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END OF QUESTION PAPER

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...day June 20XX – Morning/Afternoon

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

SAMPLE MARK SCHEME

Duration: 1 hour 15 minutes

MAXIMUM MARK 70

SPECIMEN

This document consists of 24 pages

SUBJECT–SPECIFIC MARKING INSTRUCTIONS

Marking instructions:

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.

3. **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.

4. 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
Just enough achievement on balance for this level	At bottom of level
Meets the criteria but with some slight inconsistency	Around the middle of the level, depending on how much inconsistency is seen.
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.

Section A - Music

- 1 Identify the regulator for radio in the UK.
(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

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

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- 2 Explain **one** way in which music videos use media language to differ from each other. Refer to **one** example of contrasting media language in **two** music videos you have studied to support your answer.
(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)</p> <ul style="list-style-type: none"> • Videos may use linear narratives telling the story of the song or performance montages to draw attention to the song or the performers • Videos may use contrasting settings and associated lighting – location or studio or in performance, urban or rural, exotic or everyday, to match the style of music and the musician’s image • Videos may use contrasting camerawork and editing to create a tone to match the song and the musician(s), by creating documentary style naturalism or a more stylised performance, for example • Videos may use only the music track as soundtrack or may add diegetic elements to help create a self-contained fictional world • Any other valid contrasting media language • Different narratives • Different mise–en–scene • Different camerawork and/or editing • Different soundtrack. 	<p>4 AO1 2xAO1(1a) 2xAO1(1b)</p>	<p>AO1(1a) 2 marks 2 marks for a valid detailed explanation of how music videos use media language to differ from each other</p> <p>1 mark 1 mark for a valid media language element that is stated only</p>
<p>AO1(1b) Little Mix – Black Magic (BM) The Vamps – Somebody to You (STY)</p> <ul style="list-style-type: none"> • The tropical location (beach/pool setting, sunshine, beautiful sunset) in STY contrasts with BM’s formal college setting (library, lecture theatre, halls, lockers) • STY is naturalistic throughout; BM uses magical elements to 		<p>AO1(1b) 2 marks Exemplification of a difference in media language use in two videos studied.</p> <p>1 mark Describing media language use in one or two videos with no</p>

<p>establish the transformation of the girls from geeks to cool/popular girls</p> <ul style="list-style-type: none"> • STY narrative based on a performance montage contrasts with BM linear narrative (school days) • Any other relevant exemplification. <p>Mark Ronson, Bruno Mars – Uptown Funk (UF) Beyoncé – If I Were a Boy (IIWAB)</p> <ul style="list-style-type: none"> • The saturated colour in UF contrasts with monochrome for IIWAB • IIWAB's linear narrative contrasts with UF's performance montage • IIWAB's use of naturalistic camerawork and editing contrasts with the use of expressionistic techniques in UF • Any other relevant exemplification. <p>Tinie Tempah, Jess Glynne – Not Letting Go (NLG) Paloma Faith – Picking Up the Pieces (PUTP)</p> <ul style="list-style-type: none"> • PUTP's linear narrative contrasts with NLG's performance montage • The naturalistic media language and social realist tone for NLG contrasts with the stylised and more cinematic media language for PUTP • PUTP's rural upmarket setting contrasts with NLG's urban social housing setting • Any other relevant exemplification. <p>Wheatas – Teenage Dirtbag (TD) Avril Lavigne – Sk8ter Boi (SB)</p> <ul style="list-style-type: none"> • The documentary-style mostly hand-held camerawork, de-saturated colour and fast-paced editing in SB contrasts with more controlled camerawork, saturated colour and slower-paced editing in TD • The linear narrative in TD follows the song, contrasting with the montage of preparation and performance in SB • Any other relevant exemplification. 		<p>clear sense of difference.</p>
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- 3 Explain how and why producers of radio programmes target different audiences. Refer to the Radio 1 Live Lounge to support your answer.

