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Exemplar candidate work

MEDIA STUDIES

H409

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Version 1

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Introduction

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Question 1

1 Analyse the representations in **Source A** and **Source B** in relation to historical contexts. Use Gilroy's theories around ethnicity and postcolonialism in your answer. **[10]**

Exemplar 1 8 marks

1

The Daily Mail is a far-right royalist newspaper, and its overall negative representation of BLM protestors ~~posits~~ can be directly linked to Gilroy's theory. The headline describes the protestors as "lawless & and reckless", which otters the majority toc protestors using labels which are associated ~~&~~ with being dangerous. The focus on purely the acts of vandalism distracts from the intentions and actively distracts from the colonial history of Britain. The used of the word "topple" in regard to the Edward Colston statue directly links to Gilroy's concept of post-colonial melancholia, where British people aim to forget Britain's history as an empire. This ~~techn~~ word shows the writer's mourning the loss of a statue which represented slavery. The technique to 'forget' are 'distract' from Britain's history can also be seen in the front page ~~&~~ image's caption, which reveals that Edward Colston was a slave trader in a significantly smaller font. This ~~&~~ could be interpreted, via Gilroy's theory, as an attempt to minimise the true extent of Britain's history in the slave trade and to keep British history as an idealised Albion.

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On the other hand, in source B, the Daily Mirror, which is a centre-left tabloid, subverts Gilroy's theory. Despite being a British newspaper it does not side against BLM protesters as they unveiled truths about regional icons, such as Edward Colston. In the standalone's caption the word "dumped" is used to describe the statue of Colston being thrown into the river. Furthermore, the statue is not even named. This shows that the Mirror views the history of the statue as something of the "past" and should not be given recognition too. This subverts Gilroy's theory as it does not glorify Britain's history and represents it as something that should be changed, linking to the headline "the march for change". This overall represents the movement in a pos'A'ul matter, as "march" often is used with good connotations.

Commentary

This is a confident Level 3 response. There is comprehensive application of knowledge and understanding of the Representation theoretical framework in relation to historical contexts, Gilroy's theories of Ethnicity and Post-Colonialism and the two sources. The response confidently triangulates the three focus points of the question in relation to media representation: historical context, Gilroy's theories and application to the analysis of Sources A and B with skill. This is maintained throughout the response. There is a good line of reasoning and demonstration of logical connections in the analysis of each source in relation to Gilroy's theories. The response also provides a counter argument to offer reasons as to how the representations found in Source B are constructed in response to the paper's political bias. References are accurate, appropriately selected and mostly detailed. This response doesn't get full marks as the analysis of Source B, while providing logical connections, is less developed than Source A, uses fewer examples and begins to lean towards description in the final paragraph.

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Exemplar 2 6 marks

1	a	Sources A and B use representations of ethnic minorities in different ways, Source A takes a critical approach whilst Source B is ~~one~~ takes a positive approach. Whilst phrases such as 'lawless and Reckless' are used in a serif bold font in Source A, Source B uses phrases such as 'march for change'. Through looking at these covers, there are clear signs and evidence of the effects of postcolonialism, as Gilroy suggests. Source A, is taken from a Daily mail cover, which overall has a negative illustration and construction of ethnic minorities, Gilroy would suggest this comes from the aftermath effects of colonialism, and the failure of ~~B~~ expanding the British empire, has lead to white Supremacy being reflected in newspapers and the media. This is clearly reflected in the representations in source A, particularly, the choice of words and how this suggests that black minorities should be 'condemned' due to their 'Reckless' behaviour, This ~~use of~~ creates an image of black people as being in the wrong due to their actions, when in reality, they were aiming to overcome Racism and challenge police and discrimination. This cover thus clearly has evidence of postcolonial metaphor. furthermore, the use of images are chosen in a way to only

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reflect the toppling of the statue rather than the peaceful protests, thus creating a representation of minorities as 'other' and to be condemned.

Source B, is taken from the Daily Mirror which portrays a different representation of ethnic minorities, in particular Black minorities. For instance the use of wide shot images depicting a peaceful protest is used in order to portray minorities as regular people, fighting for justice and liberty. The use of 'march for change' highlights how deeply rooted racism is in the united kingdom, this is further emphasised through the use of the phrases such as 'demand an end to racism' (in in the column) suggests how deeply rooted colonialism is in the UK and how it can shape representations in the media. Furthermore, whist presenting ethnic minorities in a positive way, the Daily Mirror also hinting at Britans superiority and culture, perhaps unintentionally contradicting their aims of presenting minorities positively. For instance the use of "Shop for Britain' underneath the masthead suggests superiority, especially because of its positioning, being near the skyline.

Commentary

This is a solid Level 2 response that demonstrates adequate and generally accurate application of knowledge and understanding of representation. There is some attempt to triangulate the three requirements of the question: a discussion of historical context, a key idea of Gilroy's on Ethnicity and Post-Colonialism is defined and applied as the response is developed and examples from Source A and Source B are generally used well and with accuracy to support. This response isn't higher than L2 because the

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development and detail in the analysis of examples and range of specific examples that we would expect for a L3 response is missing. This response isn't quite comprehensive or precise enough to go in to L3 but is relevant and is a good, adequate response.

Exemplar 3 3 marks

1

Both Sources Share the same Story to their audiences, the only difference between the Stories is their Political View Point. The Daily Mail Seems more focused on the Story of the ~~riots~~ riots, the almost the entirety of the front page is dedicated to the Story, the only thing not related to the Story is the masthead and advertisement. Gilroy's theories around ethnicity and postcolonialism plays more of a part as time goes by, focusing on the Story, As Black lives Matter ~~Protests~~ ~~Protestors~~ Protesters topple one Statue and deface ~~churchi~~ Churchill Memorial - while police Stand by - Home Secretary tells the Mail She Condemns them as '... Lawless and Reckless', its about a group of people fighting for rights and equality being Shown as ~~reckless~~ lawless and reckless', possibly they could have tried to do so in a more Peaceful manner, but they wanted their voices heard and believed this ~~was~~ was the way to do So. The Black lives Matter Movement Started after a man named George Floyd was Shot and killed during ~~arrest~~ him being arrested by Police Officers in America, and the news Spread, fast to ~~there~~ where people all over are fighting for the Movement. The Daily Mail, based on their Political ~~beliefs~~ beliefs, show the Story in a negative light, whereas the Daily Mirror through only half of the page is dedicated to the Story; the other to

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advertisements, Show the Story in a more more Positive light, that it wasn't an act of vandalism but 'The March for change'. ✗ Gilroy's theory Shows that as time passes the media evolves with its views and beliefs, and that it is happening just sometimes not in the way we want it to. More ethnicity's are being shown in the Medias whether its newspapers, magazines or advertisements.

