



Practice paper

**GCSE (9–1) Media Studies
J200/02 Music and News**

MARK SCHEME

Duration: 1 hour 15 minutes

MAXIMUM MARK 70

This document consists of 26 pages

SUBJECT-SPECIFIC MARKING INSTRUCTIONS**PREPARATION FOR MARKING**

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

YOU MUST MARK 5 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

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

Contradictory Responses

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

Set media products

Where a response does not refer to the media products specified in the question, no marks can be awarded.

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:

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

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

8. The RM assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

If you have any questions or comments for your team leader, use the phone, the RM assessor messaging system, or e-mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
These are marked according to a best fit approach.
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

Note: bulleted descriptors describe the non-bulleted descriptor directly above the bulleted list/bulleted phrase.

Note: in questions where there are two levels grids, a separate mark should be given for each grid. Individual grids are marked against different Assessment Objectives, which are noted at the top of the grid.

Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Section A - Music

- 1 Identify the company that owns MOJO magazine.
(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

Answer	Marks	Guidance
Bauer Media Allow 'Bauer'	1 AO1 1xAO1(1a)	1 mark for correct answer.

- 2 Explain **one** advantage for audiences of each of the following:
- listening to live radio
 - accessing radio content online.

(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media.)

Answer	Marks	Guidance
<p>AO1(1a) Statements of the advantage of listening to live radio might include:</p> <ul style="list-style-type: none"> • live updating • easier • cheaper • secondary listening • any other relevant advantage. <p>Statements of the advantage of listening to radio online might include:</p> <ul style="list-style-type: none"> • time shifting • choice • interaction • any other relevant advantage. 	4 AO1 2xAO1(1a) 2xAO1(1b)	<p>AO1(1a) 1 mark for the statement of a valid advantage of listening to live radio that is stated only. 1 mark for the statement of a valid advantage of accessing radio content online that is stated only</p>
<p>AO1(1a) and AO1(1b) Explanations of the advantage of listening to live radio might include:</p>		<p>AO1(1a) and AO1(1b) 2 marks for an explanation of a valid advantage of listening to</p>

<ul style="list-style-type: none">• a sense of keeping up with events in the real world as they happen, e.g. live events and/or news• reduces the need for choice so reduces 'choice fatigue'• there is no ongoing cost for live radio once a radio has been purchased• secondary listening is helped by not having to interact with the channel• any other relevant advantage. <p>Explanations of the advantage of listening to radio online might include:</p> <ul style="list-style-type: none">• a sense of not missing out by being able to access content from past programmes• increases the audience's choice giving greater control over listening, such as repeating favourite parts of the programme• allows interaction such as leaving comments making the audience more of a prosumer• any other relevant advantage.		live radio. 2 marks for an explanation of a valid advantage of accessing radio content online.
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3 Explain how and why music videos use stereotypes. Refer to the two set music videos you have studied in your answer.

<p>Assessment Objectives</p>	<p>AO1 - Demonstrate knowledge and understanding of the theoretical framework of media. (Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media.)</p> <p>Maximum 10 marks</p>	
<p>Additional Guidance</p>	<p>The ‘indicative content’ is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The ‘indicative content’ shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content.</p> <p>Responses should discuss why stereotypes are used in music videos, for example, to:</p> <ul style="list-style-type: none"> • quickly convey meaning • make a music video accessible to its audience • meet the expectations of the audience • play with stereotypes • any other relevant reason. <p>Responses should discuss how stereotypes are used in one specific pair of set music videos, for example:</p> <p>Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8ter Boi (SB)</p> <ul style="list-style-type: none"> • SB uses a positive stereotype of the rule-breaking rebellious young person to fit her image and address her target audience • SB uses the positive stereotype of ‘The City’ as a site of excitement to fit her ‘Skater’ image • SB uses the positive stereotype of the solidarity of an ‘outsider’ community and contrasts this with a stereotype of heavy-handed state control in the form of a helicopter • TD uses the negative stereotype of American high schools as highly individualistic, status-ridden, competitive and thus ripe 	<p>10 AO1 4xAO1(1a) 6xAO1(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of media representations in music videos.</p> <ul style="list-style-type: none"> • AO1(1a) A clear demonstration of knowledge of how and why music videos use stereotypes • AO1(1b) A clear demonstration of understanding (demonstrated by application of knowledge) of how and why music videos use stereotypes • AO1(1b) Excellent use of the set products to support the answer. <p>Excellent responses in the top mark band will typically explain how and why music videos use stereotypes with relevant reference to the set music videos.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(1a) marks and most of the AO1(1b) marks.</p> <p>Level 2 (4–6 marks) Adequate knowledge and understanding of media representations in music videos.</p> <ul style="list-style-type: none"> • AO1(1a) A partially clear demonstration of knowledge of how and why music videos use stereotypes

