AQA

GCSE
MEDIA STUDIES
8572/2
Paper 2 Media Two

Mark scheme

June 2019

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Qu	Part	Marking guidance	Total marks
01	1	Assessment objective – AO1 1a Demonstrate knowledge of the theoretical framework of media studies (2 marks)	2
		The genre of *Class, Co-owner of a Lonely Heart* can be described as science fiction/science fantasy. Give **two** different examples of the conventions of this genre that can be seen in the extract. Acceptable answers include: Appearance of aliens Monstrous appearance of the aliens/Shadow Kin Conflict between humans and aliens Location in other worlds/other dimensions/alien worlds/outer space Thought transference The appearance of the alien environment Shadow Kingdom is a place of fire and darkness Alien costumes/use of prosthetics Music/sound effects with SF/fantasy connotations Manipulation of sound to create 'alien' voices Representation of heart as a whirling light Insertion of April's heart into an alien body April is possessed/taken over by an alien/Shadow King/Corakinus Use of fantasy props (swords) Swords (magically) appear in April's hands April has the physical power of the Shadow King April has non-human power The Shadow Kin are able to reach across the universe (to influence April) Aliens take human form Use of fantasy special effects Do not credit examples which are too vague or which do not appear in the extract eg: Space travel Invasion of earth Music Effects Colours Magic Sounds Swords Portals Do not credit **both** of two very similar examples eg: Aliens **and** alien costumes April fights like a Shadow Warrior **and** April attacks her dad Corakinus is an alien **and** Corakinus is a monster	

		Credit any other suitable example	

01	2				8

Assessment objective – AO2 1a

Analyse media products using the theoretical framework of media, including in relation to their contexts (8 marks)

Explain how camerawork, sound and editing make meanings in the extract from *Class, Co-owner of a Lonely Heart*.

Level	Mark range	Description
4	7-8	• Excellent analysis of the product that is detailed and critically engages with the nuanced aspects of how meanings are made in the extract. • Consistently appropriate and effective use of the theoretical framework throughout. • Consistently appropriate and effective use of subject specific terminology throughout.
3	5-6	• Good analysis of the product that is clear and generally engages with the nuanced aspects of how meanings are made in the extract. • Generally appropriate use of the theoretical framework but there are occasional inaccuracies/omissions. • Mostly appropriate and effective use of subject specific terminology.
2	3-4	• Satisfactory analysis of the product that engages with obvious or straightforward aspects of how meanings are made in the extract. • Some use of the theoretical framework is present but it is often of limited effectiveness. • Occasionally appropriate use of subject specific terminology.
1	1-2	• Basic analysis of the product only focusing on the more straightforward aspects of how meanings are made in the extract, this is likely to be more descriptive than analytical. • Very little, if any, appropriate use of the theoretical framework. • Very little, if any, appropriate use of subject specific terminology.
0	0	Nothing worthy of credit.

Indicative content

Better answers may demonstrate a detailed and more critical engagement and a more nuanced approach by dealing with the ways in which editing, camerawork and sound are integrated in the extract. Mid-range answers are more likely to list examples of editing, camerawork and sound with a

more limited reference to their role in making meaning.

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight editing, camerawork and sound equally. Answers which do not refer to all three elements are unlikely to achieve marks in Level 4 and answers which refer to only one of editing, camerawork and sound are unlikely to receive marks above Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of meaning making in the extract is particularly good.

Responses must focus on the extract shown from *Co-owner of a Lonely Heart*. Credit must not be given to responses covering the making of meaning in other parts of Episode 4 or elsewhere in the series without focus on the extract.

Responses may demonstrate ability to analyse a media product using the theoretical framework (media language) by referring to:

In the extract two storylines already familiar to the audience are being developed – the attempts of the Shadow King to reclaim his heart from April and the difficult relationship between April and her estranged father Huw. Action takes place in two locations, the Shadow Kingdom and April's back garden.