Commentary

Overall, this response attains a mark at the top of Level 1. In places, there is some evidence of Level 2 content. There is some evidence of some application of knowledge and understanding of the representation framework. There are some relevant examples from both of the sources used. The candidate attempts to make some connections.

There is limited reference to Gilroy – the candidate mentions Gilroy's name but doesn't reference or apply the theory at all so Gilroy's ideas on Ethnicity and Post-Colonialism are absent. There is little reference to historical context and the response is largely descriptive. Given the AO requirement of the question to analyse representations in relation to historical contexts and use Gilroy's theory in the answer, on balance this response is 'a minimal application'.

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Question 2

2* **Source A** and **Source B** cover the same news event from two different tabloid newspapers.

Genre conventions are dynamic – they change over time to stay relevant.
How far do the sources demonstrate this?

In your answer you must:
- explain how the genre conventions of tabloid newspapers have changed over time
- analyse the use of genre conventions in the sources
- make judgements and reach conclusions about how far the sources demonstrate that the genre conventions of tabloid newspapers have changed over time. **[15]**

Exemplar 1

AO1: 5/5, AO2: 8/10
Total 13 marks

2 Genre is a crucial component to a publication identifying and targetting its audience as well as a way to promote their paper's ethos and ideologies. The Daily Mail's hybridization of both broadsheet and tabloid conventions, being a mid-market tabloid, came later than the original tabloid composition. The Daily Mirror embodies the red-top tabloid general features such as the large image to copy ratio and sensationalist headlines. Neale notably points to how genre is constantly evolving as producers and consumers share a generic corpus wherein genre ~~is~~ can be identified by both parties.

The Daily Mail is a mid-market tabloid thus presenting both tabloid and broadsheet features. The tabloid conventions include 'a large image,

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accompanied by a capitalized, serif and sensationalist headline. Furthermore it utilizes an emotive language register, positioning the audience to be ~~so~~ shocked by the "reckless" and mob-like behaviour (as connoted by the main image). However, the more broadsheet conventions are the column layout of the copy in the bottom third and the heaped focus on hard news and political current affairs by including a pull-quote from Home Secretary Piti Patel. The transformation of tabloid features to embody a more broadsheet approach is perhaps a response to the growing importance of political affairs in every day life and the risky decline in print readership. Through utilizing both genres, the Daily Mail are perhaps gaining exposure to a wider, more diverse audience. Therefore, genre must be dynamic to accomodate to ~~growing~~ a reader's changes in consumption as well as the growing competition of newspaper's gaining a variety audience.

Contrastingly, the Daily Mirror stay loyal to expected red top tabloid conventions, as anchored by the identifiable red square of the

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masthead. It notably utilizes multiple ads such as 'shop for Britain' as well as having a "free racing pullout". Indeed, these generic conventions

attract a downmarket audience, as conventional of red top tabloids. However, as opposed to being overly sensationalist, the publication presents this story in an arguably objective manner- ~~resonate~~ the language register of the headline resonating more with the objective tone of broadsheets. This perhaps exemplifies genre changing slightly to remain relevant to the story and reflective of the noble tone of the event. This can also be justified by the fact that the Mirror are using broadsheet qualities to promote its liberal, left-leaning ideologies as a paper.

In conclusion, although both Source A and B are tabloids, they nonetheless present hard news stories as opposed to the generic focus on softer news that tabloids tend to prioritize. This thus justifies the dynamic and flexible nature of genre in altering for the sake of a specific story or article.

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Commentary

Question 2 is an extended response question and requires candidates to demonstrate not only knowledge and understanding but also the ability to analyse unseen media products and offer judgements based on an area outlined by the question. In this case, candidates were required to outline their understanding of tabloid newspaper conventions, analysing these in relation to the two sources and offering an opinion relating to genre and the changing, dynamic nature of tabloid news conventions.

This answer is a comprehensive Level 3 response to the set question in relation to both the AO1 and AO2 descriptors.

AO1 – This response attains full marks for AO1. It is fully comprehensive and detailed and demonstrates accurate knowledge and understanding of the dynamic and historically relevant nature of the genre conventions of tabloid newspapers. There is very specific, detailed and relevant use of subject specific terminology, which further demonstrates strong understanding of the Media Language framework.

AO2 – The response attains a mid-Level 3 mark for AO2. There is a very comprehensive, detailed and accurate application of knowledge and understanding of genre conventions to analyse both Sources A and B. The analysis is convincing, balanced and often perceptive. The candidate is also consistent in providing logical connections across the analysis, and the sources, to develop their response and argument in relation to the historically dynamic nature of genre, with strong lines of reasoning offered. The response doesn't quite reach the top of the Level 3 band because, in relation to the third bullet point on the mark scheme, the judgements and conclusions are not consistently 'highly developed' so that in places, the response feels well-reasoned rather than 'accomplished'.

Overall, this is an excellent answer and a very comprehensive response to the set question.

Exemplar 2

AO1: 4/5, AO2: 6/10
Total 10 marks

2. Genre conventions are the things that you would always expect to see in a newspaper. For example, you would always expect to see celebrities and sensationalism in tabloid newspapers. However, these genre conventions can change over time in order for the newspapers to stay relevant. like how source A and B are both tabloid newspapers but they both don't mention any celebrities, because the story about the Black Lives Matter

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protests are currently more relevant.
the red top
Firstly, source B has stuck quite closely to tabloid genre conventions. The headline on the cover takes up almost one third of the page, the images are large while there is only a small box of copy and the top of the front cover is dominated by Edougul other stories (to draw audiences attention there). Therefore, in this way, the Daily Mirror has not shown dynamic genre

conventions. However, they have shown dynamic genre conventions through the fact that they are reporting on educational, factual current affairs, rather than a celebrity story or an exaggerated, sensationalised story that would excite readers. This means that they are trying to stay relevant over lockdown times, by printing stories about the most talked about thing during that time (George Floyd). Therefore, red top tabloids (like the Daily Mirror) can be dynamic in their genre conventions as they think it would

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be more relevant to an audience, who would then buy more copies.

In Source A, the Daily Mail, is a middle market tabloid. This means that their genre conventions fits in halfway between red top tabloids and broadsheet newspapers. We can see this clearly in this front cover as they have more copy underneath the headline, their ~~pictures~~ images have a more descriptive caption about what is going on, whilst they only have one colourful advert at the top and their masthead is not red. These genre conventions described shows that the Daily Mail have subverted from red top tabloids a bit to appeal more to audiences today who want to see exciting, gripping stories, but they also want to be educated on current affairs. Although, one genre convention that the Daily Mail has kept is its patriarchal and British values. Despite this being a sensitive topic (due to George Floyd's death) they have still branded the protests as 'shocking', 'lawless and reckless'. This shows that

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this is a time when they should have changed their genre conventions to fit a more modern and multicultural society, where equality is valued more over British values.

