



Oxford Cambridge and RSA

GCSE

Media Studies

J200/02: Music and news

General Certificate of Secondary Education

Mark Scheme for November 2020

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
	Unclear
	Incorrect point
	Correct point
	No example
	Knowledge and Understanding
	Benefit of the doubt
	Judgement/conclusion
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Context
	Analysis

Section A - Music

- 1 Identify the word that describes the coming together of different platforms, such as when radio programmes are available online. (Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

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

- 2 Explain how two different audiences might interpret the same music video differently. (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) Different audiences or interpretations stated.</p> <p>Different audiences may be defined, for example, in terms of:</p> <ul style="list-style-type: none"> • gender • age • class • sexuality • race and/or ethnicity • nationality • fandom or musical tastes • situational factors • any other relevant audience difference <p>Different interpretations may be stated, for example, in terms of:</p> <ul style="list-style-type: none"> • liking or hating the video • agreeing or disagreeing with the video • any other simple statement of interpretation 	<p>4 AO1 2xAO1(1a) 2xAO1(1b)</p>	<p>AO1(1a) 2 marks 1 mark for each valid statement (two maximum) of different audiences OR different interpretations OR 1 mark for an explanation of how one audience might interpret a music video differently</p>

<p>AO1(1a) and AO1(1b) Valid explanation of how two different audiences might interpret music videos differently include, for example:</p> <ul style="list-style-type: none"> • engaging with or being bored by the media language of the video due to differences such as media literacy or musical tastes or fandom or situational factors (such as where the video is viewed) • engagement with or alienation from the artist due to social differences or differences in musical tastes and fandom or situational factors such as peer group pressure • agreeing or disagreeing with a video's messages and values due to social differences or differences in musical tastes and fandom or situational factors such as peer group pressure • any other relevant explanation of audience difference and interpretation 		<p>AO1(1a) and AO1(1b) 4 marks 2 marks for each valid explanation of how two different audiences might interpret music videos differently</p>
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- 3 Explain how and why BBC radio has to provide a wider range of content than commercial radio. Refer to the *BBC Radio 1 Live Lounge* in 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 may discuss why BBC radio has to provide a wider range of content than commercial radio, by explaining, for example:</p> <ul style="list-style-type: none"> • why PSB requirements, such as those for high quality content, innovative and challenging content, stimulating knowledge and learning, Informing the public, original British-made programming reflecting the UK's cultural identity, representing diversity and alternative viewpoints, and distinctive programmes mean that PSB channels must schedule programmes that are different from those on non-PSB commercial channels • why the funding model of the BBC imposes extra requirements on the BBC to be distinctive • why the history and ethos of the BBC reinforces its distinctive position in British cultural life • any other relevant explanation. <p>Responses may discuss how BBC radio provides a wider range of content than commercial radio, by discussing, for example:</p> <ul style="list-style-type: none"> • the range of BBC radio stations addressing different audiences • the remit of BBC Radio 1 to include live music and music outside the commercial mainstream • BBC programmes should be 'good of their kind' – popular programmes should be well made • any other relevant explanation. <p>Responses must refer to the Radio 1 Live Lounge in their answer, for example by discussing:</p> <ul style="list-style-type: none"> • its presentation of live music and musicians playing tracks by other artists • how its skilful presentation of authentic musicianship is high 	<p style="text-align: center;">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 radio media industries.</p> <ul style="list-style-type: none"> • AO1(1a) (2 marks) A clear demonstration of knowledge of how and why BBC radio has to provide a wider range of content than commercial radio. • AO1(1b) A clear demonstration of understanding (demonstrated by application of knowledge) of how and why BBC radio has to provide a wider range of content than commercial radio • 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 BBC radio has to provide a wider range of content than commercial radio with relevant reference to the set product</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 radio media industries.</p> <ul style="list-style-type: none"> • AO1(1a) A partially clear demonstration of knowledge of how and why BBC radio has to provide a wider range of content than commercial radio. • AO1(1b) A partially clear demonstration of understanding (demonstrated by application of knowledge) of how and why BBC radio has to provide a wider range of content than commercial radio. • AO1(1b) Adequate use of the set product to support the answer. <p>Adequate responses in the middle mark band will typically</p>
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<p>quality popular music programming</p> <ul style="list-style-type: none"> any other relevant example. 		<p>attempt to explain at least one of how and why BBC radio has to provide a wider range of content than commercial radio. with some relevant reference to the set product.</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 radio media industries.</p> <ul style="list-style-type: none"> AO1(1a) An attempt to demonstrate some knowledge of how and why BBC radio has to provide a wider range of content than commercial radio. AO1(1b) An attempt to demonstrate some understanding (demonstrated by application of knowledge) of how and why BBC radio has to provide a wider range of content than commercial radio. AO1(1b) Minimal or no use of the set products to support the answer. <p>Minimal responses in the bottom band may describe some aspect(s) of BBC radio, with some reference to the set product 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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4 Refer to **Extract 1** in the insert.

