



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

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# Mark scheme January 2004

## GCE

# Media Studies

## Unit MED2

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**AS MEDIA STUDIES****TEXTUAL TOPICS IN CONTEMPORARY MEDIA (MED2)****MARK SCHEME – JANUARY 2004**

- This unit is textually-centred and topic based. Candidates are required to demonstrate their knowledge and understanding of the topics via the use of contemporary texts.
- The application of the conceptual framework is the skill that should underpin all discussion of texts and topics. This may be explicit or implicit.
- Information and exemplification should be subordinate to the ‘argument’ (the demands of the question) and should not submerge it.
- Textual reference may be narrow or wide-ranging depending on the demands of the question.
- Personal evaluation, where relevant, may range from a simple statement of opinion to a supported engagement with theory, research, ideas or information.

The Textual Topic Content (Section 11.3 in the specification) should be read alongside this mark scheme.

**Unit 2: Textual Topics in Contemporary Media: Question 1 (a)****(30 marks)**

**Describe and illustrate the main differences in the narrative structure and techniques used in two broadcast fiction texts of your choice.**

**Give reasons for the differences.**

If candidates choose film text(s) they cannot enter bands 5 and 6. A **focussed** discussion (Band 5) implies focussing on the question asked. Reward understanding of: the differences in narrative structure and techniques; conceptual framework and relevant theories and ideas.

<b>Level</b>	<b>AO1</b>	<b>AO3 i</b>
	<i>Demonstrate knowledge and application of the Key Concepts employed within Media Studies, and the evaluation of texts and ideas using the Key Concepts.</i>	<i>Demonstrate knowledge, application and evaluation of major ideas, theories, debates and information relevant to the study of contemporary media.</i>
6 (26-30 marks)	Confident conceptual exploration. Well developed discussion.  Thorough knowledge of the chosen texts with good illustration and exemplification. Clear understanding of how the structures and techniques differ.  Competent use of appropriate terminology.	Critical understanding of relevant ideas, theories, debates and information. Confident evaluation and personal response.
5 (21-25 marks)	Focussed discussion using the conceptual framework.  Sound knowledge of the chosen texts with sound illustration and exemplification. Satisfactory understanding of how the structures and techniques differ.  Adequate use of terminology.	Sound understanding of some relevant ideas, theories, debates and information. Engaged personal response.
4 (16-20 marks)	Basic ability to present ideas within the conceptual framework.  Solid knowledge of the chosen texts with useful illustration and exemplification. Adequate understanding of how the structures and techniques differ.  Basic use of terminology.	Satisfactory understanding of some relevant ideas, theories, debates and information. Sound personal response.
3 (11-15 marks)	Ideas expressed clearly but scant evidence of the conceptual framework.  Basic knowledge of the chosen texts with some useful illustration. Limited reference to how the structures and techniques differ.  Very basic use of terminology.	Limited understanding of some relevant ideas, theories, debates and information. Simple personal response.

**Unit 2: Textual Topics in Contemporary Media: Question 1 (a) continued.**

2 (6-10 marks)	Ideas presented in a mainly descriptive way. Rudimentary knowledge of the chosen texts lacking specific textual references. Little reference to how the structures and techniques differ.	Rudimentary understanding of relevant ideas, theories, debates and information. Superficial response.
1 (0-5 marks)	There may be one or two isolated points of some relevance: <ul style="list-style-type: none"><li>- any knowledge or application of Key Concepts</li><li>- any attempt to answer the question</li><li>- any relevant exemplification.</li></ul>	Next to no awareness or understanding of any ideas, theories, debates and information.