Another reason why genre conventions have had to become more dynamic is due to the Leveson Inquiry. This is when David Cameron decided ~~to investigate into UK new~~ there needed to be an investigation into UK newspapers due to the just the way were accused of hacking into voicemails and bribing the police. This investigation led to IPSO being the new regulators for newspapers and to fines of around £1 million for any newspapers who do hack into voicemails. This has meant that tabloids haven't been able to report on more juicy and sensationalist celebrity stories. Meaning that their genre conventions have been forced to change over time. And this could be a reason why they are now reporting more on current affairs.

Therefore, to conclude, both of these tabloids have have

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demonstrated that the genre conventions of tabloid newspapers have changed over time. Not all of the conventions have (for example both of the sources still have large images) but some have (like including more political and social change articles) to keep up with the changing nature of our society.

Commentary

This is a very good response that sits at the top of the Level 2 band on best fit. The AO1 content is slightly stronger than the AO2 content.

AO1 – This is a comprehensive response in terms of AO1. There is detailed and accurate knowledge and understanding of the dynamic nature of genre conventions and the reasons why tabloid newspapers have changed over time. The use of subject specific terminology is comprehensive, accurate and relevant for the question. Its appropriate use also further demonstrates the candidate's clear understanding of what tabloid conventions are traditionally, how they may have changed over time and why.

AO2 – This is an adequate response in terms of AO2. The application of knowledge and understanding of genre to analyse Sources A and B is adequate. The analysis is 'successful' rather than 'convincing and perceptive' (Level 3). The response provides some logical connections and a good line of reasoning with a clear argument that genre conventions may, and have, changed over time visually and in terms of the news content selected and published. This argument is well supported by examples and is largely consistent, but the judgements and conclusions made are 'reasonable' rather than 'accomplished'. For a mark into Level 3, some more detailed analysis of the examples selected from each source and more confident conclusions would be present.

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Question 3

3 Explain how social contexts influence the ways newspapers maintain varieties of audiences nationally and globally.
Refer to *The Guardian* and the *Daily Mail* to support your answer. **[10]**

Exemplar 1 8 marks

3. Social contexts can massively influence the ways in which newspapers maintain varieties of audiences both nationally and globally. For example, the proliferation of digital technology has caused a change in approach, as well as the increasingly federal nature of contemporary Society.

The Daily Mail uses a variety of ways to reach their audiences. The social context of the proliferation of the internet meant that the DMGT could expand the Daily Mail to a global audience through the internet, creating Mail Online. Whilst much of the content on Mail Online is similar to in print, one can notice a difference in news values; whilst the Daily Mail prioritises stories of national significance, the Mail Online selects a variety, and is perhaps best known for their celebrity news.* The website allows them to provide unlimited content, as they are not restricted to a certain number of pages.

So they have pages for specific interests, FeMail targets women with stereotypical ranking of females such as celebrity gossip and shopping, and 'UK' 'Australia' and 'America' provide news specific to those regions. On top of this, they use social

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media to reach a wider audience and direct them to the website by 'clickbait' - for example, they tweeted "She called go to jail" with a link to a story a Kalne Price's car crash, creating coverage and increasing reach.

The proliferation of technology has also allowed The Guardian to maintain national and global audiences, however, their ownership by The Scott Trust, a not-for-profit organisation, means that their dedication to high quality journalism remains priority and therefore their content also is more consistent than the Daily Mail's. For example, their website TheGuardian.com is available internationally, and they have a partnership with Yahoo to provide their content in countries like India. The use of technology allows them to provide a wider variety of content on the website, including citizen journalism which appeals to a wide range of audiences. It also allows them to implement features such as videos to appeal to busy people or younger, more tech savvy audiences.

*The website targets a much younger audience than the print newspaper, and features more 'soft' news.

Commentary

This is a confident Level 3 response. The candidate consistently demonstrates comprehensive knowledge and understanding of how social contexts influence the ways newspapers maintain varieties of audiences. The candidate offers a clear argument that focuses on the social context of the proliferation of digital technology and the development of news websites and online platforms in comparison to their print counterparts. The response is coherently structured, and the argument is maintained throughout. The candidate addresses the 'varieties' of audiences and the 'national' and 'global' requirements of the question

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successfully, supporting these points with specific examples from the *Daily Mail* and *The Guardian* online platforms. The answer is well supported with detailed and accurate reference to the *Daily Mail*. The response doesn't attain full marks as the discussion around *The Guardian* is less detailed and less well supported than the *Daily Mail*. In addition, although the discussion is accurate, there is a tendency to generalise towards the end of the response.

Overall, this is an excellent answer and a very comprehensive response to the set question.

Exemplar 2 6 marks

3 Newspapers utilise social contexts as a method of maintaining National and global audiences. for example, The Daily Mail, a middle-market tabloid, represents social crises and events of the elite nations in a typically negative manor; for example in the issue from the 17th of November 2021, one splash front page represents the 'Liverpool Bomber' and the immigration, Asylum crisis in a extremely negative manor, referencing the elite nation of france. This is intentional from DMGT and Viscant Rothermere to maintain their traditionalist audience of 52% women and 48% men above age 55; this links to Hall's reception theory as the generational audience that the daily mail attracts were raised in a certain situated culture of nationalistic views that would perceive events seen as migration as a threat to their culture. These people are the Daily Mail's target audience that

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is maintained by the constant negative tabloid representations of recent events whether they are close to home or international; it provides the ~~audience~~ to middle-class audience of mainstream (psycho-graphic) with a pessimistic opportunity for social interaction (uses and gratifications).

however, the Guardian is a Broadsheet newspaper that values quality journalism over profit and aims to provide a sense of truth in the news market. for example on the 17th of November 2021, the Guardian issue chose to focus the audiences attention on the social issue of institutional racism via Cricket professional Azeem Rafiq. The front page article is captioned, despite a large mid shot/close-up main image of Rafiq crying for emotional value to appeal to the typical Guardian reader's morality, the use of multiple columns of small typography is to maintain the Guardian target audience of men and women more intellectually driven; 65% of Guardian readers have a university degree. The emotional appeal of the article represents truth being reflected as it is anti-stereotypical for a man to

