextual elements to create different dramatic effects, particularly linked to building tension and narrative enigma. However, the "meaning" (if there is one) is clearly open to interpretation, since there is nothing to anchor a particular reading. AO2:3 - Candidates might decide that intertextuality is very effective in establishing meaning in the music videos analysed, given that all the music videos do, to a certain extent, contain some intertextuality. - Students might consider that the intertextuality in one of the videos is more successful at establishing meaning than in the other; they might decide that one video is effective whilst the other one isn't

Question	Indicative Content
	• It might be decided that intertextuality is such a fundamental element of music video – almost a genre convention – that it does not really establish meaning but is a universal signifier. • Candidates might consider that intertextuality cannot establish meaning of the intertextual references if an audience does not have the cultural capital required and the references are therefore not understood; candidates might consider the effect of videos they had studied on audiences who had not studied them and thus might not appreciate the intertextual references. • It might be considered that the intertextual references in music videos are not effective at creating meaning and that in some cases they might even obscure it, particularly if they are hard to decode. • It might be discussed that the music videos analysed have very few intertextual references and that therefore intertextuality is not only ineffective in establishing meaning but also unimportant. • It might be discussed that other aspects of media language such as visual codes of mise-en-scene, technical codes of camera work and editing or use of genre conventions are effective at communicating meaning • It might be decided that intertextuality is not an effective means of establishing meaning because some viewers might be put off by the intertextual references and as a result would not want to watch (or rewatch) the video, thus defeating the purpose of a music video. • For responses that discuss the combination of two of the following videos Heaven or Stop Where you Are for list A and Sugar for List B, it might be decided that neither music videos use intertextuality to create meaning; that intertextuality is not a requirement for making meaning in a music video but other media language elements such as genre, use of technical and visual codes or the value transference and associated philosophical or conceptual ideas of the artist to the audience is more effective in making meaning.

Question	Level	Mark Scheme	Mark
6	3	A comprehensive response to the set question. - Convincing, perceptive and accurate analysis of how effective intertextuality is in creating meaning in the two set music videos which includes consistently accurate application of knowledge and understanding, consistently logical connections and a good line of reasoning. - Highly developed and accomplished judgements and conclusions regarding how effective intertextuality is in creating meaning in the two set music videos	11-15
	2	An adequate response to the set question. - Adequate and generally successful analysis of how effective intertextuality is in creating meaning in one or two set music videos which demonstrates generally accurate application of knowledge and understanding, provides some connections and has an adequate line of reasoning. - Adequate and generally well-reasoned judgements and conclusions regarding how effective intertextuality is in creating meaning in the two set music videos.	6-10
	1	A minimal response to the set question. - Analysis of how effective intertextuality is in creating meaning in one or two set music videos, if present, demonstrates minimal application of knowledge and understanding, is largely descriptive and may not be relevant. - Judgements and conclusions, if present, are minimal with limited support.	1-5
	0	No response or no response worthy of credit.	0

Candidates who do not refer to **both** music videos should not be placed above level 2.

Assessment Objectives (AO) grid

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

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

01223 553998

Alternatively, you can email us on

support@ocr.org.uk

For more information visit



ocr.org.uk/qualifications/resource-finder



ocr.org.uk



Twitter/ocrextams



/ocrextams



/company/ocr



/ocrextams



CAMBRIDGE
UNIVERSITY PRESS & ASSESSMENT

OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2025 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA.

Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up-to-date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.