<p>for bullying in order to generate sympathy for their downtrodden anti-hero</p> <ul style="list-style-type: none"> • TD uses the stereotype of young women as unobtainable objects of desire for men, but subverts this representation by establishing that this is the teenage boy's dream • TD uses the stereotype of teenagers as struggling for love, acceptance and identity to quickly convey the meaning of the song • Any other use or subversion of stereotyping <p>Mark Ronson, Bruno Mars – Uptown Funk (UF) and Beyoncé – If I Were a Boy (IIWAB)</p> <ul style="list-style-type: none"> • Both videos use a stereotype of love and attraction as heterosexual • Both videos stereotypically positively represent the US city as an ethnically mixed place of energy, opportunity and drama • Both videos stereotypically represent masculinity as sexually predatory • Both videos stereotypically represent attractive people as young, thin and able-bodied • UF presents deliberately stereotypical images of masculine bravado undercut by less stereotypical images of men in curlers • IIWAB uses stereotypes of masculine power and feminine victimhood, but undercuts these by inverting them in the first part of the narrative • any other stereotype <p>Little Mix – Black Magic (BM) and The Vamps – Somebody to You (STY)</p> <ul style="list-style-type: none"> • Both videos use a stereotype of love and attraction as heterosexual • Both videos use the positive stereotype of the teenage peer group as a source of support and fun • Both videos use the positive stereotype of young people as 	<ul style="list-style-type: none"> • AO1(1b) A partially clear demonstration of understanding (demonstrated by application of knowledge) of how and why music videos use stereotypes • AO1(1b) Adequate use of the set products to support the answer. <p>Adequate responses in the middle mark band will typically attempt to explain at least one of how and why music videos use stereotypes with some relevant reference to the set music videos.</p> <p>A candidate operating at level 2 would be expected to access some of the AO1(1a) marks and some of the AO1(1b)marks.</p> <p>Level 1 (1–3 marks) Minimal knowledge and understanding of media representations in music videos.</p> <ul style="list-style-type: none"> • AO1(1a) An attempt to demonstrate some knowledge of how and why music videos use stereotypes • AO1(1b) An attempt to demonstrate some understanding (demonstrated by application of knowledge) of how and why music videos use stereotypes • AO1(1b) Minimal or no use of the set products to support the answer. <p>Minimal responses in the bottom band may describe representations in music videos, with some reference to stereotypes or the set products at the top of the band.</p> <p>A candidate operating at level 1 would be expected to access AO1(1a) marks and, at the top of the band, at least one AO1(1b) mark.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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<p>spontaneous and exuberant</p> <ul style="list-style-type: none"> • Both videos stereotypically represent attractive people as young, thin and able-bodied • STY uses the positive stereotype of the beach as a place of pleasure • BM uses the stereotype of school as dull and boring and as a site for competition between girls for male attention • any other stereotype <p>Tinie Tempah, Jess Glynne – Not Letting Go (NLG) and Paloma Faith – Picking Up the Pieces (PUTP)</p> <ul style="list-style-type: none"> • Both videos use a stereotype of love and attraction as heterosexual • Both videos stereotypically represent attractive people as young, thin and able-bodied • NLG uses the negative stereotype of a rich lifestyle as inauthentic and constraining • PUTP uses the positive stereotype of ‘street life’ as authentic, egalitarian, cohesive and exuberant • Both videos use a stereotype of love as all-consuming whether in terms of joy (NLG) or sorrow (PUTP) • any other stereotype 		
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- 4 Refer to **Extract 1** in the **insert**. Analyse the representation of Jamaican Reggae music and musicians such as Bob Marley in this *MOJO* front cover.