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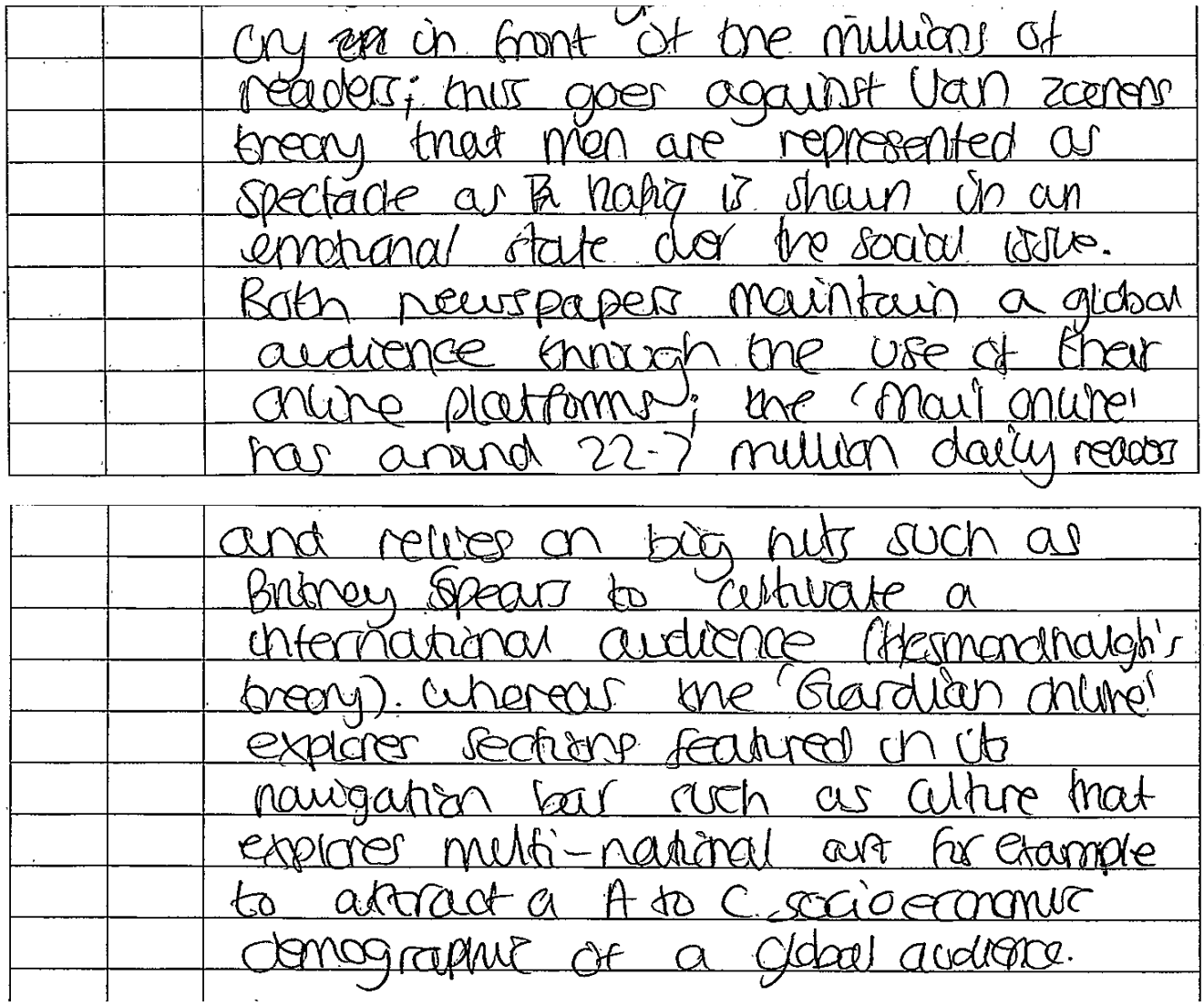
cry in front of the millions of readers; this goes against Van Zoonen's theory that men are represented as spectacle as Mr Nahg is shown in an emotional state over the social issue. Both newspapers maintain a global audience through the use of their online platforms; the 'Mail online' has around 22-7 million daily readers and relies on big acts such as Britney Spears to cultivate a international audience (Hesmondhalgh's theory). whereas the 'Guardian online' explores sections featured in its navigation bar such as culture that explores multi-national art for example to attract a A to C socioeconomic demographic of a global audience.

Commentary

This is a good, mid-Level 2 response to the set question. The response considers the influence of social issues and events in relation to social contexts and how they are reported in print news. Relevant case study news stories from the *Daily Mail* and *The Guardian* print platforms are used to support the candidate's answer and demonstrate their knowledge and understanding of how these social issue stories are used by the news producers to appeal to and subsequently maintain their target audiences. There is evident knowledge and understanding of who the target audiences are for both news brands through the use of generally accurate demographic and psychographic detail. The requirement to discuss 'varieties' of audiences isn't directly addressed in the response as the focus is on the target audiences of each paper rather than how each news brand targets and maintains varieties of audiences within, or in addition to, this target audience. How audiences are reached and maintained at a national and global level as a result of the development of online news platforms isn't addressed until the final paragraph so that there is adequate and generally accurate (Level 2) rather than 'detailed' (Level 3) knowledge and understanding of this aspect of the question, subsequently keeping the response in the Level 2 band.

Overall a good, Level 2 response.

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Question 4

4 Evaluate the effectiveness of **one** of the following theories in understanding how audiences interpret newspapers, including how they may interpret the same newspapers in different ways:

EITHER
- Gerbner's cultivation theory

OR
- Bandura's media effects theory **[10]**

Exemplar 1 9 marks

4. Gerbner's 'cultivation theory' argues that the repetition of messages in media can influence the audience over an extended period of time, shaping attitudes and beliefs. He also suggests that ~~they can create~~ the repetition of negative stories/events can lead to 'mean world syndrome' - a belief that these negative events, ~~occur~~ such as crime, occur more often than they really do.

On the one hand, this theory is useful in the study of news audiences as it draws attention to the ability of the news to influence audiences. This is evident through ~~both~~ the audiences of both The Guardian and Daily Mail, ~~nearly 3~~ as around 3/4 of each voted for the newspaper's ~~bias~~ favoured political party (Guardian/labour, Daily Mail/conservative). This suggests that most audience members accept the meanings created in the newspapers they read, which supports Gerbner's theory. Additionally, the idea of 'mean world syndrome' can be applied to the

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overall negative news value evident across both papers.

However, the theory is not ~~useful~~ particularly useful in ~~and~~ considering audience interpretation, ~~perhaps~~ especially in how readers might have alternative readings. The theory implies that the audience is a homogenous, easily manipulated mass that passively absorbs the messages of the newspapers. This can be challenged by both the Daily Mail and Guardian audiences (though perhaps more the Guardian), as they are both mass audiences with a diverse range of opinions. The comment sections on each website and the debates within them are evidence for this. A more useful theory for audience interpretation is Hall's reception theory, that considers the different reactions a reader may have based on their experiences and values. Additionally, Gerbner's theory ~~cannot be applied to it~~ is less applicable to news as the messages in each newspaper are likely to contradict each other, due to their contrasting ideologies, political bias and news values. Therefore, whilst the theory is useful in considering how newspapers influence their readers, it's failure to consider the audience as active and the potential for contrasting reactions makes it not useful in understanding how audiences interpret newspapers.