Assessment Objectives	<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>	
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 discuss how producers of radio programmes targets different audiences. This discussion may include:</p> <ul style="list-style-type: none"> • Availability – either in terms of how the programme is broadcast or its online presence; for example, producers of local radio programmes can target geographically defined specialised audiences, whereas producers of national radio programmes may target mass audiences, or specialised audiences on a national scale • Styles and/or genres played; e.g. producers of radio programmes may seek to specialise in a genre, for example BBC Radio 1 Live Lounge uses an acoustic genre with 'unique acoustic performances from a range of established and breakthrough artists' to target specialised audiences defined by musical taste • Eras of programming, e.g. producers of radio programmes may target an older demographic, for example through playing music from the 1960s to 1990s or broadcasting classic radio plays. • Producers of radio programmes can also target audiences through the recruitment and directed tone of performance of presenters, e.g. a programme may have a more formal and informative presentation to address a niche target audience or a more informal and entertaining presentation to address a mass audience • Producers of radio programmes may target audiences through other services, e.g. national radio programmes may offer traffic 	<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 audiences for radio.</p> <ul style="list-style-type: none"> • AO1(1a) (2 marks) A clear demonstration of knowledge of how and why producers of radio programmes target different audiences • AO1(1b) A clear demonstration of understanding (demonstrated by application of knowledge) of how and why producers of radio programmes target different audiences • AO1(1b) Excellent use of the set product to support the answer. <p>Excellent responses in the top mark band will typically explain both how and why producers of radio programmes target audiences, with reference to the Radio 1 Live Lounge in terms of target audience. Responses in the top mark band will accurately and clearly link the aspect of 'how producers of radio programmes target audiences' to 'why producers of radio programmes target different audiences'.</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 audiences radio.</p>

<p>reports to target drivers, local radio programmes will offer local news, weather, traffic reports and sports coverage targeting the local audience</p> <ul style="list-style-type: none"> • Brand image – producers of radio programmes will use advertising and marketing to develop a brand image to suit their target audience; e.g. local radio programmes participating in community events, national radio programmes will engage with and cover national, significant events • Any other relevant aspect of targeting audiences <p>Responses must explain why producers of radio programmes target different audiences. This discussion may include:</p> <ul style="list-style-type: none"> • Targeting an otherwise unserved niche audience in order to compete in the market • Targeting a mass audience to sell to advertisers • Targeting a well-defined niche audience to sell to advertisers • As part of a Public Service Broadcasting requirement to address a specific audience on the channel the programme is broadcast on, for example Radio 1 Live Lounge • Any other relevant reason <p>Responses must refer to Radio 1 Live Lounge to illustrate how and why audiences are targeted by producers of radio programmes. This discussion may include:</p> <ul style="list-style-type: none"> • Consideration of how radio producers shape programmes to fit into a channels ethos to target audiences, for example Radio 1 is a very established brand, has national transmission and a place on the BBC's website that has a dominant online presence, the format of the Radio 1 Live Lounge reflects this in its digital, offline and online presence and the channel gives it a national reach • The Radio 1 Live Lounge uses younger presenters to engage their target audience, Live Lounge uses Clara Amfo, as the presenter, this combined with its mid-morning slot helps target younger audiences • Radio producers position the Radio 1 Live Lounge to illustrate 	<ul style="list-style-type: none"> • AO1(1a) A partially clear demonstration of knowledge of how and why producers of radio programmes target different audiences • AO1(1b) A partially clear demonstration of understanding (demonstrated by application of knowledge) of how and why producers of radio programmes target different audiences • AO1(1b) Adequate use of the set product to support the answer. <p>Adequate responses in the middle mark band may explain at least one of how and why producers of radio programmes target audiences, with some reference to the Radio 1 Live Lounge. Responses in the middle mark band will link the aspect of 'how producers of radio programmes target audiences' to 'why producers of radio programmes target different audiences' with some accuracy and partial relevancy.</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 audiences for radio.</p> <ul style="list-style-type: none"> • AO1(1a) An attempt to demonstrate some knowledge of how and why producers of radio programmes target different audiences • AO1(1b) An attempt to demonstrate some understanding (demonstrated by application of knowledge) of how producers of radio programmes target different audiences • AO1(1b) Minimal or no use of the set product to support the answer. <p>Minimal responses in the bottom band may attempt to describe how producers of music radio programmes can reach audiences, with minimal reference to the set product at the top of the band and minimal relevant reasoning as to why producers of music radio programmes can reach audiences.</p> <p>A candidate operating at level 1 would be expected to access</p>
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<p>a commitment to live music, which will engage audiences concerned with authenticity in their musicians (addressing the needs of fans, adding to the Radio 1 brand and trying to fulfil the BBC's PSB requirement to be distinctive)</p> <ul style="list-style-type: none">• Any other relevant illustration.		<p>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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- 4 Refer to **Extract 1** in **the Insert**. Analyse the representation of musicians in **Extract 1**, which is from *MOJO Magazine*.