Analyse the representation of masculinity in the extract from *MOJO* magazine.

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 masculinity in the extract from <i>MOJO</i> , for example: <ul style="list-style-type: none"> • the stereotypical representation of active masculinity through the dancing figures, Bowie's active pose, Wayne Kramer who 'kicks', Mac who is 'the mouth' • the stereotypical representation of masculinity as powerful and in control in the confident expression of the man from The Byrds or Bowie's confident stance and stare • the stereotypical representation of men as leading women in the figures of the dancers • 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. Excellent responses in the top band will typically offer sophisticated analysis of the representation of masculinity in the extract. 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 will attempt to analyse the representations in the extract. At the top of the band there will be a focus on masculinity. Responses at the bottom of this band are likely to be more descriptive than analytical and may lack focus on masculinity.</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 do **Extracts 1** and **2** fit the generic conventions of music magazines?

In your answer you should:

- analyse the media language in **Extracts 1** and **2**, which are from **MOJO** and **THE WIRE** magazines
- make judgements and draw conclusions about how far the media language fits or creates new variations on the genre conventions of music magazines.

<p>Assessment Objectives</p>	<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>	
<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 examples of use of generic conventions in the two extracts, such as:</p> <ul style="list-style-type: none"> • both feature musicians as the main cover image • both feature coverlines about music and musicians • both address an audience's love of music • the media language in both magazines reflects the music being covered: MOJO's rather enthusiastic language and busy media language reflects the energy and bombast of the music it covers, WIRE's more restrained media language reflects a more cerebral music • any other convention. 	<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 WIRE and MOJO supported by two or more detailed examples. <p>Level 2 (4–6 marks)</p>

<p>Responses should analyse variations on the generic conventions in one or both magazine extracts, such as:</p> <ul style="list-style-type: none"> the main cover image in WIRE does not offer direct address, suggesting more reflective connotations compared to most music magazines the layout in WIRE is unusually sparse with few coverlines connoting an unusual simplicity the use of typography in WIRE is restrained, using simple sans-serif fonts, connoting an unusual simplicity any other relevant difference <p>Responses must make judgments and reach conclusions about whether the media language fits or creates new variations on the genre conventions of music magazines.</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> that MOJO magazine mostly fits the conventions of music magazines but WIRE magazine deliberately creates variations to create a sense of a more alternative or arty magazine that the generic conventions of music magazines are very weak and both magazines fit into these very loose conventions that music magazines appealing to different target audiences or covering different genres of music are very different in style, so both magazines are variations on a set of conventions any other judgements and conclusions supported by evidence from the extracts. 	<p>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 relevant media language used in WIRE 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 WIRE 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 fits or creates new variations on the genre conventions of music magazines, providing judgements fully supported by the analysis.</p> <p>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 fits or creates new variations on the genre conventions of music magazines, providing judgements partially supported by the analysis.</p> <p>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 the trust that owns the *Observer* newspaper.

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

Answer	Marks	Guidance
'The Scott Trust Limited' or 'The Scott Trust'	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain two ways that online newspapers can gain funding other than by paid-for advertising.