**Unit 2: Textual Topics in Contemporary Media: Question 1 (b)****(30 marks)****Do you think that film and television fiction does more than simply entertain?****Support your views by referring to a range of film AND/OR broadcast fiction texts.**

<b>Level</b>	<b>AO1</b>	<b>AO3 i</b>
	<i>Demonstrate knowledge and application of the Key Concepts employed within Media Studies, and the evaluation of texts and ideas using the Key Concepts.</i>	<i>Demonstrate knowledge, application and evaluation of major ideas, theories, debates and information relevant to the study of contemporary media.</i>
6 (26-30 marks)	Confident conceptual exploration. Well developed discussion.  Thorough knowledge of the chosen texts with good illustration and exemplification. Clear understanding of the functions of film and broadcast fiction.  Competent use of appropriate terminology.	Critical understanding of some relevant ideas, theories, debates and information. Confident evaluation and personal response.
5 (21-25 marks)	Focussed discussion using the conceptual framework.  Sound knowledge of the chosen texts with sound illustration and exemplification. Satisfactory understanding of the functions of film and broadcast fiction.  Adequate use of terminology.	Sound understanding of some relevant ideas, theories, debates and information. Engaged personal response.
4 (16-20 marks)	Basic ability to present ideas within the conceptual framework.  Solid knowledge of the chosen texts with useful illustration and exemplification. Adequate understanding of the functions of film and broadcast fiction.  Basic use of terminology.	Satisfactory awareness and understanding of some relevant ideas, theories, debates and information. Sound personal response.
3 (11-15 marks)	Ideas expressed clearly but scant evidence of the conceptual framework.  Basic knowledge of the chosen texts with some useful illustration. Limited reference to the functions of film and broadcast fiction.  Very basic use of terminology.	Limited understanding of some relevant ideas, theories, debates and information. Simple personal response.

**Unit 2: Textual Topics in Contemporary Media: Question 1 (b) continued.**

2 (6-10 marks)	<p>Ideas presented in a mainly descriptive way.</p> <p>Rudimentary knowledge of the chosen texts lacking specific textual references. Little reference to the functions of film and broadcast fiction.</p>	<p>Rudimentary understanding of relevant ideas, theories, debates and information. Superficial response.</p>
1 (0-5 marks)	<p>There may be one or two isolated points of some relevance:</p> <ul style="list-style-type: none"> <li>- any knowledge or application of Key Concepts</li> <li>- any attempt to answer the question</li> <li>- any relevant exemplification.</li> </ul>	<p>Next to no awareness or understanding of any ideas, theories, debates and information.</p>

**Unit 2: Textual Topics in Contemporary Media: Question 2 (a)****(30 marks)****Explain how documentaries can only give their viewers a mediated view of ‘real life’.**

<b>Level</b>	<b>AO1</b>	<b>AO3 i</b>
	<i>Demonstrate knowledge and application of the Key Concepts employed within Media Studies, and the evaluation of texts and ideas using the Key Concepts.</i>	<i>Demonstrate knowledge, application and evaluation of major ideas, theories, debates and information relevant to the study of contemporary media.</i>
6 (26-30 marks)	Confident conceptual exploration. Well developed discussion. Thorough knowledge of the chosen texts with good illustration and exemplification. Clear understanding of how documentaries mediate ‘reality’. Competent use of appropriate terminology.	Critical understanding of some relevant ideas, theories, debates and information. Confident evaluation and personal response.
5 (21-25 marks)	Focussed discussion using the conceptual framework. Sound knowledge of the chosen texts with sound illustration and exemplification. Satisfactory understanding of how documentaries mediate ‘reality’. Adequate use of terminology.	Sound understanding of some relevant ideas, theories, debates and information. Engaged personal response.
4 (16-20 marks)	Basic ability to present ideas within the conceptual framework. Solid knowledge of the chosen texts with useful illustration and exemplification. Adequate understanding of how documentaries mediate ‘reality’. Basic use of terminology.	Satisfactory awareness and understanding of some relevant ideas, theories, debates and information. Sound personal response.
3 (11-15 marks)	Ideas expressed clearly but scant evidence of the conceptual framework. Basic knowledge of the chosen texts with some useful illustration. Limited reference to how documentaries mediate ‘reality’. Very basic use of terminology.	Limited understanding of some relevant ideas, theories, debates and information. Simple personal response.
2 (6-10 marks)	Ideas presented in a mainly descriptive way. Rudimentary knowledge of the chosen texts lacking specific textual references. Little reference to how documentaries mediate ‘reality’.	Rudimentary understanding of relevant ideas, theories, debates and information. Superficial response.