Assessment Objectives	AO2 - Analyse media products using the theoretical framework of media. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media.) Maximum 5 marks	
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.	
Indicative content Responses should analyse representations of Jamaican Reggae music and musicians in the extract from <i>MOJO Magazine</i> , for example: <ul style="list-style-type: none"> • the image of Bob Marley has been shot and selected to connote his openness and friendliness – he directly addresses the camera with a smile, he is shot in natural light, he wears very 'ordinary' clothing, and his stance is very unaggressive. • the cover line 'From gang war to one love' connotes the violent social background of Jamaican Reggae music and anchors the meaning of the photograph, presenting Bob Marley as a man of peace • the crumpled monochrome photograph of Jamaican sound systems suggests that Jamaican Reggae comes out of poverty and has an authenticity due to these roots • the selection of a photograph of highly decorated sound systems suggests that Jamaican Reggae comes out of a folk tradition with a rich heritage of creativity • any other relevant representation analysis. 	5 AO2 5xAO2(1a)	Use Levels of Response criteria Level 3 (4–5 marks) An excellent application of the relevant aspects of the theoretical framework to the question. <ul style="list-style-type: none"> • A sophisticated perceptive and accurate analysis of relevant aspects of the extract. • Highly relevant response to the question, demonstrated by full focus on how media representations are used in the extract. <p>Excellent responses in the top band will typically offer sophisticated analysis of two or more well-chosen examples of representations of Jamaican Reggae music and musicians in the extract.</p> Level 2 (2–3 marks) An adequate application of the relevant aspects of the theoretical framework to the question. <ul style="list-style-type: none"> • A competent, generally accurate analysis of relevant aspects of the extract; responses may be descriptive in parts • Partially relevant response to the question, demonstrated by some focus on how media representations are used in the extract <p>Adequate answers in the middle band may analyse at least two</p>

	<p>examples of the representation of Jamaican Reggae music and musicians in the extract. At the top of the band one analysis may be underdeveloped or both may lack the clarity and detail of a level 3 response. Responses at the bottom of this band are likely to be more descriptive than analytical and may lack focus on stereotypes.</p> <p>Level 1 (1 mark) A minimal application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none">• Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant <p>Minimal responses in the bottom band are likely to be undeveloped in relation to the focus of the set question and describe aspects of the extract without focussing on representational devices.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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5* Refer to **Extracts 1** and **2** in the **Insert**.

How far is the different media language used in the two extracts due to the different target audiences – popular music and classical music fans – of *MOJO* and *Strad* magazines?

In your answer you should:

- analyse the media language in **Extracts 1** and **2**, which are from *MOJO* and *Strad* magazines
- make judgements and draw conclusions about how far the media language is used differently in both extracts to fit different target audiences.