(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
AO1(1a) Funding source stated, for example: <ul style="list-style-type: none"> • paywall • subscription • donations • sponsored content • selling goods • any other funding source. 	4 AO1 2xAO1(1a) 2xAO1(1b)	AO1(1a) 2 marks 1 mark for each valid funding source for online newspapers that is stated only (maximum 2 marks)
AO1(1a) and AO1(1b) Funding source explained, for example: <ul style="list-style-type: none"> • a paywall may only allow access to more stories on receipt of a payment by the visitor to the website • a subscription may enable audiences to access more content, view without advertisements or contribute more easily to blog threads, in exchange for a fee 		AO1(1a) and AO1(1b) 4 marks 2 marks for each valid detailed explanation of a funding source for online newspapers

<ul style="list-style-type: none"> • one-off donations may be solicited by appeals by online newspapers such as the Observer and Guardian for audiences worldwide to support independent journalism • sponsored content may be material written by the newspaper staff that is paid for by a sponsor, who is paying to have their name associated with quality journalism, or it may be material supplied by the sponsor • newspapers like the Observer and Guardian sell books, holidays and courses to raise money through online bookshops and travel agents • any other valid detailed explanation 		
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(8) Refer to **Extracts 3, 4 and 5** in the insert.

Analyse how these Tweets from the Observer use features offered by online technology that are not available to the print newspaper.

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 analyse how these Tweets from the Observer use features offered by online technology that are not available to the print newspaper. They may choose to analyse their effect on media language or on audience.	5 AO2 5xAO2(1a)	Use Levels of Response criteria Level 3 (4–5 marks) An excellent analysis of technology and media language and/or audiences. <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of at least two well-chosen examples of the effect of online technology

<p>Analysis might include:</p> <ul style="list-style-type: none"> • the tweets offer interactivity not available to the print newspaper, such as likes, comments and retweets, allowing audiences to participate • the tweets include hyperlinks to the website and the hashtag allowing audiences to participate • the tweets offer links to documentary moving images not available to the print newspaper • the tweets allow constant updating of news content, as shown by the time since the tweets were posted, connoting immediacy • any other relevant analysis. 	<p>on media language and/or audience in the extracts</p> <ul style="list-style-type: none"> • Highly relevant response to the question, demonstrated by full focus on analysis of features offered by online technology in the extracts. <p>Level 2 (2–3 marks) An adequate analysis of technology and media language and/or audiences.</p> <ul style="list-style-type: none"> • A competent and generally accurate analysis of at least one relevant example of the effect of online technology on media language and/or audience in the extracts; responses may be descriptive at times. • Partially relevant response to the question, demonstrated by some focus on analysis of features offered by online technology in the extracts. <p>Level 1 (1 mark) A minimal analysis of technology and media language or audiences.</p> <ul style="list-style-type: none"> • Analysis of media language or audience 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 the extracts but fail to discuss the features offered by online technology or may be so short that no analysis is developed.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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(9)* How far do the representations in **extracts 3, 4 and 5** from the Observer’s Twitter feed reflect changing social and cultural contexts?

In your answer you should:

- analyse the representations in the three tweets
- make judgements and draw conclusions about how far the representations reflect changing contexts or other factors such as the ownership of the Observer or the online newspaper’s global audience.

You will be rewarded for drawing together elements from your full course of study.

<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; 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 representations in the extracts and make judgements and draw conclusions about how far these reflect changing contexts or other factors such as media industries or audience.</p> <p>Responses must analyse a number of representations in the three tweets, for example:</p> <ul style="list-style-type: none"> • the ‘fairytale’ representation in extract 3 of a conventionally attractive woman marrying a prince in uniform • the use of terms such as ‘feudal privilege’ in extract 4 to anchor an image of a woman waving happily representing the event as both happy and to be criticised • the photo of what appears to be a lesbian wedding in extract 5 represents marriage as diverse in modern Britain and not all like 	<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. (total 10 marks)</p> <p>Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by examples. <p><i>Responses that do not draw together elements 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>Level 2 (4–6 marks)</p>