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Commentary

This is a comprehensive answer to the question. There is comprehensive application of knowledge and understanding of the theoretical framework of media to evaluate academic theories. The candidate offers a well-structured, coherent response that evidences a comprehensive and accurate knowledge and understanding of how audiences interpret newspapers to evaluate Gerbner's theory. The candidate selects two of Gerbner's key ideas in relation to Cultivation Theory, the repetition of ideas and images across the media and Mean World Syndrome. The candidate is able to successfully evaluate the usefulness of these two ideas in relation to audiences for the *Daily Mail* and *The Guardian* and supports this with specific examples from these case study news brands. The strength of the response also lies in the candidate's ability to critically evaluate the limitations of Gerbner's ideas and the suggestion that Hall's Reception Theory is more useful in understanding how audiences interpret news is convincing, perceptive and accurate. The response doesn't quite get full marks as the examples offered from the case study products are generalised rather than evidencing detailed application.

This is an excellent, high Level 3 response for this question.

Exemplar 2 4 marks

4) Bandwa's media effects theory is important to look at to help us establish how audiences interpret newspapers. Bandwa's theory mainly looks at how media effects what we do in every-day life. Bandwa illustrated this with an experiment where he made some children watch an adult act aggressively towards a bobo doll. When the children were then allowed to be with the doll, they acted the same. This can be ~~apply~~ applied to newspapers. We can use the Daily Mail as an example. Audiences that read the Daily Mail are more likely going to become influenced and effected by what they read. It is likely that the values that the Daily Mail show, will then be reflected by the audience. ✍ Political context can be helpful discussing this too. The Guardian supports the labour party ~~that~~ so

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immediately ~~labo~~ audiences that support the labour party are going to want to read this newspaper, rather than the Daily Mail. It is likely that readers of the Daily Mail will start to have very conservative views because they are being exposed to the ideas and views it gives off and Bandura says that this will effect the way audiences go about everyday life. It is likely that readers of the Guardian were to read an article from the Daily Mail, they would straight away not agree with it ~~and~~ because of how the Guardian and their views has effected the way they are and how they react to situations.

Commentary

This is a low Level 2 response. There is adequate application of knowledge and understanding of audiences to evaluate Bandura's theories. There is some knowledge and understanding of Bandura's key ideas. The candidate discusses how audiences are mostly likely to be influenced by what they read, how news values are used and how political contexts could influence audiences, evidencing there is some attempt of adequate application of Bandura's ideas in relation to news (Level 2). There is no explicit evaluation of the effectiveness or usefulness of the theory, although this is implied within the application of ideas and use of examples (Level 1). Therefore, the response attains a mark using best fit into the bottom of the Level 2 band. This has been awarded to acknowledge that there is some adequate content in applying knowledge and understanding of the theory to the question. The mark is not higher in this Level 2 band due to the more minimal, implied evaluation of the usefulness of Bandura's ideas, which is a key requirement of the question and AO2.2 descriptor.

Exemplar 3 2 marks

4 Bandura's Media effects theory is an effective theory on understanding how Media influences their audiences. Bandura's theory has an experiment

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with a Bobo doll, the experiment involves 3 groups of kids, an an equal amount of boys and girls. Group A is left alone to observe the Bobo doll with no influences. Group B is watching adults beat and swear at the doll, they have a negative influence and Group C watches as adults give compliments to the doll, a positive influence. Then the kids are left alone with the doll. Group A bears no attention to the doll. Group B is violent towards the doll, beating it and swearing at it. Group C gives the Bobo doll compliments. The adults had so much influence on the children that it effected their personality and beliefs and views. The social media has the same amount of influence and the audience as these adults did to these children. With each story that is published and consumed by the public the more they are starting to think in a similar way as the media does. The media has so much power and influence over the public and it with time that power will grow. The newspapers may run the same story but how they word the story differently influences the audience and their beliefs.

Commentary

This is an example of a minimal response to Question 4. A common misconception candidates can have when responding to Question 4 is to simply recount the key theoretical ideas for the theorist they have chosen to respond to and/or to analyse in relation to the case study products. The focus of the question is to evaluate the usefulness of the theory in relation to understanding audiences for news. The candidate has opted to evaluate Bandura's Effects Theory. While there is some attempt to directly address the question, the reference to Bandura's theories isn't entirely accurate, the response is largely descriptive, and the evaluation is 'minimal' (Level 1) rather than 'generally successful' (Level 2). Therefore, although engaging with the question, the candidate hasn't answered the question or fulfilled the AO2.2 descriptor. This response is therefore in the Level 1 minimal band.

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Question 5

5 Explain how magazines use representations to construct debates and ideologies in order to position audiences.
Refer to **Source C** (*The Big Issue*) to support your answer. **[10]**

Exemplar 1 9 marks

5		The Big Issue depicts themselves as a liberal magazine, with hopes to correct misrepresentations of homeless people. this is anchored by its tagline "a hand up not a hand out" subverting typically condescending and dehumanizing representations of the homeless whilst also advocating its ideology of shared social responsibility. The magazine represents veterans as vulnerable once back home, which is contextually significant given that many veterans end up on the streets. The composition of the main image enables the man to have anonymity, perhaps suggesting how veteran's identities are stripped once they return home. This constructs the ~~idiot~~ left-leaning ideology of the Big Issue which aims to show the truth of homelessness whilst providing vendors a sense of relatability and comfort that their stories are heard and seen. Audiences are positioned to sympathise with veterans as connoted by the over-

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arching lexicon of ~~war~~ war: "the battle for peace", "fighting for futures" and "still at war". This thus evokes pathos but in a dignified way, perhaps encouraging passers-by to donate to the non-profit organisation. The use of symbolic codes that have semantic weight to the university educated, middle market ABC1 target audience (such as the poppy and green war helmet) enables the magazine to present homeless veterans in a dignified and humane way. This reference to their honour as a soldier challenges the stereotypes of homeless people merely being lazy and unworthy of respect. This thus anchors the magazine's values for amplifying the voices of those who have little power within society. In supporting marginalized communities, The Big Issue position their audience to have a shared liberal worldview of actively attempting to ~~find~~ establish equality within society. Notably, the dignified representation of the soldier mirrors how the publication attempt to give vendors dignified help in opening them jobs they can earn their money from.

Commentary

This is a comprehensive, Level 3 response. The candidate provides a comprehensive explanation of how magazines use representations to construct debates and ideologies in order to position audiences. The candidate offers accurate knowledge and understanding of how *The Big Issue*, with reference to Source

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C, uses the representation of a veteran of war to reinforce their social and political ideological values. The response provides a very clear, precise and balanced explanation of how the alternative representation of the soldier in Source C can position the target audience to align with the ideological values of *The Big Issue* magazine while constructing debates around the issue of homelessness.