Assessment Objectives	<p>AO2 - Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts; AO2(1b) Make judgements and draw conclusions.)</p> <p>Maximum 15 marks</p>	
Additional Guidance	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content</p> <p>Responses must analyse differences in media language in the two magazine extracts, such as:</p> <ul style="list-style-type: none"> • the sparser layout of <i>Strad</i> compared to <i>MOJO</i> with fewer cover lines • the difference between <i>Strad's</i> traditional and elegant serif masthead and <i>MOJO's</i> bold sans-serif masthead • the contrast between the traditional mise-en-scène in <i>Strad</i>, with a stone window in the background, and Bob Marley's more informal clothing and the tattered image of Jamaican sound systems in <i>MOJO</i>, connoting authenticity • the tastefully restrained use of colour in <i>Strad</i>, with a splash of red in an otherwise muted colour scheme, compared to the celebratory use of bright red, yellow and green in <i>MOJO</i> • though both front covers use primarily informative language, <i>MOJO's</i> choice of language such as 'Self-destruction blues!' and 	<p>15 AO2 10xAO2(1a) 5xAO2(1b)</p>	<p>Use Levels of Response criteria. For this question there are two Levels of Response schemes. Award a mark out of ten for the first scheme and a mark out of five for the second.</p> <p>AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks)</p> <p>Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant examples of media language used in <i>Strad</i> magazine and <i>MOJO</i> supported by two or more detailed examples. <p>Level 2 (4–6 marks) An adequate application of the relevant elements of the theoretical</p>

<p>repeated use of exclamation marks connotes a fan's enthusiasm in contrast to <i>Strad's</i> more intellectual detachment, as expressed in 'symbolism, sonorities and sacrifice in Biber's rosary sonatas'</p> <ul style="list-style-type: none"> any other relevant difference. <p>Responses must make judgments and reach conclusions about whether there are significant differences due to the different target audiences. Responses may argue:</p> <ul style="list-style-type: none"> that the differences are not significant and there are greater similarities based on the generic conventions of all music magazines, regardless of audience that there are significant differences and that these are due to the different target audiences that there are significant differences and that these are due to other factors such as the genres of music covered or the influence of cultural contexts such as the cultural ethos of different types of music that there are significant differences and that these are due both to the target audiences and other factors such as genre and contexts any other judgements and conclusions supported by evidence from the extracts. 	<p>framework and of relevant media contexts.</p> <ul style="list-style-type: none"> A competent and generally accurate analysis of mostly relevant media language used in <i>Strad</i> magazine and MOJO supported by one or more detailed examples; responses may be descriptive in parts. <p>Level 1 (1–3 marks) A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> Analysis of the use of media language in <i>Strad</i> magazine and MOJO, if present, is minimal and/or largely descriptive and may not be relevant <p>Level 0 (0 marks) No response or no response worthy of credit.</p> <p>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</p> <p>Level 3 (4–5 marks) A clear judgement and conclusion is reached and is fully supported by the analysis.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i></p> <p>Responses in the top mark band should make clear judgements and draw conclusions based on how far the media language is used differently in both extracts to fit different target audiences, providing judgements fully supported by the analysis. Responses do not have to conclude one way or the other - reward nuance in the answer.</p>
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		<p>Level 2 (2–3 marks) A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p> <p><i>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p>Adequate responses in the middle mark band are more likely to make partially clear judgements based on how far media language is used differently in both extracts to fit different target audiences, providing judgements partially supported by the analysis. Responses do not have to conclude one way or the other - reward nuance in the answer.</p> <p>Level 1 (1 mark) An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the products.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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Section B - News

6 Identify which of the following describes who is allowed to set up and run a newspaper in a country with a free press:

- anybody
- people registered by the state
- people registered by the regulator.

(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

Answer	Marks	Guidance
'Anybody'	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain **one** advantage for a newspaper of **each** of the following:

- publishing in print
- publishing online.

(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media.)

Answer	Marks	Guidance
<p>AO1(1a) Advantages stated, for example:</p> <p>Print publishing</p> <ul style="list-style-type: none"> • tradition • authority • can use layout • better images • any other advantage. <p>Online publishing</p>	4 AO1 2xAO1(1a) 2xAO1(1b)	<p>AO1(1a) 1 mark 1 mark for a valid advantage of print newspapers that is stated only 1 mark 1 mark for a advantage of online newspapers</p>