How meanings are made by camerawork could include reference to shot selection, camera angles and/or camera movement:

- Shot selection – The extract begins with an establishing shot of the exterior of April's house orientating the audience within the multi-strand narrative. The dominant shot selections throughout the extract are medium close-up, close-up and big close-up. These shots are used to convey strong emotions such as anger and fear. They also emphasise the intensity of the drama in both locations as Corakinus and Kharrus plan the dangerous attempt to steal April's heart and the confrontation between April, her mother Jackie and the unwelcome Huw. These shot choices also position the viewer very close to the action and involve them at an emotional level eg the viewer will be fearful for April when a close up reveals her eyes turning orange suggesting she is being affected by the Shadow Kin. A wide-angle shot is used to show how the force of April's anger destroys the garden gate. This takes the audience out of the garden and allows them to see that Ram has arrived and will influence future actions.

- Camera angles. Camera angles are chosen to reinforce the meanings suggested by choices of shot. For example, the camera is mainly at a low angle during the scenes between Corakinus and Kharrus suggesting that the audience should fear the Shadow King and that at this point in the story he is stronger than April. In the garden scene the angles chosen mainly position the viewer to identify with April eg when April falls to the ground the low angle shot is level with her eyeline and allows the viewer to see her as

angry and determined, not as weak.

- Camera movement. The establishing shot develops through a fast crane movement from sky to April's back door setting the pace for the extract. The camera tracks with April as she makes to leave the garden but is halted by Huw's arrival. Throughout the scene in April's garden the camera is constantly moving, panning or crabbing left and right mirroring the spectators' point of view as they try to keep up with the developing dialogue exchanges between the three characters. The camera movement makes the audience feel uncertain and anxious as to what will happen next. The camera is more static in the exchanges between Corakinus and Kharrus allowing the audience to concentrate on the dialogue but uses slow zooms to their faces to emphasise their pointed teeth and drooling mouths.

How meanings are made by sound could include reference to diegetic sound and/or non-diegetic sound:

- Diegetic sound. Diegetic sound could include discussion of how dialogue in both scenes informs the audience and moves the narrative along. For example, the audience is aware that there is a problem with April's father, but now learns that there is 'a court order' against him contacting her, raising further questions for the audience. The dialogue between Corakinus and Rannus introduces the complication that April, Corakinus or both could die as a result of trying to connect the two hearts. We also learn that Rannus will be rewarded with a share of the throne if he keeps the king safe. Meaning is also created by the way characters deliver dialogue. April's father Huw, for example has a whiny voice which makes his character seems weak and untrustworthy. The Shadow Kin talk in electronically altered voices which emphasises their 'otherworldliness'. The dialogue also acts as a sound bridge when Rannus asks Corakinus if he is ready and he replies with an extended 'Yeeeees" which continues to play over the action when we return to the garden scene as April is clutching her chest.

- Non-diegetic sound. Non-diegetic sound in the extract consists mainly of music which plays a very big part in creating and reinforcing meanings. The music which plays throughout helps build tension and suspense and bridges both locations linking the two scenes together. As the Shadow Kin try to take control of April's heart the music intensifies with a heartbeat rhythm which reflects the action and anchors the pain that April is physically feeling.

How meanings are made by editing could include reference to continuity editing, cross cutting and/or post production techniques:

- Continuity Editing. The narrative in each of the two scenes is constructed using the rules of Continuity Editing. The 180° rule is observed in each scene and cuts are motivated by dialogue and/or action. The reaction shot is also used, for example, when April becomes possessed there are cutaways to reaction shots from each parent enhancing the viewers' shock at April's transformation.

- Cross-Cutting. Cross-cutting is the editing technique which links the action in the two locations. Initially the scenes are linked by cuts on dialogue where the Shadow Kin are talking about April but as the tension builds they are directly linked by cuts on matching action eg when Corakinus violently smashes his fist into a stone wall there is an immediate cut to April smashing a flower pot. This reinforces for the audience that April is in danger from the aliens.

- Post-production. The addition of non-diegetic sound is part of the post-production process. The main post production visual special effect in this extract is the addition of slow motion to the destruction of the garden door after April's use of force. This has the effect of slowing down the pace and giving the audience a chance to react to the action. April's superhuman power is emphasised.

01	3		12

Assessment objectives – AO2 1a and AO2 1b

Analyse media products using the theoretical framework of media, including in relation to their contexts (6 marks)

Make judgements and draw conclusions (6 marks)

'Science fiction/science fantasy as a genre has changed very little since *Doctor Who* was first broadcast in 1963.'