The candidate provides some good detail in the response, such as the target audience demographic and the ways in which they could be positioned by *The Big Issue* to promote the sales of the magazine and thus support their mantra for their homeless vendors. The response is supported well by reference to Source C. For full marks, more detail in the actual analysis of the source would be expected but this is a very successful response with clear focus on the issue of representation in the source to demonstrate knowledge and understanding of the Representation framework. Overall this is a clear, precise, accurate and balanced answer, with consistent use of appropriate subject specific terminology, to the set question.

Exemplar 2 5 marks

5) In Source C, the Big Issue discusses the debate on Soldiers battle for peace and mind when they return from War. The Big Issue uses different representations to construct this debate. "Still at War" establishes the fact that these men never feel like they have returned home. The fact that "Still" is highlighed adds importance to the word that and that they haven't finished this war they have been in, they are certainly "Still" ~~in~~ in it. ~~The~~ The Big Issue uses it colour connotations effectively ~~with~~ as well to show these representations. The man is in black and white which connotes mystery and an elements of ~~horti. torture~~ him feeling alone and different from everyone else. It is important to recognise that his eyes are hidden. ~~to be are unable to see~~ This could reflect that no one actually see's what he's going through. We

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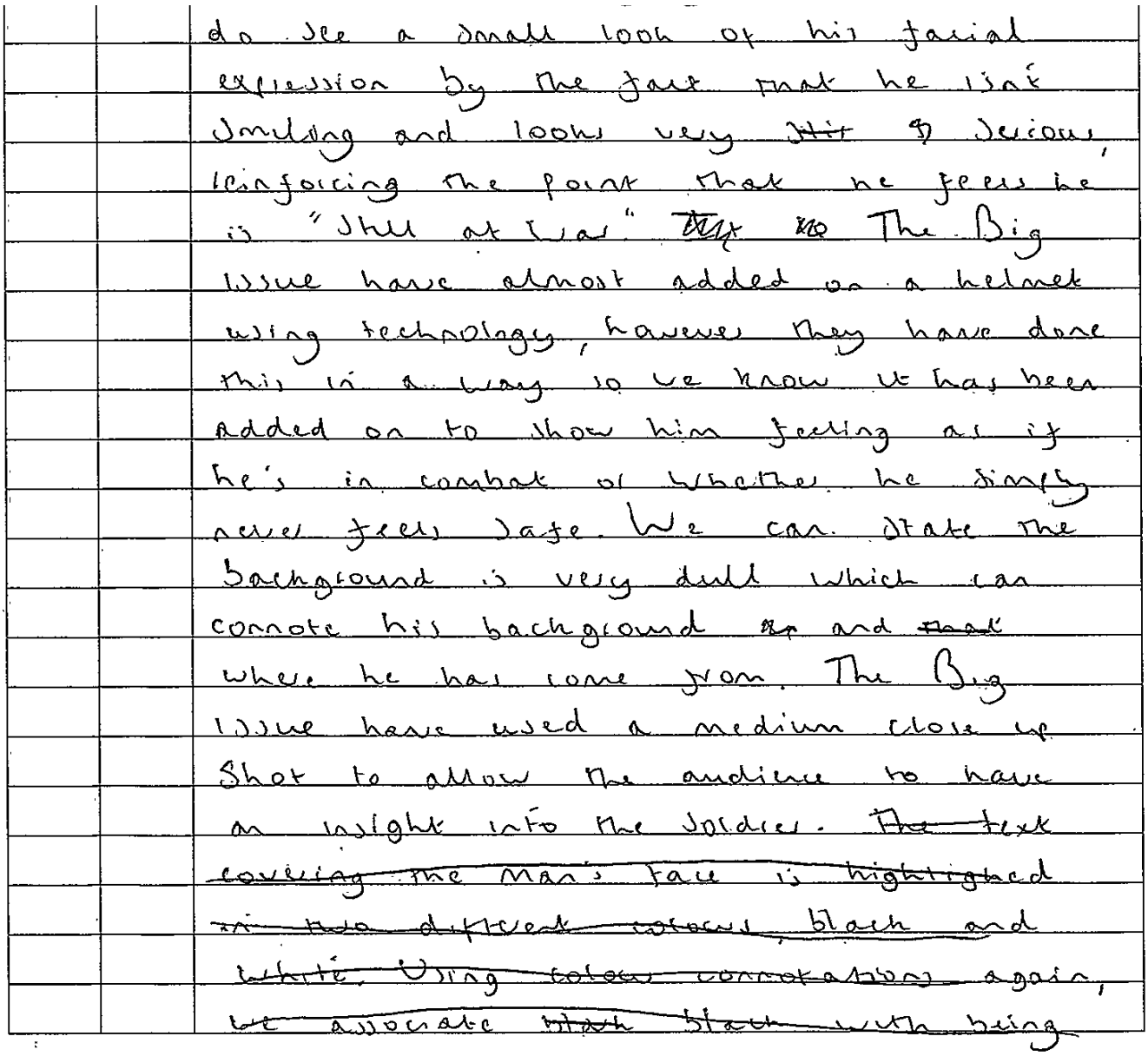

do see a small look of his facial expression by the fact that he isn't smiling and looks very ~~Hit~~ & serious, reinforcing the point that he feels he is "Still at War" ~~Thy~~ ~~he~~ The Big Issue have almost added on a helmet using technology, however they have done this in a way to we know it has been added on to show him feeling as if he's in combat or whether he simply never feels safe. We can state the background is very dull which can connote his background ~~as~~ and ~~that~~ where he has come from. The Big Issue have used a medium close up shot to allow the audience to have an insight into the soldier. ~~The text covering the man's face is highlighted in two different colours, black and white. Using colour connotations again, we associate black with being~~

Commentary

This is an example of a mid-Level 2 response to the set question. The response demonstrates adequate explanation of how magazines use representations to construct debates and ideologies to position audiences. The response focuses on ideology and offers a generally accurate explanation of how *The Big Issue* uses representations, although in places there are inaccuracies or the content doesn't feel entirely relevant. For example, the reference to British values is undeveloped. There is accurate reference to Source C but not many examples from the front cover are provided to support the response, preventing the mark from going higher for this descriptor on the mark scheme. A mark in the middle of the Level 2 band has been awarded rather than at the top of the band. Although the response does address the question, 'how' the source uses representations to position audiences is generally adequate and not developed enough to move higher into the Level 2 band.

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Question 6

6 Analyse how effective the use of intertextuality is in the *Old Spice* advert (**Source D**) and the *Davidoff Adventure* advert (**Source E**).
In your answer you must:
- analyse the different ways in which intertextuality is used in the sources
- make judgements and draw conclusions on the effectiveness of the use of intertextuality in the adverts. **[15]**

Exemplar 1 13 marks

6. Both the 'Old Spice' and 'Davidoff adventure' adverts use intertextuality to create audience appeal. Whilst both are effective in this, Old Spice is much more effective, as it uses intertextuality in a variety of ways to create multiple meanings and reach a wider audience, whilst Davidoff Adventure relies on a singular 'personality' approach.