<ul style="list-style-type: none"> • live • cheaper • interaction • international • any other advantage 		
<p>AO1(1a) and AO1(1b) Advantages explained, for example:</p> <p>Print publishing</p> <ul style="list-style-type: none"> • print newspapers are the traditional form so appeal to conservative audiences • print newspapers carry the authority of an established and trusted media form • print newspapers can use layout in more creative ways to create visual effect, especially compared to newspapers viewed on a mobile phone • print newspapers can carry larger and more striking images, especially compared to newspapers viewed on a mobile phone • any other advantage. <p>Online publishing</p> <ul style="list-style-type: none"> • online publishing allows live updates of breaking news, fitting the 24 hour news cycle • online publishing avoids all the printing and most of the distribution costs of traditional newspapers • online publishing interaction allows interaction with audiences, such as comments on articles and citizen publishing • online publishing can be international in its audience, such as the Guardian’s US and Australian editions • any other advantage 		<p>AO1(1a) and AO1(1b) 2 marks 2 marks for a valid detailed explanation of one advantage of print newspapers 2 marks 2 marks for a valid detailed explanation of one advantage of online newspapers</p>

- 8 Refer to **Extract 3** in the **insert**. Analyse the representation of gender in Extract 3, a tweet of the *Observer* front page. Give **two** examples from the extract.

Assessment Objectives	AO2 - Analyse media products using the theoretical framework of media. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media.) Maximum 5 marks	
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.	
Indicative content Responses must analysis two examples of the representation of gender. This may be two examples of femininity or masculinity or examples of femininity and masculinity. Analysis might include: <ul style="list-style-type: none"> • the anti-stereotypical representation of the female runner as active and powerful, emphasised by the way her feet break out of the box • the representation of the male athlete in an anti-stereotypical kneeling pose, which suggests vulnerability, but the photo is cropped to emphasise where he is – a competitive arena • the anti-stereotypical representation of a female comedian • the stereotypical representation of the serious world of politics through the intervention of a male politician • there is a stereotypical gender division, with women featuring in the leisure-based skybox – running, cooking, and comedy – and the male focus of the lead article – David Miliband on Brexit • the only image with direct address is of a woman – Nadiya Hussain – who smiles at the camera • any other relevant representation analysis. 	5 AO2 5xAO2(1a)	Use Levels of Response criteria Level 3 (4–5 marks) An excellent analysis of media representations. <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of at least two well-chosen examples of media representations of gender in the extract. • Highly relevant response to the question, demonstrated by full focus on analysis of media representations in the extract and through accurate use of correct Media Studies language. <p>Excellent responses in the top mark band will typically explore representations of gender by at least two well-chosen examples described accurately using Media Studies terminology.</p> Level 2 (2–3 marks) An adequate analysis of media representations. <ul style="list-style-type: none"> • A competent and generally accurate analysis of at least one relevant example of media representation of gender in the extract; responses may be descriptive at times. • Partially relevant response to the question, demonstrated by some focus on analysis of media representations in the extract. <p>Adequate responses at the top of the middle mark band may</p>

	<p>successfully explore representations of gender by one relevant example but compared to a Level 3 response they will either lack a second relevant example or fail to establish how meaning is created in a second example. Responses at the bottom of this band may provide one or two media language examples with a poorly developed analysis of representations of gender.</p> <p>Level 1 (1 mark) A minimal analysis of media representations.</p> <ul style="list-style-type: none"> • Analysis of media representations in the extract, if present, is minimal and/or largely descriptive and may not be relevant <p>Minimal responses in the bottom band may describe some aspect of media representations in the extract but fail to discuss the representation of gender or may be so short that neither example nor analysis is developed.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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9* In this question you will be rewarded for drawing together elements from your full course of study, including different areas of the theoretical framework and media contexts.

How far does the tweet of the Observer front page in extract 3 reflect its political, social and cultural contexts?

In your answer you should:

- analyse the media language, media representations and opportunities for audience interaction in the extract
- make judgements and draw conclusions about how far these reflect the influence of political, social and cultural contexts.