Assessment Objectives	<p>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.)</p> <p>Maximum 5 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 analyse representations of musicians in the extract from <i>MOJO Magazine</i> in terms of one or more of the following: the choices media producers make about how to represent social groups, stereotyping, how the representations reflect the purposes of the producers, the viewpoints, messages, values and beliefs conveyed, the significance of the representations in terms of the themes or issues they address.</p> <p>Analysis of the representations of musicians may include:</p> <p>The choice of media language to connote the reverence MOJO accords to musicians due to their purpose to celebrate 'classic rock':</p> <ul style="list-style-type: none"> • language use such as 'Arise! Ray Davies' and use of the term 'legends' • the restrained use of colour on the front cover. <p>The choice of media language to associate musicians with quest, danger and struggle, knowingly fitting stereotypes of rock musicians as grappling with grand themes:</p> <ul style="list-style-type: none"> • the 'authentically' monochrome photograph of a young Ray Davies with a eyeline suggesting a look towards the heavens combined with the cover line 'Rock's dark knight on surviving the Kinks and saving his soul' connoting a spiritual quest, albeit 	<p>5 AO2 5xAO2(1a)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) An excellent application of the relevant aspects of the theoretical framework to the question.</p> <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 representational elements in the extract. These will typically give a clear and detailed analysis of how media language is used to construct representations of musicians on the front cover; and a clear and detailed analysis of how media producers have selected musicians to represent on the front cover.</p> <p>Level 2 (2–3 marks) An adequate application of the relevant aspects of the theoretical framework to the question.</p> <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>ironically</p> <ul style="list-style-type: none"> language use such as: ‘their year of living dangerously’, ‘KLF burn again’, ‘the torment of..’ connoting danger and struggle, albeit ironically the choice of a black background connoting seriousness, darkness, or realism, adds to this representation <p>The selection of musicians to represent on the front cover</p> <ul style="list-style-type: none"> the selection of white male musicians as front cover images fits stereotypes of rock musicians the anti-stereotypical positive representation of older people as popular musicians, e.g. the artist from CSNY on the front cover of the extract gives direct eye contact and dominates the frame the selection of an old photograph of Ray Davies in his youth to dominate the front cover may suggest a stereotypical preference – for the producers or for audiences - for youthful images of rock musicians, however, MOJO do routinely use contemporary images. <p>Any other relevant representation analysis.</p>		<p>Adequate responses in the middle band may analyse at least two representational elements 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 representational devices.</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 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 media language used differently in Extracts 1 and 2 to reflect genre conventions?

In your answer you must:

- analyse examples of how media language is used similarly and differently in **Extracts 1** and **2**, which are from *We Love Pop* and *MOJO* magazines
- make judgements and reach conclusions about whether there are more similarities due to genre conventions than differences in the extracts.

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 examples of similarities in the two extracts that, such as:</p> <ul style="list-style-type: none"> • both feature a range of musicians on the front cover, either in cover lines or images • both use language to try to create an inclusive mode of address addressing an audience of music fans • both use a range of sans-serif fonts • both have mastheads at the top of the page and cover lines <p>Responses should analyse differences in media language in the two magazine extracts such as:</p> <ul style="list-style-type: none"> • the difference between use of neon pink in <i>We Love Pop</i> and the use of black in <i>MOJO</i> • the difference between the cluttered layout of <i>We Love Pop</i> with a range of images and little column justification and the more ordered layout in <i>MOJO</i>, dominated by one large central image 	<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>We Love Pop</i> 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 framework and of relevant media contexts.</p> <ul style="list-style-type: none"> • A competent and generally accurate analysis of mostly