How far does an analysis of the extract from *Class*, *Co-owner of a Lonely Heart* show this to be true?

Answer with reference to non-verbal codes, characters and storylines.

Level	Mark range	Description
3	9-12	• Excellent analysis of the product(s) that is detailed and critically engages with the nuanced aspects of genre. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout.
2	5-8	• Satisfactory analysis of the product(s) that engages with obvious or straightforward aspects of genre. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Some appropriate and effective use of subject specific terminology.
1	1-4	• Basic analysis of the product(s) that focuses on the more straightforward aspects of genre, this is likely to be more descriptive than analytical. • Basic judgements and conclusions that are generally unsupported by examples. • Little, if any, appropriate use of subject specific terminology.
0	0	Nothing worthy of credit.

Indicative content

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight non-verbal codes, characters and storyline equally. Answers which do not refer to all three elements are unlikely to achieve marks in Level 3 and answers which refer to only one of non-verbal codes,

characters and storyline are unlikely to receive marks above mid-Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of genre in relation to the extract is particularly good.

Responses may demonstrate the ability to analyse a media product using the theoretical framework (media representations, media audiences) and ability to reach judgements and draw conclusions by making references such as the following:

Analysis of the extract may be used to support the statement that 'very little has changed' or to conclude that a great deal has changed. Alternatively, responses may make judgements of the extract to draw a conclusion that the science fiction/science fantasy television genre has changed significantly in some respects but has remained consistently similar in other respects. Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the extract.

There are many significant differences between the science fiction/science fantasy television genre in the 1960s when compared to today because the technical codes of television have changed to reflect developments in television technology as well as changing techniques and fashions.

Non-verbal codes: Strictly speaking, all codes other than language are non-verbal. However, most answers will refer to human display and behaviour including dress and appearance, facial expression and body movement, body adornment and props, aspects of acting and performance. In this context, any discussion of non-human behaviour (ie alien) NVC is also legitimate.

- Acting. TV acting in the 1960s was still strongly influenced by theatre so actors tended to exaggerate actions and voices in a way that seems 'stagey' to today's audiences. TV drama was often broadcast live or recorded to expensive tape, so mistakes were often just left in. Today's technology encourages a more perfectionist approach. Close ups are more common in contemporary tv drama and can be seen in the extract. Nuances of facial movement and much greater attention to make-up, hair and prosthetics (for aliens) can be seen in the extract when compared to sci-fi-fantasy of the 1960s. Developments in prosthetics, make-up and special effects mean that today's SF monsters and aliens are more 'lifelike' and scary, as can be seen in the Shadow Kin characters in the extract with their pointed teeth, red eyes, slimy skin, digitally altered voices and so on. However, audience expectations of this sort of alien representation are much higher today and arguably, creatures like the daleks and the cybermen were just as impressive and frightening for 1960s TV audiences.
- As noted above, non-verbal codes can legitimately be interpreted more widely, so credit can be given for relevant discussion of, eg, lighting and set design and other aspects of mise-en-scène.

Characters: Corakinus is a familiar sci-fi character: the alien villain. He is ruthless and amoral. In the extract he has no compassion or sympathy for April and his motives are entirely selfish. Rannus his aid is another stock

character: the villain's fawning accomplice, hoping for a reward of great status (sharing the throne). In the extract April is the hero, battling with the villain for control of the heart. The characters in the extract may be represented by more sophisticated performances and technical effects, but the roles themselves are little changed from those in 1960s sci-fi/fantasy. The appearance of April's wheelchair-bound mother and (briefly) Ran, demonstrates that the characters in contemporary television sci-fi/fantasy are likely to be drawn from a wider and more diverse range than those of the 1960s.

Storyline: In the 1960s, a storyline with references to shared body parts or transplants would have seemed much more fantastic than it does today: the world's first heart transplant did not take place until 1967. The fantasy elements seen in the extract: April's glowing red eyes as she is possessed, the magical appearance of the swords and the evidence of superhuman power as she blows down the gate are all familiar themes in science fiction/fantasy hybrids with elements of the horror and superhero genres. This kind of genre hybrid was less common in 1960s television. The cross-cutting in the extract demonstrates different locations and a multi-stranded narrative whilst 1960s sci-fi/fantasy was much more likely to have a single-stranded storyline with fewer scenes and locations.