**Unit 2: Textual Topics in Contemporary Media: Question 2 (a) continued.**

1 (0-5 marks)	There may be one or two isolated points of some relevance: <ul style="list-style-type: none"><li>- any knowledge or application of Key Concepts</li><li>- any attempt to answer the question</li><li>- any relevant exemplification.</li></ul>	Next to no awareness or understanding of any ideas, theories, debates and information.
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**Unit 2: Textual Topics in Contemporary Media: Question 2 (b)****(30 marks)**

**Analyse two documentaries, one of which must be contemporary, that you believe to be of particular interest in the development of the documentary genre.**

Level	AO1	AO3 i
	<i>Demonstrate knowledge and application of the Key Concepts employed within Media Studies, and the evaluation of texts and ideas using the Key Concepts.</i>	<i>Demonstrate knowledge, application and evaluation of major ideas, theories, debates and information relevant to the study of contemporary media.</i>
6 (26-30 marks)	Confident conceptual exploration. Well developed discussion. Thorough knowledge of the chosen texts with good illustration and exemplification. Clear understanding of developments in the documentary genre. Competent use of appropriate terminology.	Critical understanding of some relevant ideas, theories, debates and information. Confident evaluation and personal response.
5 (21-25 marks)	Focussed discussion using the conceptual framework. Sound knowledge of the chosen texts with sound illustration and exemplification. Satisfactory understanding of developments in the documentary genre. Adequate use of terminology.	Sound understanding of some relevant ideas, theories, debates and information. Engaged personal response.
4 (16-20 marks)	Basic ability to present ideas within the conceptual framework. Solid knowledge of the chosen texts with useful illustration and exemplification. Adequate understanding of developments in the documentary genre. Basic use of terminology.	Satisfactory awareness and understanding of some relevant ideas, theories, debates and information. Sound personal response.
3 (11-15 marks)	Ideas expressed clearly but scant evidence of the conceptual framework. Basic knowledge of the chosen texts with some useful illustration. Limited reference to developments in the documentary genre. Very basic use of terminology.	Limited understanding of some relevant ideas, theories, debates and information. Simple personal response.
2 (6-10 marks)	Ideas presented in a mainly descriptive way. Rudimentary knowledge of the chosen texts lacking specific textual references. Little reference to developments in the documentary genre.	Rudimentary understanding of relevant ideas, theories, debates and information. Superficial response.

**Unit 2: Textual Topics in Contemporary Media: Question 2 (b) continued.**

1 (0-5 marks)	There may be one or two isolated points of some relevance: <ul style="list-style-type: none"><li>- any knowledge or application of Key Concepts</li><li>- any attempt to answer the question</li><li>- any relevant exemplification.</li></ul>	Next to no awareness or understanding of any ideas, theories, debates and information.
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**Unit 2: Textual Topics in Contemporary Media: Question 3 (a)****(30 marks)**

**Describe, giving detailed examples, some of the potential advantages for advertisers and marketers of one or more of the following media outlets: television; radio; print media; outdoor advertising; cinema; internet and new media technologies.**

<b>Level</b>	<b>AO1</b>	<b>AO3 i</b>
	<i>Demonstrate knowledge and application of the Key Concepts employed within Media Studies, and the evaluation of texts and ideas using the Key Concepts.</i>	<i>Demonstrate knowledge, application and evaluation of major ideas, theories, debates and information relevant to the study of contemporary media.</i>
6 (26-30 marks)	Confident conceptual exploration. Well developed discussion.  Thorough knowledge of the chosen texts with good illustration and exemplification. Clear understanding of how and why institutions use different media outlets.  Competent use of appropriate terminology.	Critical understanding of some relevant ideas, theories, debates and information. Confident evaluation and personal response.
5 (21-25 marks)	Focussed discussion using the conceptual framework.  Sound knowledge of the chosen texts with sound illustration and exemplification. Satisfactory understanding of how and why institutions use different media outlets.  Adequate use of terminology.	Sound understanding of some relevant ideas, theories, debates and information. Engaged personal response.
4 (16-20 marks)	Basic ability to present ideas within the conceptual framework.  Solid knowledge of the chosen texts with useful illustration and exemplification. Adequate understanding of how and why institutions use different media outlets.  Basic use of terminology.	Satisfactory awareness and understanding of some relevant ideas, theories, debates and information. Sound personal response.
3 (11-15 marks)	Ideas expressed clearly but scant evidence of the conceptual framework.  Basic knowledge of the chosen texts with some useful illustration. Limited reference to how and why institutions use different media outlets.  Very basic use of terminology.	Limited understanding of some relevant ideas, theories, debates and information. Simple personal response.
2 (6-10 marks)	Ideas presented in a mainly descriptive way.  Rudimentary knowledge of the chosen texts lacking specific textual references. Little reference to how and why institutions use different media outlets.	Rudimentary understanding of relevant ideas, theories, debates and information. Superficial response.