<p>Assessment Objectives</p>	<p>AO2 - Analyse media products using the theoretical framework of media to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts; AO2(1b) Make judgements and draw conclusions.)</p> <p>Maximum 15 marks</p>	
<p>Additional Guidance</p>	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content</p> <p>Responses must analyse the extract in terms of the theoretical framework and make judgements and draw conclusions about how far it reflects media contexts.</p> <p>Media language and contexts</p> <p>The dominance of colourful promotional material on the front page – 'Free Supplement Inside' reflects the social and cultural context of consumerism, in which audiences expect and accept self-promotion in media products.</p> <p>The use of saturated colour, the small amount of copy, and the dominance of photographs on the front page reflects the consumerist context in which traditionally broadsheet newspapers have increasingly</p>	<p>15 AO2 10xAO2(1a) 5xAO2(1b)</p>	<p>Use Levels of Response criteria. For this question there are two Levels of Response schemes. Award a mark out of ten for the first scheme and a mark out of five for the second.</p> <p>AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts. (total 10 marks)</p> <p>Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework and media contexts.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by a range of examples. <p><i>Responses that do not draw together elements from the full course of study including different areas of the theoretical framework and</i></p>

<p>adopted traditionally tabloid conventions.</p> <p>Representations and contexts</p> <p>The ethnically diverse representations on the front page reflect the social and cultural context of multiculturalism.</p> <p>The significant presence of diverse representations of femininity reflects the social and cultural context of the impact of feminism.</p> <p>The gender division on the front page reflects the social and cultural context of the persistence of patriarchy.</p> <p>The lead story on Brexit reflects the political context of the dominance of the Brexit debate.</p> <p>Audience and contexts</p> <p>The opportunities for audience interaction with the tweet, evidenced by the numbers of likes, retweets and comments listed, reflects the social and cultural context in which media audiences now expect a more participatory relationship with media forms such as newspapers, due to the dominance of interactive online media.</p> <p>The posting of the tweet the day before the print newspaper is published reflects the social and cultural context in which media audiences expect immediate updating due to the dominance of interactive online media.</p> <p>The fact that the newspaper tweets its front page reflects the social and cultural context in which online and social media are an increasingly important means of reaching media audiences due to changing media preferences.</p>	<p><i>media contexts are limited to a maximum of 8 marks for AO2(1a).</i></p> <p>Level 2 (4–6 marks) An adequate application of the relevant elements of the theoretical framework and media contexts.</p> <ul style="list-style-type: none"> • A competent and generally accurate analysis of mostly relevant aspects of the extract supported by some examples; responses may be descriptive in parts. <p>Level 1 (1–3 marks) A minimal application of the relevant elements of the theoretical framework and media contexts.</p> <ul style="list-style-type: none"> • Analysis if present, of some elements of the extract, is minimal and/or largely descriptive and may not be relevant. <p>Level 0 (0 marks) No response or no response worthy of credit.</p> <p>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</p> <p>Level 3 (4–5 marks) A clear judgement and conclusion is reached and is fully supported by the analysis.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i></p> <p>Responses in the top mark band should make clear judgements and draw conclusions based on how far the extract reflects political, social and cultural contexts. Responses in the top band do not need to cover political and social and cultural contexts equally. These contexts overlap each other, so reference to contexts should be rewarded holistically. Responses do not have to conclude one way or the other - reward nuance in the answer.</p>
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	<p>Level 2 (2–3 marks) A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p> <p><i>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p>Adequate responses in the middle mark band are more likely to make partially clear judgements based on how far the media language reflects generic conventions or other factors, providing judgements partially supported by the analysis. Responses do not have to conclude one way or the other - reward nuance in the answer.</p> <p>Level 1 (1 mark) An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the products.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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- 10 Explain how historical contexts influence the representations in newspapers from the 1960s. Refer to stories from the front pages of the set newspapers you have studied to support your answer.