02				20

Assessment Objectives – AO1 2a, AO1 2b and AO2 1b

Demonstrate knowledge of contexts of media and their influence on media products and processes (5 marks)

Demonstrate understanding of contexts of media and their influence on media products and processes (5 marks)

Make judgements and draw conclusions (10 marks)

'Gender representations change as society's values and beliefs change.'

To what extent is this shown by a comparison between the first episode of *Doctor Who*, *An Unearthly Child* (1963) and *Class*, *Co-owner of a Lonely Heart* (2016) (Close Study Products)?

Level	Mark range	Description
4	16-20	• Excellent knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by consistently effective discussion of how media contexts influence gender representations in the media products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout.
3	11-15	• Good knowledge and understanding of contexts of media and their influence on media products and processes, demonstrated by frequent effective discussion of how media contexts influence gender representations in the media products. • Good judgements and conclusions that are usually supported by relevant examples. • Mostly appropriate and effective use of subject specific terminology.
2	6-10	• Satisfactory knowledge and understanding contexts of media and their influence on media products and processes, demonstrated by some appropriate but not always convincing discussion of how media contexts influence gender representations in the media products. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Often appropriate use of subject specific terminology, but inconsistently effective.
1	1-5	• Basic knowledge and understanding of the contexts of media and their influence on media

		products and processes, demonstrated by very little, if any appropriate discussion of how media contexts influence gender representations in the media products. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject specific terminology and with limited effect.	
0	0	Nothing worthy of credit.	

Indicative content

Responses may conclude that gender representation in television drama is, broadly, dominated by negative stereotypes or that negative stereotypes are rare. Alternatively, answers may judge that there are some examples of negative stereotyping of gender but that these are not dominant. Any of the above judgements and conclusions are valid if they are supported by evidence drawn from the two CSPs.

There is no requirement for candidates to weight the two CSPs equally in their answer, but answers which refer to only one of the two CSPs are unlikely to achieve marks above mid-Level 3. However, there is scope for examiners to use their discretion in exceptional cases.

Answers in the higher bands must show extended responses that demonstrate the student's ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.

Responses may demonstrate knowledge and understanding of contexts of the media and their influence on media products and processes and ability to reach judgements and draw conclusions by discussing issues such as the following:

- In the early 1960s women were more likely to conform to traditionally stereotypical gender roles with a focus on domesticity rather than work. However by 1963 there were signs of changes in social values and attitudes which later emerged as a full scale sexual revolution.
- Representations of gender are often based on stereotypes with males portrayed as decision-makers who perform the heroics whilst females play supplementary roles. In such stereotypical roles, male characters lead, dominate, fight, protect and give orders. They are more likely to be strong, independent, impulsive, hard and aggressive. Female characters follow, ask questions, avoid physical conflict, scream, respond and obey. They are more likely to be relatively weak, dependent, emotional, domestic and caring.
- These stereotypes are certainly less common in modern TV drama than they were 60 years ago. However, Susan, the main female character in *An Unearthly Child* conforms to few of the features of the traditional female stereotype. In fact, it is her *failure* to conform to stereotypical expectations of the behaviour and attitudes of a teenage girl which arouse the concerns of her teachers.

- There are positive and negative aspects of both of these stereotypes, but male action heroes typically have more screen time, more lines of dialogue and a more important role in driving the narrative forward. Female characters which conform to the stereotype have less significance to the narrative, serving a more decorative function while male characters make things happen.
- However, the teachers, Ian and Barbara, conform more closely to stereotypical gender roles though neither is strongly established as a positive or negative gender stereotype. Ian is more assertive in the dialogue between them and when they approach the junkyard Barbara is frightened but Ian says, "I take things as they come" before leading them into the mysterious junkyard. Also, it is Ian who takes the lead in trying to escape from the Tardis.
- In some respects, the Doctor is a negative male stereotype in this episode: the grumpy old man. He is rude, dismissive and contemptuous in his attitude towards Ian and Barbara.