**Unit 2: Textual Topics in Contemporary Media: Question 3 (a) continued.**

1 (0-5 marks)	There may be one or two isolated points of some relevance: <ul style="list-style-type: none"><li>- any knowledge or application of Key Concepts</li><li>- any attempt to answer the question</li><li>- any relevant exemplification.</li></ul>	Next to no awareness or understanding of any ideas, theories, debates and information.
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**Unit 2: Textual Topics in Contemporary Media: Question 3 (b)****(30 marks)**

**“Standing out from the crowd is an essential part of any advertising campaign.” (Meg Carter in *The Guardian* 28/01/2002)**

**Discuss this statement with detailed reference to a recent campaign of your choice.**

<b>Level</b>	<b>AO1</b>	<b>AO3 i</b>
	<i>Demonstrate knowledge and application of the Key Concepts employed within Media Studies, and the evaluation of texts and ideas using the Key Concepts.</i>	<i>Demonstrate knowledge, application and evaluation of major ideas, theories, debates and information relevant to the study of contemporary media.</i>
6 (26-30 marks)	Confident conceptual exploration. Well developed discussion.  Thorough knowledge of the chosen texts with good illustration and exemplification. Clear understanding of how advertisers seek to attract attention to their products.  Competent use of appropriate terminology.	Critical understanding of some relevant ideas, theories, debates and information. Confident evaluation and personal response.
5 (21-25 marks)	Focussed discussion using the conceptual framework.  Sound knowledge of the chosen texts with sound illustration and exemplification. Satisfactory understanding of how advertisers seek to attract attention to their products.  Adequate use of terminology.	Sound understanding of some relevant ideas, theories, debates and information. Engaged personal response.
4 (16-20 marks)	Basic ability to present ideas within the conceptual framework.  Solid knowledge of the chosen texts with useful illustration and exemplification. Adequate understanding of how advertisers seek to attract attention to their products.  Basic use of terminology.	Satisfactory awareness and understanding of some relevant ideas, theories, debates and information. Sound personal response.
3 (11-15 marks)	Ideas expressed clearly but scant evidence of the conceptual framework.  Basic knowledge of the chosen texts with some useful illustration. Limited reference to how advertisers seek to attract attention to their products.  Very basic use of terminology.	Limited understanding of some relevant ideas, theories, debates and information. Simple personal response.

**Unit 2: Textual Topics in Contemporary Media: Question 3 (b) continued.**

2 (6-10 marks)	Ideas presented in a mainly descriptive way. Rudimentary knowledge of the chosen texts lacking specific textual references. Little reference to how advertisers seek to attract attention to their products.	Rudimentary understanding of relevant ideas, theories, debates and information. Superficial response.
1 (0-5 marks)	There may be one or two isolated points of some relevance: <ul style="list-style-type: none"><li>- any knowledge or application of Key Concepts</li><li>- any attempt to answer the question</li><li>- any relevant exemplification.</li></ul>	Next to no awareness or understanding of any ideas, theories, debates and information.