<p>and justified columns</p> <ul style="list-style-type: none"> • The relative demotion of the masthead on We Love Pop compared to the banner masthead of MOJO • the difference between the highly stylised typography in We Love Pop (e.g. the ‘dripping ‘Love Sucks’) and the more conventional typography in MOJO • the difference between the more informal language use suggesting commonality of experience in We Love Pop (e.g. ‘decode his Snapchat’, ‘Crush Cringes & Dating Disasters’) and a language use suggesting differences in experience in MOJO (e.g. ‘Society tried to extinguish me’) • the difference between the multiple conventionally lit photographs in We Love Pop and the single, chiaroscuro lit photograph in MOJO. <p>Responses must make judgements and reach conclusions about whether the similarities due to genre conventions outweigh differences. Responses may argue:</p> <ul style="list-style-type: none"> • that most similarities are not due to genre but are either conventions of consumer magazines in general (mastheads, cover lines, inclusive mode of address etc.) and/or are style decisions that are not generic conventions (e.g. use of sans serif fonts) and that the other similarities (e.g. featuring musicians) are trivial • that there are similarities due to genre conventions but these are outweighed by differences in media language use • that similarities are due to genre conventions and that many of the differences are due to differences in sub-genre between ‘rock’ and ‘pop’ magazines and/or that We Love Pop is an example of generic hybridity – a hybrid of music magazine and lifestyle magazine • Any other judgements and conclusions supported by evidence from the extracts. 		<p>relevant of media language used in We Love Pop and MOJO supported by one or more detailed examples; responses may be descriptive in parts.</p> <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 We Love Pop 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>Excellent responses in the top mark band should make clear judgements and draw conclusions based on how far media language is used differently in both extracts to reflect genre conventions, providing judgements fully supported by the analysis. Responses do not have to conclude one way or the other – reward nuance in the answer.</p> <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</i></p>
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	<p><i>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 judgments based on how far media language is used differently in both extracts to reflect genre conventions, 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 extracts.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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Section B - News

- 6 Identify **one** press regulator in the UK.
(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

Answer	Marks	Guidance
'Impress' or 'IPSO' or 'Independent Press Standards Organisation'	1 AO1 1xAO1(1a)	1 mark for correct answer.

- 7 Explain **two** ways that newspapers are funded.
(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>2 marks for each explanation of a funding stream, which might include:</p> <ul style="list-style-type: none"> income from advertising as advertisers pay to reach the newspaper's audience, either online or in print editions, in an environment that carries the status of the newspaper income from membership, online subscriptions or donations from readers, where readers voluntarily pay to support a news organisation they see as trustworthy income from the cover price of the print edition or print subscription, especially important for 'quality' newspapers with higher cover prices income from online paywalls, where online users have to pay to access premium content or to access more than a certain number of pages losses are covered by media owners who value aspects other than profitability, such as the role of news journalism or the influence newspaper ownership brings any other funding stream. <p>Statements of funding streams might include:</p> <ul style="list-style-type: none"> advertising paying for the print or online newspaper membership any other statement of funding. 	4 AO1 2xAO1(1a) 2xAO1(1b)	<p>4 marks Two clearly explained examples of ways in which newspapers are funded.</p> <p>3 marks One clearly explained and one stated example of ways in which newspapers are funded.</p> <p>2 marks One clearly explained example or two stated examples of ways in which newspapers are funded.</p> <p>1 mark One stated example of a way in which newspapers are funded.</p>

- 8 Analyse the use of media language to create meaning in the online *Observer* home 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 All responses except the most descriptive should show some ability to undertake semiotic analysis, but do not need to use the terms such as 'semiotics', 'denotation' or 'connotation' to demonstrate this. Responses should analyse use of media language to create meaning such as: <ul style="list-style-type: none"> • use of a dark blue colour for the header to connote serious, sober, objective news • use of a limited colour pallet – house colours of royal blue and a wine purple – suggest an organised and formal paper • a bold, sans-serif, white on blue mostly lower case font for the title connotes a modern and confident paper • use of a serif typeface for the headings connotes formality and objectivity • the highly ordered layout of the home page, use of white as a background, and fairly limited use of photographs and graphics minimises visual clutter and connotes seriousness and objectivity • the language use includes both personal and third person statements but creates an overall objective mode of address • any other relevant analysis. 	5 AO2 5xAO2(1a)	Use Levels of Response criteria Level 3 (4–5 marks) An excellent analysis of media language. <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of how media language is used in at least two well-chosen examples from the extract. • Highly relevant response to the question, demonstrated by full focus on how media language is used in the extract to create meaning and through accurate use of correct Media Studies terminology. Excellent responses in the top mark band will typically explore how meaning is created, including connotative effect(s), by at least two well-chosen examples described accurately using Media Studies terminology. Level 2 (2–3 marks) An adequate analysis of media language. <ul style="list-style-type: none"> • A competent and generally accurate analysis of how media language is used in at least one relevant example from the extract; responses may be descriptive at times. • Partially relevant response to the question, demonstrated by some focus on how media language is used in the extract to create meaning. Adequate responses at the top of the middle mark band may