Co-owner of a Lonely Heart explores gender stereotyping in the relationship between Corakinus and April.

- By 'sharing a heart' many of Corakinus' negative characteristics, typical of the stereotypical male villain are expressed by April. For example, she challenges the history teacher, Miss Shah, on the role of soldiers in war: 'they should expect to die' and 'cowards should be weeded out'. She is impulsively violent and aggressive, especially towards her weak father, Huw.
- In narrative terms, April challenges the villain, Corakinus and has the strength to prevent him removing her heart. She is unafraid of physical confrontation either directly with Huw or indirectly with Corakinus and Kharrus.
- Conversely, some of April's more positive but stereotypically female/feminine characteristics 'infect' Corakinus as, for example, when he says to Kharrus, 'I don't suppose we could have a moment of cuddling'.

Other female characters in *Co-owner* are strong and determined.

- Dorothea, the new school head is a dominating personality, clearly in charge
- Jackie is unafraid to challenge both Ram (If you hurt my daughter I will kill you') and Huw
- Miss Quill is also a strong character, in spite of her enforced subservience to Charlie. She is often filmed from a low angle to emphasise her power and dominance
- Tanya is also a strong and forceful character unafraid to challenge Charlie about his apparently bullying behaviour

Apart from Corakinus and Charlie (a Rhodian prince), the male characters are either weak (Huw) or willing to express the caring, emotional sides of their character (Matteusz, Ram). Ram wants to 'protect' April but recognises that her power and strength exceed his own. He acknowledges that he has been frightened for the last month.

03		Assessment objective – AO1 1a	2
		Demonstrate knowledge of the theoretical framework of media studies (2 marks)	
		What is the role of the Independent Press Standards Organisation (IPSO)? Acceptable answers include: IPSO regulates the UK press and magazine industry (2 marks) The newspaper industry is self-regulated through IPSO (2 marks) IPSO is an independent body which deals with complaints about the press or newspapers (2 marks) IPSO operates a code of conduct or Editors' Code for the press which its members must follow (2 marks) IPSO keeps newspapers in line (1 mark) IPSO stops newspapers from printing lies or harassing people (1 mark) IPSO is a regulator (1 mark) IPSO controls/advises on the content of newspapers (1 mark) Do not accept 'IPSO is the Independent Press Standards Organisation'. Credit any other suitable outline of the role of IPSO.	

04		Assessment Objectives – AO2 1a and AO2 1b Analyse media products using the theoretical framework of media, including in relation to their contexts (10 marks). Make judgements and draw conclusions (10 marks)	20

'The presentation of a newspaper's front page is designed to appeal to its target audience.'

How far is this true of *The Times* and the *Daily Mirror* (Close Study Products)?

Refer to layout, use of images, typography and use of language.

Level	Mark range	Description
4	16-20	• Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between front page design and target audience. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout.
3	11-15	• Good analysis of the products that is clear and often engages with the nuanced aspects of the relationship between front page design and target audience. • Good judgements and conclusions that are usually supported by relevant examples. • Mostly appropriate and effective use of subject specific terminology.
2	6-10	• Satisfactory analysis of the products that engages with the generally obvious or straightforward aspects of the relationship between front page design and target audience. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Often appropriate use of subject specific terminology, but inconsistently effective.
1	1-5	• Basic analysis of the products that only engages with the more straightforward aspects of the relationship between front page design and target audience; this is likely to be more descriptive than analytical. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject specific terminology throughout.
0	0	Nothing worthy of credit.

Indicative content

Answers which respond in depth should be rewarded in the same way as answers which respond with breadth of detail. There is no requirement for candidates to weight layout, use of images, typography and use of language equally. Answers which do not refer to at least three elements are unlikely to achieve marks in Level 4 and answers which refer to only one or two of layout, use of images, typography and use of language are unlikely to receive marks above Level 2. However, examiners may use their discretion to reward such answers at a higher level if the understanding of the audience appeal and analysis of the newspaper front pages is particularly good.

There is no requirement for candidates to weight the two CSPs equally in their answer, but answers which refer to only one of the two CSPs are unlikely to achieve marks above mid-Level 3. However, there is scope for examiners to use their discretion in exceptional cases.