**Unit 2: Textual Topics in Contemporary Media: Question 4 (a)****(30 marks)**

**By referring to examples of news stories and features from one or more British newspapers, show how these reveal the values of the newspapers concerned.**

<b>Level</b>	<b>AO1</b>	<b>AO3 i</b>
	<i>Demonstrate knowledge and application of the Key Concepts employed within Media Studies, and the evaluation of texts and ideas using the Key Concepts.</i>	<i>Demonstrate knowledge, application and evaluation of major ideas, theories, debates and information relevant to the study of contemporary media.</i>
6 (26-30 marks)	Confident conceptual exploration. Well developed discussion. Thorough knowledge of the chosen texts with good illustration and exemplification. Clear understanding of how news and features transmit values. Competent use of appropriate terminology.	Critical understanding of some relevant ideas, theories, debates and information. Confident evaluation and personal response.
5 (21-25 marks)	Focussed discussion using the conceptual framework. Sound knowledge of the chosen texts with sound illustration and exemplification. Satisfactory understanding of how news and features transmit values. Adequate use of terminology.	Sound understanding of some relevant ideas, theories, debates and information. Engaged personal response.
4 (16-20 marks)	Basic ability to present ideas within the conceptual framework. Solid knowledge of the chosen texts with useful illustration and exemplification. Adequate understanding of how news and features transmit values. Basic use of terminology.	Satisfactory awareness and understanding of some relevant ideas, theories, debates and information. Sound personal response.
3 (11-15 marks)	Ideas expressed clearly but scant evidence of the conceptual framework. Basic knowledge of the chosen texts with some useful illustration. Limited reference to how news and features transmit values. Very basic use of terminology.	Limited understanding of some relevant ideas, theories, debates and information. Simple personal response.
2 (6-10 marks)	Ideas presented in a mainly descriptive way. Rudimentary knowledge of the chosen texts lacking specific textual references. Little reference to how news and features transmit values.	Rudimentary understanding of relevant ideas, theories, debates and information. Superficial response.

**Unit 2: Textual Topics in Contemporary Media: Question 4 (a) continued.**

1 (0-5 marks)	There may be one or two isolated points of some relevance: <ul style="list-style-type: none"><li>- any knowledge or application of Key Concepts</li><li>- any attempt to answer the question</li><li>- any relevant exemplification.</li></ul>	Next to no awareness or understanding of any ideas, theories, debates and information.
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**Unit 2: Textual Topics in Contemporary Media: Question 4 (b)****(30 marks)****A visiting American actress said that the British press is out of control. Do you agree?****Support your answer with examples.***(In your discussion you may like to consider some of the following issues: privacy; sensationalism; accuracy; fabrication; regulation.)*

<b>Level</b>	<b>AO1</b>	<b>AO3 i</b>
	<i>Demonstrate knowledge and application of the Key Concepts employed within Media Studies, and the evaluation of texts and ideas using the Key Concepts.</i>	<i>Demonstrate knowledge, application and evaluation of major ideas, theories, debates and information relevant to the study of contemporary media.</i>
6 (26-30 marks)	Confident conceptual exploration. Well developed discussion.  Thorough knowledge of the chosen texts with good illustration and exemplification. Clear understanding of how the British press is controlled and regulated (or not).  Competent use of appropriate terminology.	Critical understanding of some relevant ideas, theories, debates and information. Confident evaluation and personal response.
5 (21-25 marks)	Focussed discussion using the conceptual framework.  Sound knowledge of the chosen texts with sound illustration and exemplification. Satisfactory understanding of how the British press is controlled and regulated (or not).  Adequate use of terminology.	Sound understanding of some relevant ideas, theories, debates and information. Engaged personal response.
4 (16-20 marks)	Basic ability to present ideas within the conceptual framework.  Solid knowledge of the chosen texts with useful illustration and exemplification. Adequate understanding of how the British press is controlled and regulated (or not).  Basic use of terminology.	Satisfactory awareness and understanding of some relevant ideas, theories, debates and information. Sound personal response.
3 (11-15 marks)	Ideas presented in a mainly descriptive way.  Basic knowledge of the chosen texts with some useful illustration. Limited reference to how the British press is controlled and regulated (or not).  Very basic use of terminology.	Limited understanding of some relevant ideas, theories, debates and information. Simple personal response.