Firstly, both adverts use a 'personality' technique in the choice to feature a celebrity in the advert, creating intertextuality to that person's work. In Source E, the casting of Ewan McGregor allows the brand to capitalise on his fame and popularity from films such as 'Star Wars' and 'Trainspotting', as his casting allows them to associate their brand with his star image and therefore to reach his fanbase. The name of the fragrance 'adventure', in combination with the image of McGregor and the background of mountains and a river creates an idea of the adventurous lifestyle of a typical McGregor character, and suggests that this lifestyle is available to the consumer by purchasing the product. Furthermore, whilst the ideas surrounding 'adventure'

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appeal to a male audience, the casting of McGregor and his close up and mysterious, brooding facial expression and create sex appeal for a potential female audience who might purchase the product for their partner. Therefore, the use of intertextuality in Source E is effective, as it ~~allows~~ associates the brand with McGregor and allows them to sell his fictional lifestyle,

6 cont. as well as to reach both male and female audiences.

The Old Spice advert also takes a 'personalised' approach through the casting of Isreal Mustafa, an actor and American football player. His inclusion, like McGregor's, creates appeal for both sexes, as he will be appreciated and familiar to men, who might be football fans, and alluring to women. This is reinforced by his flirtatious facial expression, and the fact that the overall campaign was targeted at women after research indicated 60% of fragrances are bought by women. His casting is not only intertextual to his wider career, but to the rest of the Old Spice campaign - specifically the viral 'The man your man could smell like'

advert, which played at the Superbowl. This allows the brand to reach a pre-established mass audience, and to create a strong brand identity. Additionally, the advert uses visual fx to present Mustafa's body as covered in pop culture signifiers of the action/adventure genre, such as a great white shark (Jaws), a man sitting on an island (castaway). This mixing of references makes the

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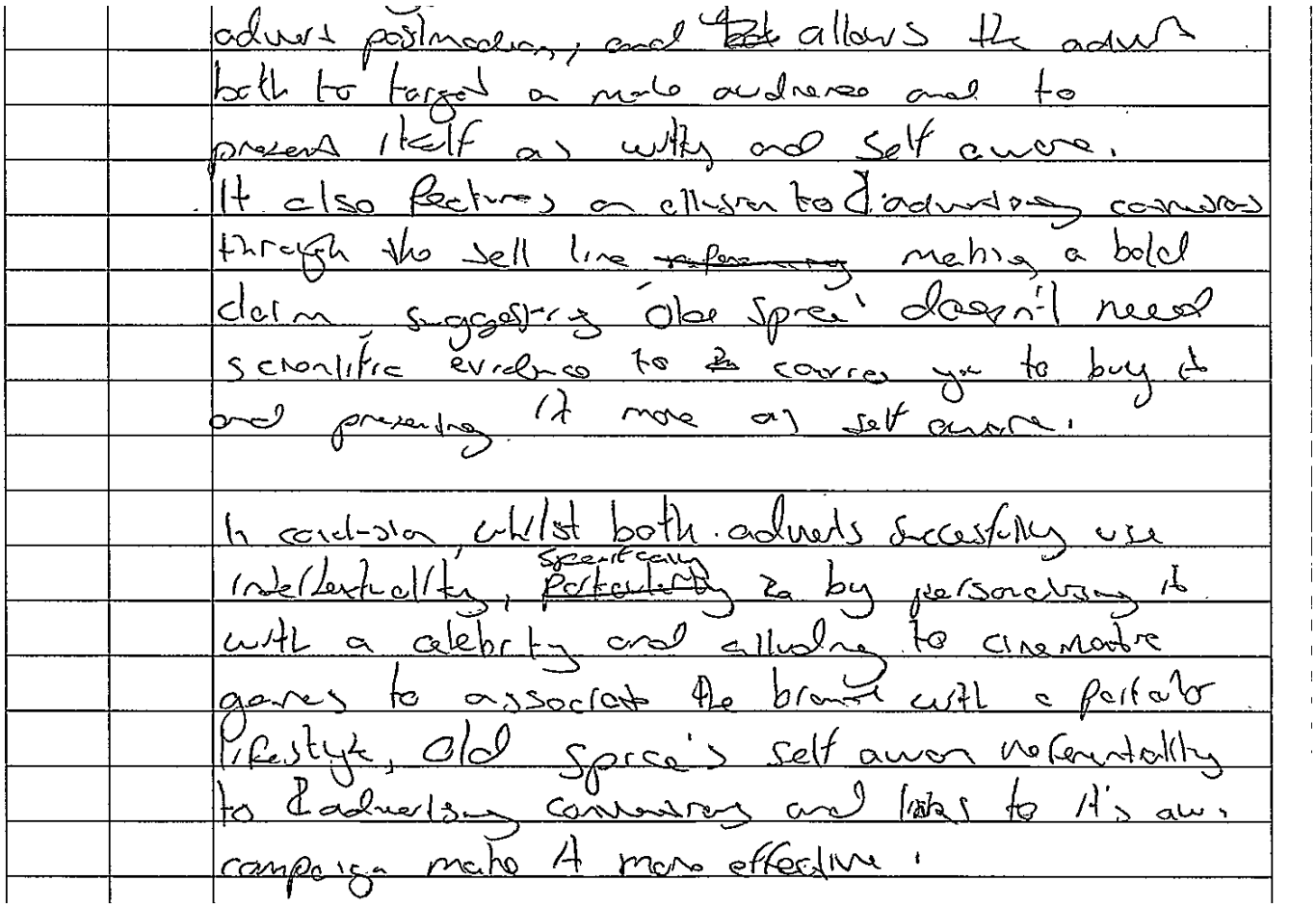

Commentary

Question 6 focused on the analysis of the set advert for Old Spice and an unseen advert for a men's grooming product, Davidoff Adventure. Candidates were required to apply their knowledge and understanding of the Media Language framework in relation to intertextuality through their analysis of Sources D and E. The adverts were to be considered in terms of how effectively they used intertextuality. There was also a requirement for candidates to provide judgements and reach conclusions.

This is a comprehensive response to the question that sits comfortably within the Level 3 band. The response identifies an argument in the first paragraph in order to make a judgement in response to the question and successfully structures the answer to maintain this argument throughout, making logical connections across both sources and good lines of reasoning. The candidate focuses on the use of celebrity endorsement and star image as an intertextual tool used by the producers of adverts.

Through the use of some textual analysis, the candidate is able to identify specific examples where Media Language conventions construct meaning and makes judgements about the effectiveness and appeal of these references in attracting audiences to the brand, for example the 'adventure' lifestyle inferred by the intertextual reference to the adventure films McGregor has starred in. The candidate confidently uses appropriate subject specific terminology to demonstrate comprehensive understanding of the Media Language framework and advert conventions throughout the response. The candidate's discussion in relation to the sources is convincing and mostly accomplished. For example, the reference to the use of the wider advertising campaign in Source D and popular culture signifiers such as Jaws and Castaway to construct a self-aware postmodern advert demonstrates comprehensive knowledge and understanding of the Media Language framework and the extent of the effectiveness of the use of intertextual references in adverts. The response doesn't achieve full marks as the judgements, while mostly accomplished, are not as highly developed as they could be and the analysis of both sources, while convincing, isn't consistently perceptive.