Answers in the higher bands must show extended responses that demonstrate the student's ability to construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured.

- While both are national daily newspapers, The *Daily Mirror* is a 'red-top' from the 'popular' market sector whilst *The Times* is in the 'upmarket' sector. Both are tabloid formats but the words 'tabloid' and 'broadsheet' are still used to describe these two market sectors. Each has different audience expectations.
- Following from the above, each newspaper has a different target audience. The National Readership Survey (NRS) segments *Times* readers as mainly AB – professional/managerial and *Mirror* readers as C1C2DE skilled/semi-skilled working class.
- In addition to occupational category, other demographic categories such as wealth, income, education and place of residence are relevant as well as psychographics such as lifestyle, values, beliefs, hobbies and interests.
- Choices made in the presentation of the two front pages could be explained by reference to the needs of these two readerships.
- The mastheads communicate different meanings which will appeal to their target readership. *The Times* masthead is black on a white background and continues right across the top of the page suggesting a sense of authority while the serif font communicates tradition and unchanging values.
- The *Daily Mirror* on the other hand, uses a white sans serif font on a red background. Sans serif fonts are more modern and dynamic and the red background has an association with excitement. The inclusion of the slogan 'Newspaper of the Year' may appeal to *Mirror* readers as they are choosing to read something judged to be of value.
- Both papers follow the convention of having a dominant image on the front page. *The Times* has a two column three quarter shot of celebrity Angelina Jolie. She is represented here acknowledging the camera in a conservative brown coat, holding some papers; not as

a Hollywood actress but as an academic. The caption offers the anchorage that 'she has arrived at London School of Economics to give her first lecture as a visiting professor'. This will appeal to the values and educational status of *The Times* reader while the fact that she 'confessed to feeling a little nervous' may also appeal to their patriarchal beliefs.

- The *Daily Mirror* dedicates over half a page to the promotion of its own 12-page pull-out guide to the Cheltenham horse racing festival dominated by an action shot of jockeys guiding horses over jumps. The appeal is that the guide is free, offering inside information and tips and a free £5 online bet. The target readership is assumed to be interested in horseracing and gambling. While these interests are not restricted to the working class, the assumption is that *Mirror* readers will be watching on TV and gambling on-line rather than visiting the event which would be a more upmarket activity.

- Reference could be made to the fact than in the context of declining newspaper sales, promoting this guide in such as dominant way on the front page could be an attempt to appeal from the newsstand to new customers.

- The *Daily Mirror* only has one story on its front page while *The Times* has two. The *Mirror* story comprises a banner headline 'FRAUD COPS GRILL TORY MP', a strap which gives an overview of the story and identifies the fact that this has come about by a *Daily Mirror* probe into election overspending. An illustrative head shot of the MP in question sits in the bottom corner. The standfirst reinforces the fact that the MP is a Tory but doesn't offer much more information. The reader is guided to page two for the full story. The story is presented in this way as tabloid readers are assumed to want bite size information and easy to understand stories. This story will also appeal to *Daily Mirror* readers as they traditionally support the Labour party and will enjoy their paper attacking the Conservatives.

- *The Times* leads with a story that Scottish voters want to remain in the United Kingdom, a position which would appeal to traditional *Times* readers. The headline, in upper and lower case, is much less dominant and the story is considerably expanded, supported by lots of statistical data in the detailed copy. The educated *Times* readers' need for information is satisfied and the political slant of the story, which clearly supports Theresa May who 'was ambushed by Nicola Sturgeon on Monday.' will appeal to traditional supporters of the Conservative party.

- *The Times* has a secondary lead as well. This is a complex story involving Google's refusal to remove a video from You Tube, the anti-Semitic views of a Ku Klux Klan leader, and a home affairs select committee meeting. The story assumes that its readers have a broad understanding of a range of current affairs, both national and international.

