

GCSE (9–1) Media Studies

J200/02 Music and News

Sample Question Paper

Date – Morning/Afternoon

Version 2.0

Time allowed: 1 hour 15 minutes

You must use:

The Insert

You may use:

Additional paper



First name

Last name

**Centre
number**

**Candidate
number**

INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions in Sections A and B.
- Write your answer to each question in the space provided.
- Additional paper may be used if necessary, but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **70**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **12** pages.

Section A: Music

Answer **all** the questions.

1 Identify the regulator for radio in the UK.

[1]

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.

[4]

3 Explain how and why producers of radio programmes target different audiences. Refer to the Radio 1 Live Lounge to support your answer.

[10]

4 Refer to **Extract 1 in the Insert**. Analyse the representation of musicians in **Extract 1**, which is from *MOJO Magazine*.

[5]

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.

Section B: News

Answer **all** the questions.

6 Identify **one** press regulator in the UK.

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[1]

7 Explain two ways that newspapers are funded.

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[4]

8 Refer to **Extracts 3, 4 and 5** in the **Insert**, which are online articles from the Observer. Analyse the use of media language to create meaning in **two** examples from the extracts.

[5]

9* How far do the representations in Extracts 3, 4 and 5 reflect the Observer's values and beliefs?

In your answer you must:

- analyse the representations in all three extracts
- refer to media contexts
- make judgements and draw conclusions.

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

[15]

10 Explain how broadsheet newspapers reflect the historical contexts in which they were published. Refer to examples from the set 1960s Observer newspapers you have studied to support your answer.

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

[10]

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

This document consists of 25 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.

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **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. |

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 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| AO1(1a) <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. | 4 AO1 2xAO1(1a) 2xAO1(1b) | AO1(1a) 2 marks 2 marks for a valid detailed explanation of how music videos use media language to differ from each other |
| AO1(1b) Little Mix – Black Magic (BM) The Vamps – Somebody to You (STY) <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 | | AO1(1b) 2 marks Exemplification of a difference in media language use in two videos studied. 1 mark Describing media language use in one or two videos with no |

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| <ul style="list-style-type: none"> establish the transformation of the girls from geeks to cool/popular girls • 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"> • PPUTP'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 PPUTP • PPUTP's rural upmarket setting contrasts with NLG's urban social housing setting • Any other relevant exemplification. <p>Wheatus – 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.

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| 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) (2 marks) A clear demonstration of understanding (demonstrated by application of knowledge) of how and why producers of radio programmes target different audiences AO1(1b) (2 marks) 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> |

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| <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 channel's 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*.

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| 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 <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 | 5 AO2 5xAO2(1a) <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 |

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| <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 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 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.

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| 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 |

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| <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 |
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| <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 Refer to Extracts **3, 4 and 5** in the **Insert**, which are online articles from the Observer. Analyse the use of media language to create meaning in **two** examples from the extracts.

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| 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 must analyse how the use of media language creates meaning – reward use of semiotic terms such as 'anchorage', 'denotation' and 'connotation', but these terms are not a requirement for a level 3 answer.</p> <p>Analysis might include:</p> <ul style="list-style-type: none"> Extract 3 – uses soft lighting, direct address, and a limited colour palette to connote a fashion shoot; uses snout jewellery and unusual facial expression to connote an outsider status to match the headline Extract 4 – uses smiling direct address with 'unprofessional' lighting and framing suggesting a 'selfie' to connote warmth and friendliness; the use of the drop capital with large serifs over the four lines of the opening paragraph connotes formality or importance Extract 5 – the grey colour palette and harsh, single-source lighting, with the activist's serious facial expression and folded arms, connote seriousness and realism any other relevant analysis. | <p>5 AO2</p> <p>5xAO2(1a)</p> <p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks)</p> <p>An excellent analysis of media language.</p> <ul style="list-style-type: none"> A sophisticated, perceptive and accurate analysis of the use of media language in two examples. Highly relevant response to the question, demonstrated by full focus on analysis of meaning. <p>Answers higher in this band effectively analyse both use of media language and creation of meaning in two examples.</p> <p>Answers lower in the band may provide weaker analysis of one example or the link to meaning may be less clear.</p> <p>Level 2 (2–3 marks)</p> <p>An adequate analysis of media language.</p> <ul style="list-style-type: none"> A competent and generally accurate analysis of at least one relevant example of the use of media language in the extracts; responses may be descriptive at times. Partially relevant response to the question, demonstrated by some focus on analysis of meaning. |

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| | | <p>Answers higher in the band may provide analysis of use of media language in at least one example with some link to meaning.</p> <p>Answers lower in the band may analyse some media language present in the extracts without reference to meaning.</p> <p>Level 1 (1 mark)</p> <p>A minimal analysis of media language.</p> <ul style="list-style-type: none">Analysis of media language 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 media language, or may be so short that no analysis is developed.</p> <p>Level 0 (0 marks)</p> <p>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** reflect the Observer's values and beliefs?