**Unit 2: Textual Topics in Contemporary Media: Question 4 (b) continued.**

2 (6-10 marks)	Some ideas presented clearly but largely descriptive. Rudimentary knowledge of the chosen texts lacking specific textual references. Little reference to how the British press is controlled and regulated (or not).	Rudimentary understanding of relevant ideas, theories, debates and information. Superficial response.
1 (0-5 marks)	There may be one or two isolated points of some relevance: <ul style="list-style-type: none"><li>- any knowledge or application of Key Concepts</li><li>- any attempt to answer the question</li><li>- any relevant exemplification.</li></ul>	Next to no awareness or understanding of any ideas, theories, debates and information.

### Additional Comments for Examiners

**For each question in this paper it is the knowledge and application (to texts and topics) of the key concepts used in media studies that are primarily assessed by the mark scheme. The subsidiary assessment criterion is that of the degree of ideas, theories, debates and information relevant to the topic but to do well the information and ideas must be supported by evaluation of the texts themselves.**

#### Question 1(a)

A straightforward question which could be answered at a basic level with knowledge and understanding of the basic distinctions between, for example, soaps and situation comedies or drama series (discrete narratives/continuous open-ended narratives; enigma codes/familiarity and equilibrium...). A key differentiator will be the attention to textual detail, how well candidates know their texts and their ability to illustrate such features as cliffhanger endings, *mise-en-scène* conventions, stock characters and situations.

Reference to generic conventions, audience expectation/pleasure could be expected in most responses. Good answers will apply the full conceptual framework and engage with the reasons for the differences, possibly linking textual examples of narrative structure and techniques with one or more of the relevant institutional, audience or generic ideas related to the topic.

If candidates choose film text(s) they cannot enter bands 5 and 6. A **focussed** discussion (Band 5) implies focussing on the question asked. Reward understanding of: the differences in narrative structure and techniques; conceptual framework and relevant theories and ideas.

#### Question 1(b)

Expect a wide range of responses to this open question, which is a stimulus to kick-start candidates into evaluating the textual topic using the topic specific ideas and debates, particularly those relating to audience, representation and institution. These are all key concepts in themselves.

At a basic level, candidates may restrict themselves to a discussion of film and/or broadcast fiction texts which, in their view entertain, referring to specific texts and explaining the pleasures they give to audiences. Alternatively they may take the view that there is more to fiction than entertainment (e.g. the ‘educational’ aspect of a soap opera). Some strong candidates may reference audience theory in support of their views or discuss institutional issues.

The key discriminator is how far candidates engage in a conceptual discussion of the texts and their understanding of how film and broadcast fiction texts are read by the audience.

#### Question 2(a)

Candidates could be expected to give examples of documentary techniques and practices. The obvious ones are: editing, choices of photography, effect of music, conventions such as voice-over and captions, narrative structures and devices including the use of ‘characters’. This is not a checklist and candidates may develop one issue and discuss it in relation to what a documentary is. Documentary texts exemplared could be from a range of documentary styles or showing the development of the documentary over time. However, candidates who deal with the issue of mediation with examples drawn from different documentary texts of the same type (e.g. different fly-on-the-wall texts) should not be penalised.

Strong candidates might be expected to engage in a discussion of mediation and/or to explore institutional and/or audience issues.

Key differentiators are familiarity with the texts themselves and the understanding of the production and reception of documentaries.

### **Question 2(b)**

This question invites historical contextualisation of documentary practice. Whilst the choice of texts is up to the candidates the question asks for analysis and therefore good answers will show a detailed knowledge of each text and an understanding of how it relates to documentary practices. An answer which gives an overview (historical run-through) of the documentary genre is likely to be too generalised and lack textual detail. There is scope for candidates to demonstrate depth of knowledge of the texts and the conditions of production.

Evaluation of what is interesting about the chosen texts is a key differentiator but even weaker candidates should be able to give a reason for each choice. Stronger candidates will offer a reasonably developed discussion of one or more factors which are of interest: impact on audience; subject matter; social or political function; innovation.

There is no requirement for comparison of the two texts but candidates who make good connections between the chosen texts, showing thorough knowledge of topic should be rewarded.