- The *Daily Mirror* invites the reader to read further with an attention-grabbing teaser to a page 4/5 story. With the tag line 'Car park vultures exposed' illustrated by a photo of a car being ticketed by a traffic warden, the paper is appealing to the readers' concern about car parking charges and exploitation by ruthless companies. This will appeal to readers left wing concerns about social injustice.

| | | • *The Times* also has a teaser offering insights into the 'best places to live in Britain' and 'culture hotspots'. Again, this will appeal to the lifestyle, interests and self-image of the *Times* reader. *The Times* has the only advert of the two front pages – an elegantly understated invitation to visit Australia's Gold Coast which makes the assumption that readers have the time and desire for long haul holidays and the discretion to choose an expensive, exclusive destination.
• While it is relatively easy to find information to support agreement with the statement that newspaper presentation is designed to appeal to readers some alternative suggestions could be argued.
• For example, newspaper presentation is governed by the conventions of print layout and for each paper by in-house style which dictates things like column width and font choices. Factors such as news agenda and news values will also influence selection and presentation of stories. | |

05		Assessment Objectives – AO1 1a, AO1 1b and AO2 1b	20
		Demonstrate knowledge of the theoretical framework of media (5 marks) Demonstrate understanding of the theoretical framework of media (5 marks) Make judgements and draw conclusions (10 marks)	

'Media products such as newspapers have always been strongly influenced by the ownership and control of the organisations that produce them.'

How far do you agree with this statement?

Answer with reference to *The Times* and the *Daily Mirror* (Close Study Products).

Level	Mark range	Description
4	16-20	• Excellent knowledge and understanding of the theoretical framework, demonstrated by consistently effective discussion of the influence of the ownership and control of the newspaper products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples. • Consistent appropriate and effective use of subject specific terminology throughout.
3	11-15	• Good knowledge and understanding of the theoretical framework, demonstrated by frequent effective discussion of the ownership and control of the newspaper products. • Good judgements and conclusions that are usually supported by relevant examples. • Mostly appropriate and effective use of subject specific terminology.
2	6-10	• Satisfactory knowledge and understanding of the theoretical framework, demonstrated by generally appropriate but inconsistently effective discussion of the ownership and control of the newspaper products. • Satisfactory judgements and conclusions that are sometimes supported by relevant examples. • Occasional appropriate use of subject specific terminology.
1	1-5	• Basic knowledge and understanding of the theoretical framework, demonstrated by occasional appropriate discussion of ownership and control of the newspaper products. • Basic judgements and conclusions that are generally unsupported by examples. • Very little, if any, appropriate use of subject specific terminology throughout.

| 0 | 0 | Nothing worthy of credit. |

Indicative content

Answers may make judgements of the two CSPs which lead them to either agree or disagree with the statement in the question. Alternatively, responses may conclude that ownership and control have strong influence in some respects but not in others, or that this has not 'always' been the case. Any of these approaches is equally valid as long as judgements and conclusions are supported by evidence drawn from the two CSPs.

There is no expectation that the responses will be entirely balanced. If a student constructs a clear argument on either side of this debate, showing astute analysis using the theoretical framework, then this should not prevent them from reaching the higher mark bands.

Similarly, if their knowledge and understanding of the theoretical framework leads to them to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.

There is no requirement for candidates to weight the two CSPs equally in their answer, but answers which refer to only one of the two CSPs are unlikely to achieve marks above mid-Level 3. However, there is scope for examiners to use their discretion in exceptional cases.

Answers in the higher bands must:
- demonstrate the drawing together of areas of knowledge, skills and/or understanding from across the full course of study
- show extended responses that demonstrate the ability to construct and develop a line of reasoning that is coherent, relevant, sustained and logically structured.

If answers do not demonstrate both of these then they must not be awarded marks in the highest band (ie the maximum mark should be 15). If they do not demonstrate either, they must not be awarded a mark in the top two bands (ie the maximum mark should be 10).

Synoptic responses could cover aspects of the theoretical framework such as any of the following:
- How choice of elements of media language reflects ownership of media products
- The relationship between technology, media industries and media products
- The codes and conventions of media language
- The ways in which the media re-present the world and construct versions of reality
- The ways aspects of reality may be represented differently depending on the purposes of the producers
- Representation of social groups and ideas and the use of stereotypes
- How representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products
- How and why particular groups may be under-represented or

misrepresented
- How representations reflect the social, historical and cultural contexts in which they were produced
- Theoretical perspectives on representation, including processes of selection, construction and mediation
- The effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration
- How the media operate as commercial industries on a global scale
- The functions and types of regulation of the media
- How media organisations categorise audiences.
- The social, cultural and political significance of media products.