		<p>successfully explore how meaning is created 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 how meaning is created.</p> <p>Level 1 (1 mark) A minimal analysis of media language.</p> <ul style="list-style-type: none">• Analysis of how media language is used 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 language in the extract but fail to establish how meaning is created 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.

'The representations featured in the online *Observer* reflect its values and beliefs.' Discuss how far you agree with this statement in relation to Extract 3, the online *Observer* homepage.

In your answer you must:

- analyse the representations featured in Extract 3 with reference to the online *Observer*'s values and beliefs
- make judgements and draw conclusions about how far you agree with the statement.

Assessment Objectives	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; AO2(1b) Make judgements and draw conclusions.) Maximum 15 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 analyse how the representations featured in Extract 3 reflect the online <i>Observer</i> 's values and beliefs. Representations, viewpoints and values Responses may analyse: <ul style="list-style-type: none"> • how the representations in the 'features' section convey the newspaper's actively socially liberal viewpoint through, for example, its internationalism, the sympathetic representation of the refugee, and the valuing of tolerance and understanding suggested by the article on forgiving a criminal offence • how the representations convey the newspaper's (liberal) feminist viewpoint, e.g. the joke about the model's 'fabulous' 	15 AO2 10xAO2(1a) 5xAO2(1b)	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. AO2(1a) Analyse media products using the theoretical framework of media. (total 10 marks) Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework. <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 knowledge and understanding from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO2(1a)</i></p>

<p>Instagram figure combined with an image that does not sexually objectify the woman, the reporting of Julie Cunningham’s foregrounding of gender inequality in performance</p> <ul style="list-style-type: none"> • how the representations in the ‘interviews’ section convey a valuing of the arts and science, reflecting the Observer’s liberal belief in ‘civilisation’ • how the influence of feminism or post-feminism on values and viewpoints can be seen in representations and references to gender stereotyping and equality issues • how the influence of multiculturalism is reflected in routinely ethnically-mixed photographic representations • any other relevant media representations analysis. <p>Responses may also draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:</p> <p>Media language</p> <p>Responses may analyse</p> <ul style="list-style-type: none"> • how editors, through choice, selection and exclusion of the articles, photos, typography, text and layout have constructed points of view <p>Media Audiences</p> <p>Responses may analyse</p> <ul style="list-style-type: none"> • how the content reflects the Observer’s roughly gender-equal audience in its mix of content, though the sport coverage is still mostly male, there is an attempt at a gender balance through the rest of the content 	<p>Level 2 (4–6 marks) An adequate application of the relevant elements of the theoretical framework.</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.</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>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>Excellent responses in the top mark band should make clear judgements and draw conclusions based on how far candidates agree with the statement ‘the representations featured in the online Observer reflect its values and beliefs’, 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>Media Industries</p> <p>Responses may analyse</p> <ul style="list-style-type: none"> • how the content shares house style and layout with the <i>Observer's</i> sister online newspaper, <i>The Guardian Online</i> and that the values and viewpoints of their owners, the GMG, are reflected on the online <i>Observer</i> homepage • any other relevant media industries analysis. <p>Contexts</p> <p>Reponses may analyse:</p> <ul style="list-style-type: none"> • how the social value of consumerism is evident in some sections of the extract, e.g. food and lifestyle, but is balanced by the value of community and helping others, expressed in the representation of one woman's struggle to forgive, and of concerns about America's racial tensions and the plight of refugees • any other relevant context. <p>Responses will draw judgements and conclusions considering how far they agree with the statement.</p> <ul style="list-style-type: none"> • Based upon their analysis learners may conclude that the representations featured in the online <i>Observer</i> wholly reflect its values and beliefs • Based upon their analysis learners may conclude that the representations featured in the online <i>Observer</i> partially reflect its values and beliefs • Based upon their analysis learners may conclude that the 		<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 judgments based on how far candidates agree with the statement 'the representations featured in the online <i>Observer</i> reflect its values and beliefs', 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 extract.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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<p>representations featured in the online <i>Observer</i> are atypical of its values and beliefs.</p>		
<p>Reward any judgement and conclusion that is backed by evidence from the analysis.</p>		