<p>the stereotypical fairytale wedding in extract 3</p> <ul style="list-style-type: none"> any other representation analysis <p>Media contexts</p> <p>Responses may argue that changing media contexts are key in explaining the representations, for example:</p> <ul style="list-style-type: none"> the news value accorded to a royal wedding reflects the social and cultural context of the growing influence of celebrity culture and the centrality of the monarchy in the British elite the representation of a black British princess reflects the social and cultural context of multiculturalism in that even such a white institution is now becoming multicultural; the fact that the story is considered noteworthy reflects the persistence of racism on modern Britain the photograph in extract 5 of what appear to be a lesbian wedding reflects the social and cultural context of changing attitudes to sexuality the critical article in extract 4 reflects the social and cultural context of liberal and left wing criticisms of inherited wealth and power any other relevant media contexts point. <p>Other factors</p> <p>Media industries</p> <p>Responses may argue that media industries factors are key in explaining the representations, for example:</p> <ul style="list-style-type: none"> the diverse representations of marriage reflects the mission of 	<p>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 at least one example; 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 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 representations reflect changing contexts or other factors such as media industries or audience, providing judgements fully supported by the analysis.</p> <p>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</p>
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<p>the Guardian Media Group/Scott Trust to offer fearless, independent, liberal journalism that explores opposing arguments</p> <ul style="list-style-type: none"> any other relevant media industries factor <p>Media audiences</p> <p>Responses may argue that media audiences are key in explaining the representations, for example:</p> <ul style="list-style-type: none"> the representations are equivocal about the monarchy, possibly because the online newspaper is aimed at a global audience, especially in the USA and Australia, for whom the British monarchy may be a quaint local tradition the Observer targets a liberal and left-wing British audience who might be equally equivocal about a conservative institution – the monarchy – showing signs of modernising, and a patriarchal institution – marriage – being used in non-patriarchal ways (lesbian marriage) any other relevant audience factor 	<p>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 representations reflect changing contexts or other factors such as media industries or audience, providing judgements partially supported by the analysis.</p> <p>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 choice of news stories in newspapers from the 1960s. Refer to examples from the set newspapers you have studied to support your answer.

<p>Assessment Objectives</p>	<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>
<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 demonstrate knowledge and understanding of historical media contexts as they influence and are reflected in the choice of news stories 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 influence of the cold war in stories such as 'So polite, this North Sea spy game' the influence of fears of Russian spies in stories such as 'Yard suspects Blake used two-way radio' the influence of the cold war on proxy wars on stories about the Vietnam war such as 'Hopes rise for cease-fire in Vietnam' the influence of trades union power in stories such as 'Unions postpone strike' 	<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 front pages of the Observer. <p>Excellent responses in the top mark band will typically explain how two or more social and cultural contexts can influence newspapers by showing clear, detailed knowledge and understanding of contexts and sophisticated explanation of how the media contexts influenced the the choice of news stories in the set products..</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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<ul style="list-style-type: none"> the influence of social change in stories such as 'Lawyers will urge divorce by consent' the influence of Britain's changing status in the world in stories such as 'Wilson-Brown market clash' about joining Europe and articles about Britain's relationship with 'Rhodesia' the influence of 1960s patriarchy in female exclusion from the hard news stories about politics, the law, and the economy that dominate the front pages but reference in soft news stories such as those about knitting or women's relationship with men in stories such as 'Jackie: we're very happy' the influence of the anti-racist movements in the 1960s, such as the 'Black Power' protest at the 1968 Mexico Olympics, referenced in stories such as 'Briton shoots a gold' 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 impact of media contexts 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 social and cultural contexts can influence newspapers by showing partial knowledge and understanding of the influence of media contexts the choice of news stories, with some reference to the set front pages; one explanation may be underdeveloped or both may lack the clarity and detail of a level three response.</p> <p>Responses at the bottom of this band may explain the influence of social and cultural contexts without reference 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,</p>
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		<p>offering an attempt at explaining social and cultural contexts but without application to newspapers or the set front pages.</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) mark.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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