Overall an excellent response that is coherent and well-structured and directly addresses the question set.

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Exemplar 2 9 marks

6. Adverts will often use intertextuality to give their products more meaning and to draw audiences in more, as they can recognise fun elements in the adverts and this will cause them to look at them more and then possibly have more desire for the products.

Firstly, the Old Spice advert uses intertextuality very effectively to convey the message that Old Spice has always wanted to appeal to the men who want to appear strong and powerful. This is why they use intertextual ~~reference~~ references like a man fishing a shark (Jaws), a man on a boat (either Neptune, the God of the Sea) and a monkey (reference to King Kong). These all reference strong and powerful elements that could draw men into a fragrance. Because many men still want to appear strong and powerful, despite the fact that gender has become so diverse and less stereotypical in today's media

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Question Part

*2 to draw men into buying the fragrance, despite the fact that some audiences still seeing Old Spice as an 'old, uncool' brand.

(according to Judith Butler). These intertextual references could also link to how some men want to still have risk and exotic-ness in their lives. This is why Old Spice have put these 'risky activities' (like fishing) in their advert.*2 However, the intertextuality in source D may not be the most effective as the references are very small and can ever be lost in the chaos of the advert. For example, it could be quite hard to spot the intertextual reference to Cast Away (starring Tom Hanks) of the man sitting on the island.

Next, source E also uses intertextual references to appeal to audiences. Firstly, they use Ewan McGregor, who is a very famous actor to draw in ~~audience~~ audiences. This is because the law of attraction, desire, draws both males and females in. As men aspire to be like Ewan and women aspire to be with him. This can force both of them to take action and

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6. buy the product to achieve their desired goals. However, the rest of the intertextual references in the Davidoff Adventure advert are not useful because it appears that the scenes ~~have~~ has nothing to do with McGregor. Most people like Ewan McGregor to his most famous work in Star Wars. Meaning that unless the audiences are a big Ewan McGregor then they may not understand the intertextual references being laid out here. This causes a loss of ~~attraction~~ attention in the advert ~~that~~ not from audiences due to not understanding the point of the fragrance advert, which can harm sales, and this is the exact opposite of the point of adverts.

TO conclude, as demonstrated by source D and E, intertextual references often need to be very obvious and simple for an audience to understand them #3.

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		~~Effective audiences attention~~ will not be captured and they will move on elsewhere to other adverts. Intertextuality references can create attention, interaction, desire and action for audiences but only if done well. For example, here Old Spice does it better than Davidoff Adventure, as they make their more simple to understand.
		✯3 as they can be important to sales.

Commentary

This is a good Level 2 response. The candidate directly addresses the question set through analysis of a number of intertextual references. They provide some logical connections and make some well-reasoned judgements about the effectiveness of the use of intertextuality in both sources. The response doesn't go higher into the band because, although in places there are glimpses of some perception (Level 3) in the analysis, the analysis and judgements made in relation to the Davidoff advert (Source E) are weaker than for the Old Spice set advert (Source D). Therefore, the quality of the judgements made is inconsistent across the response. For a Level 3 mark, the detail in the analysis of both sources would be more balanced and the judgements and conclusions made more highly accomplished. Overall this is a very good but adequate, rather than comprehensive, response.

Exemplar 3 6 marks

6	a	The use of intertexuality is seen clearly in both adverts, in particular the use of celebrity endorsement is used in both Adverts. With source D using football player and Souce E using a hollywood actor. Both sources use interteuality successfully, however other factors such as postmodernism and the use of

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media language could be said to be more sucessful, in terms of how well they market themselves.

Both sources use an L shapes layout for the purpose of creating an intertexual refrence to their product sucessfully. For instance Old Spice, follows an L shaped layout

6 a which directs the audiences eyes towards the product on the Bottom Left. The use of this reference to the product is sucessful because audiences are now aware of what the product looks like visually and therefore this creates brand visability and therefore audiences are able to recognise the product in retail. This is further amplified through the use of red, the bottle juxtaposed to the Blue theme of the background which further highlights the product to audiences. Source E, also uses refrence to the physical product in the Bottom right hand side, which again creates visability, however the over use of green and Sage shades is less successful in the

way that the product placement and the colour, allows the product to blend into the background. However, this may be seen as sucessful because the entire colour pulette is green, a bright or more noticable colour which audiences are able to distinguish from other products,

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especially given the fact that the bottle is green. For the

Furthermore, the use of celebrity creates an intertxual reference, especially for the target audience being mainly female shoppers. The use of attractive young and Hetrosexual males to target female audiences is sucessful. For instance as in both adverts the male protagonist is holding a direct gaze with the audience. In Source D, the model is sort of glisening under the lighting whilst holding a 'challenging' and alluring smirk, perhaps to intrigue the female audience. Source E, also holds a direct gaze, but, is more of a Seductive way rather than challenging, perhaps making the audience desire to be like him, through using the product. Further

on the other hand, other factors could be said to be more sucessful than the ways intertexuality is used. For instance in Souce D, there is an overwhelming sense of postmodernism for instance, through the ways in which they use phrases such as 'this fact has not been fact checked' in a matter-of factly way. The Advert sucessfuly identifies itself as an advert whilst Simulaneously mocking other

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adverts for using cliche phrases. This creates humor and irony which the audience would easily understand. Therefore, perhaps the use of irony and humor is a more successful tool in adverts, as opposed to intertextuality alone.

Source E, uses minimal typography and relies on Celebrity endorsement for instance 'featuring Evvan McGregor', this may be successful for some audiences such as females, however men may be less inclined to buy the product, unless they see McGregor as an idol or role model. Therefore other factors other than intertextuality may be useful

overall, Source D and E use intertextuality, however, other factors may also be useful when understanding for instance humor.

Commentary

This is a low Level 2 response to the question set. This response is representative of candidates who were unclear how to address the focus of intertextuality but were able to demonstrate adequate knowledge and understanding of the Media Language framework in their response.

The candidate doesn't directly address the question of intertextuality in their analysis of Sources D and E. They do provide an adequate analysis of the Media Language elements in each of the sources and offer some judgements as to what they might mean as a result of their use. A mark higher into Level 2 cannot be awarded as the response doesn't directly address the requirements of intertextuality in relation to the question set. But there is enough adequate content and analysis to demonstrate knowledge and understanding of the Media Language framework, rather than minimal and descriptive, to attain a mark just above the Level 1 band.

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