With reference to newspapers in general and, specifically, *The Times* and the *Daily Mirror*:

- Unlike broadcast media, there is no statutory requirement for newspapers to be unbiased or politically neutral. There is a long tradition of newspaper owners using their papers to express their own views.
- All national newspapers have their political allegiances; they run political campaigns and advise their readers which way to vote at election times.
- National newspapers, including *The Times* and the *Daily Mirror* have fairly consistent political positions; *The Times* is right wing and Conservative supporting whilst the *Daily Mirror* is left wing and Labour supporting.
- The Times is owned and controlled by News UK, a division of Rupert Murdoch's NewsCorp. Murdoch's personal political sympathies are with the right. He has consistently used newspapers within his control to reflect his personal political views and to influence governments. However, *The Times* did not reflect Rupert Murdoch's views on Brexit. It was in favour of a remain vote in the 2016 election whilst other News UK newspapers (eg *The Sun*) supported a leave vote.
- The political influence of News UK can be seen in the CSP edition of The Times through its coverage of the Muirfield story. The paper is broadly sympathetic to the golf club. The front page lead is a story about an opinion poll in Scotland where the outcome is in line with the News UK view that Scotland should remain within the UK. Arguably, this story would not have been given the same prominence if the majority opinion was found to be in favour of Scottish independence.
- The *Daily Mirror* is owned and controlled by Trinity Mirror (now Reach plc). Its national newspapers (*Daily Mirror*, *Sunday Mirror* and *People*) have traditionally been left leaning and Labour supporting. In 2018, the group acquired Express group newspapers *(Daily Express, Sunday Express, Daily Star, Star on Sunday)*. Trinity Mirror announced that these newspapers would not change their traditionally right wing editorial position. This could be used to challenge the statement in the question.
- The front page of the CSP edition of the *Daily Mirror* splashes a story that casts a Conservative MP in a bad light ('Fraud Cops Grill Tory MP'). The Muirfield story is critical of the golf club, suggesting that it has had to give in to pressure to reverse its ban on female members. These examples reflect the left wing approach of the *Daily Mirror*.

| | | The people who own and control the newspaper industry are not reflective of the social composition of the country. They are more likely to be white, male, middle-aged and London based. It can be argued that this social composition affects the selection and presentation of items for inclusion in national newspapers and that newspaper news values are often the values of a minority elite. Print newspapers are in decline as sales are lost and former readers switch to other media, including web-based media, for their news. It could be argued that commercial considerations have become more important than any political, social or cultural bias towards those who own and control the industry. Newspapers have to respect the wants, needs and opinions of their readers and their advertising clients more than the views of their owners. The ownership and control of newspapers has influenced commercial decisions made for different newspapers. Trinity Mirror has pursued policies of conglomeration and horizontal integration by acquiring numerous local and regional newspapers and by buying Northern and Shell (owners of Express group newspapers. News UK had decided to maximize returns from online editions of *The Times* by creating a paywall. Only a small amount of material is free to view on the website; the rest can only be accessed by payment of a subscription. Those who own and control newspapers may influence the news values of their papers. For example, *The Times* includes more hard news stories and the *Daily Mirror* includes more human interest stories. | |

8572/2 assessment objective grid

Assessment objective 1

1a   Demonstrate knowledge of the theoretical framework of media.
1b   Demonstrate understanding of the theoretical framework of media.
2a   Demonstrate knowledge of contexts of media and their influence on media products and processes.
2b   Demonstrate understanding of contexts of media and their influence on media products and processes.

Assessment objective 2

1a   Analyse media products using the theoretical framework of media, including in relation to their contexts.
1b   Make judgements and draw conclusions.

Question	AO1				AO2		Total
	1a	**1b**	**2a**	**2b**	**1a**	**1b**	
01.1	2						2
01.2					8		8
01.3					6	6	12
02			5	5		10	20
03	2						2
04					10	10	20
05	5	5				10	20
Total	9	5	5	5	24	36	**84**