Assessment Objectives	<p>AO1 - Demonstrate knowledge and understanding of contexts of media and their influence on media products. (Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.)</p> <p>Maximum 10 marks</p>
Additional Guidance	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>

<p>Indicative content</p> <p>Responses should demonstrate knowledge and understanding of media contexts as they influence and are reflected in newspapers. Candidates must refer to stories or front pages they have studied to illustrate the influence of media contexts but may also use examples from any other newspapers.</p> <p>Responses should demonstrate the influence of 1960s historical contexts as they influence and are reflected in 1960s newspapers through some of the following:</p> <ul style="list-style-type: none"> the historical context of the Cold War is reflected in articles about Russian spies and spy planes the historical context that the late 1960s were the period just before the growth of feminism in the 1970s is reflected in the patriarchal nature of the stories: women are referred to as wives, with the exception of the Queen and Barbara Castle, and – apart from the latter – all the politicians, sports heroes, and lawyers making decisions about divorce reform are male the historical context of the Vietnam war and protests against the war is reflected in stories about the progress of the war and marches against the war 	<p>10 AO1 5xAO1(2a) 5xAO1(2b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> AO1(2a) A clear demonstration of knowledge of relevant media contexts AO1(2b) A clear demonstration of understanding of the impact of media contexts on the representations on the front pages of the Observer. <p>Excellent responses in the top mark band will typically explain how two or more historical contexts can influence newspapers by showing clear, detailed knowledge and understanding of contexts and sophisticated explanation of how the media contexts influenced the representations on the front pages.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(2a) marks and most of the AO1(2b) marks.</p> <p>Level 2 (4–6 marks) Adequate knowledge and understanding of the media contexts</p>
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<ul style="list-style-type: none"> • the historical context of rapid social change in the 1960s is reflected in an article about reform of the divorce laws • the historical context of concerns over Britain's post-imperial role in the world is reflected in an article about joining 'Europe' • the historical context of the influence of the civil rights movement and Britain moving towards a multicultural society influences coverage of Black Power gestures at the Olympics and the impact of 'mixed race' marriages • the historical context of a more formal and deferential society influences the description of politicians as Mr Wilson, for example • the historical technological context influences the technical quality of the printing • any other relevant context and influence. 	<p>and their effects on newspapers.</p> <ul style="list-style-type: none"> • AO1(2a) A partially clear demonstration of knowledge of relevant media contexts • AO1(2b) A partially clear demonstration of understanding of the impact of media contexts on the representations on the front pages of the Observer. <p>Adequate responses at the top of the middle mark band may successfully explain how at least two historical contexts can influence newspapers by showing partial knowledge and understanding of the influence of media contexts, with some reference to the set front pages; one explanation may be underdeveloped or both may lack the clarity and detail of a level 3 response.</p> <p>Responses at the bottom of this band may explain the influence of historical contexts without application to newspapers or fail to refer to the set front pages.</p> <p>A candidate operating at level 2 would be expected to access some of the AO1(2a) marks and some of the AO1(2b) marks.</p> <p>Level 1 (1–3 marks) Minimal knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> • AO1(2a) An attempt to demonstrate knowledge of relevant media contexts • AO1(2b) An attempt to demonstrate understanding of the impact of media contexts on the content of the front pages of the Observer. <p>Minimal responses in the bottom band may be underdeveloped, offering an attempt at explaining historical contexts but without application to newspapers or the set front pages.</p> <p>A candidate operating at level 1 would be expected to access</p>
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		<p>AO1(2a) marks and, at the top of the band, at least one AO1(2b) mark.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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Assessment Objectives Grid

Question	AO1(1a)	AO1(1b)	AO1(2a)	AO1(2b)	AO2(1a)	AO2(1b)	Marks
1	1						1
2	2	2					4
3*	4	6					10
4					5		5
5					10	5	15
6	1						1
7	2	2					4
8					5		5
9					10	5	15
10			5	5			10
Element total	10	10	5	5	30	10	70
AO Total	30				40		70