SPECIMEN

- 10 Explain how broadsheet newspapers reflect the time and historical contexts in which they were published. Refer to the *Observer* front page from 6 November 1966 that you have studied to support your answer.

In your answer you must also refer to relevant media contexts.

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 broadsheet newspapers. Candidates are likely to the set <i>Observer</i> front cover from 6 November 1966 in their response to illustrate the influence of media contexts but may also use examples from any other newspapers.</p> <p>Learners may demonstrate a knowledge and understanding of media contexts as they influence and are reflected in broadsheet newspapers through some of the following:</p> <p>Historical social contexts</p> <ul style="list-style-type: none"> the persistence of gender inequalities and traditional gender roles and how they are reflected in broadsheet newspapers, for example in the 1960s is reflected in female exclusion from all news about politics, the law, and the economy (but inclusion in relation to 'Knitted fashion') on the 6 November 1966 <i>Observer</i> front cover. 	<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 influence of media contexts on the content of the front page of the <i>Observer</i>. <p>Excellent responses in the top mark band will typically explain how two or more historical media contexts can influence newspapers by showing clear, detailed knowledge and understanding of contexts and sophisticated explanation of how the historical media contexts influenced the set front page.</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>
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<p>Historical social, political contexts</p> <ul style="list-style-type: none"> the influence of government and politics on social issues, for example, such as marriage and divorce, which is illustrated by the prominence of the 1966 lead article on reform of divorce laws reflecting attitudes towards the importance of marriage as an institution. <p>Historical cultural contexts</p> <ul style="list-style-type: none"> The impact of multiculturalism on society and how this was reflected in broadsheet newspapers, for example this is reflected in the all-white ethnic representation of the 1966 front page, which learners may note is very different from the ethnically mixed representation today. Candidates may note the relative lack of a celebrity culture in the 1960s compared to today due to the smaller range of media available to consumers and how this is reflected in broadsheet newspapers, for example the large number of ‘hard news’ stories on the 1966 front page. <p>Historical political contexts</p> <ul style="list-style-type: none"> Candidates may note that the importance of the political context to the news agenda has stayed relatively steady over the years and of interest to readers, for example, this is reflected in the three articles taking up approximately half of the 1966 front cover, including: <ul style="list-style-type: none"> a 1966 disagreement over joining the Common Market. the 1966 article about Russian spy planes. a 1966 lead article on reform of divorce laws (social, political); and the article on US politics indicated inside the newspaper. any other relevant context and influence. 	<p>Level 2 (4–6 marks) Adequate knowledge and understanding of the media contexts 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 influence of media contexts on the content of the front page of the Observer. <p>Adequate responses at the top of the middle mark band may successfully explain how at least two historical media contexts can influence newspapers by showing partial knowledge and understanding of the influence of the historical media contexts, with some reference to the set front page: one explanation may be underdeveloped or both may lack the clarity and detail of a level 3 response. Responses at the bottom of this band may explain the influence of historical media contexts without application to newspapers, or fail to refer to the set front cover.</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 influence of media contexts. <p>Minimal responses in the bottom band may be underdeveloped, offering an attempt at explaining historical media contexts but without application to newspapers or the set front cover.</p> <p>A candidate operating at level 1 would be expected to access AO1(2a) marks and, at the top of the band, at least one AO1(2b)</p>
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		mark. Level 0 (0 marks) No response or no response worthy of credit.
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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	
AO Total		30			40		70