### **Question 3(a)**

This open question asks candidates to take the institution's viewpoint and evaluate the media which carry advertising and marketing texts rather than the texts themselves. They have the option of choosing one or more medium. If they choose more than one it is likely (and acceptable) that they provide fuller discussion and/or exemplification of one of their choices.

Candidates will be familiar with 'traditional' media outlets through 'in class' studies but when discussing other, less established outlets critical autonomy may come into play and should be rewarded. Average candidates should be able to show knowledge of an advertising or marketing campaign (or a number of disparate texts) and an understanding of the importance of appropriate positioning to reach the target audience.

Textual illustrations of direct advertising and/or covert promotional techniques are appropriate at all levels. Advantages discussed might be: cost and cost-to-audience size; guarantees of the audience targeted being met (the availability and accuracy of supporting audience data); advertorial opportunities; sponsorship opportunities within the medium; prestige-transfer of value between the medium and the brand; intertextuality/synergy; visibility; niche audience/audience reach.

### **Question 3(b)**

This question asks candidates to look at a series of advertising/marketing texts produced with a distinct brand image created across these texts. Attention gaining techniques within the texts and/or strategies that gain notice from the target audience should be discussed fully with examples. Candidates may refer to: shock tactics; aesthetic values; innovation of techniques; use of celebrities; news coverage; intertextuality/synergy.

A key differentiator is the degree to which candidates can reference whole campaigns as against isolated advertising texts.

Good candidates will show understanding of the competitive nature of the market and/or the sophistication of audiences. They may contextualise the campaign they discuss within its field (e.g. Barnados within a range of charity/action campaigns, Skoda juxtaposed with Mercedes).

#### **Question 4(a)**

To answer well candidates need to demonstrate their knowledge and understanding of the textual topic by identifying the values of the newspaper(s) chosen. They need to apply this knowledge to specific news stories and features, not hypothetical ones, by demonstrating the media language that carries the values.

In the context of the topic ‘values’ could be interpreted in one or more of the following way:

- the political stance of a newspaper
- the newspaper’s attitudes towards certain groups, places or institutions
- news and entertainment values.

If the conceptual framework is applied alongside detailed knowledge of the content and style of the newspaper(s) discussed, any of these interpretations could be successful.

The wording of the question encourages candidates to illustrate their arguments by referring to specific news stories and to regular features in the newspapers.

#### **Question 4(b)**

The statement and the handholds offer scope for all candidates to display knowledge and understanding backed up by first-hand evidence from British newspaper texts, of at least one major content point in the specification. It is open to candidates to start from news stories themselves or engage directly with the critiques of the British press. Candidates can agree or disagree with this statement.

It is likely that basic and average answers will refer exclusively to the tabloid press with reference to (damaging?) press coverage of celebrities. Good candidates could choose this tack and show a confident conceptual grasp of the topic or, alternatively, deal with instances where the press could be said to pursue an agenda which attempts to influence public opinion and/or public action. Very good answers from this angle might explore the role of the editorial and the political/social stance of the newspaper concerned.

Some answers might compare tabloid with the broadsheet coverage and sophisticated answers might even explore the ways in which broadsheets make a fuss about tabloid coverage whilst referencing it for their readers.

Issues of invasion of privacy may be triggered by the wording ‘American actress’ and candidates may well offer examples of ‘how’ and discussion of ‘why’ the press make and break celebrities. This approach offers plenty of scope for candidates to explore generic, audience and institutional concepts.

The question could well lead candidates into an evaluation of the news values apparent in contemporary newspapers and answers that do this should be well rewarded. However, the question does not explicitly ask for this and candidates can score the highest marks without going down this route.

Some candidates may base their answer around PCC and issues of regulation and this ‘institutional’ approach could also gain high marks providing that actual examples where the PCC has had to adjudicate, illustrate the argument. The extent to which the argument is framed explicitly or

implicitly within the relevant conceptual framework (generic, audience, institutional, ideology) is an important discriminator; as is, to a lesser extent, the degree of the awareness and understanding of the debates around the freedom of the press.