In your answer you must:

- analyse the representations in all three extracts
- refer to media contexts
- make judgements and draw conclusions.

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

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| Assessment Objectives | <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> | | |
| 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 the representations in the extract and make judgements and draw conclusions about how far these reflect the Observer's values and beliefs.</p> <p>Responses must analyse the representations using at least two detailed examples, for example:</p> <ul style="list-style-type: none"> • the positive representation of the consumer activist from a queer community reflects the observer's liberal inclusivity with regard to minorities and belief that individuals should be protected against powerful institutions • the celebratory representation of an older female politician from the centre-left reflects the Observer's | <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)</p> <p>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. |

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| <p>liberal inclusivity, and using an article by a Labour MP reflects its centre-left politics</p> <ul style="list-style-type: none"> the sympathetic representation of the Russian human rights activist – the language implying heroism through his refusal and determination – reflects the Observer's liberal internationalism and support for human rights, any other representation analysis. <p>Responses must refer to media contexts that influence the representations or the Observer's values and beliefs, for example:</p> <ul style="list-style-type: none"> the changing attitudes towards sexualities influencing how LGBTQ+ individuals and communities are represented – in this case, Joe Lycett's views on queer communities being less emphasised than his consumer activism the influence of feminism – in this case, the concept of the 'glass ceiling' needs no explanation as it is well-known in British culture the cultural impact of the threat of Russian state aggression and their invasion of Ukraine in 2022 – in this case there is both no need to explain who Putin is, and which war Orlov is protesting against, nor any questioning of his cause. <p>Responses must make judgments and reach conclusions about how far the representations reflect the Observer's values and beliefs.</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> that the representations do reflect the Observer's values and beliefs that the representations do not reflect the Observer's values and beliefs that some representations reflect the Observer's values and beliefs and others do not | | <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>Answers higher in the band will provide effective representation analysis of at least two examples, including how these representations and/or the Observer's values and beliefs reflect at least one media context.</p> <p>Answers at the bottom of the band may provide effective representation analysis of at least two examples but fail to refer to media contexts.</p> <p>Level 2 (4–6 marks)</p> <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>Answers higher in the band will provide effective representation analysis of at least one example but the other examples may be weak or undeveloped.</p> <p>Answers lower in the band may provide more descriptive accounts of at least one example of representation.</p> <p>Level 1 (1–3 marks)</p> <p>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. |
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| <ul style="list-style-type: none">any other judgements and conclusions supported by evidence from the extracts. | | <p>Answers higher in the band will describe some aspects of the representations, possibly in the form of a list of what is represented.</p> <p>Answers lower in the band may be very underdeveloped or lacking reference to representations.</p> <p>Level 0 (0 marks)</p> <p>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)</p> <p>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>Level 3 responses clearly answer the question. They do not have to conclude one way or the other - reward nuance in the answer.</p> <p>Level 2 (2–3 marks)</p> <p>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>Level 1 (1 mark)</p> <p>An attempt to reach a judgement and a conclusion, partially</p> |
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| | | <p>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 broadsheet newspapers reflect the historical contexts in which they were published. Refer to examples from the set 1960s Observer newspapers you have studied to support your answer.

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| 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.</p> <p>Candidates must refer to front pages they have studied.</p> <p>Responses might demonstrate the influence of historical contexts on newspapers in the 1960s, for example:</p> <ul style="list-style-type: none"> the cold war, reflected by the 'So polite, this North Sea spy game' story, or the 'Yard suspects Blake used two-way radio' story, or the 'America accused of spy frame-up' story the greater prevalence of racism in 60s Britain, reflected by the front page photo of a marriage between a white aristocrat and a black Rhodesian, linking this to ways of dealing with 'race troubles' the more limited printing technology used in 1960s newspapers, reflected by monochrome pages, the poor type quality and poor reproduction of photographs greater deference in the 1960s influencing more formal attitudes and language when referring to politicians such as | <p>10</p> <p>AO1</p> <p>5xAO1(2a)</p> <p>5xAO1(2b)</p> <p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks)</p> <p>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 higher in the top mark band will typically explain how two or more clear explained historical contexts influenced newspapers with detailed reference to the set products.</p> <p>Answers lower in the band may be weaker on one context.</p> <p>A candidate operating at level 3 would be expected to access</p> |

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| <p>‘Mr Wilson’</p> <ul style="list-style-type: none"> the domination of politics by men influencing representation, so only one woman politician is named in all three front covers limited changes to gender roles in the 1960s are reflected by the report on divorce reform – ‘Lawyers will urge divorce by consent’ – from a Commission staffed only by men the representation of the ‘Wilson-Brown market clash’ reflects the contentious relationships with Europe in the 1960s the top headline of ‘unions postpone strike’ reflects the greater trades union power in the 1960s the ‘Police will appease marchers’ headline reflects the rise of protests by young people in the 1960s and the influence of the Vietnam war the ‘Jobs direction if prices and pay plan fails’ headline reflects the greater state intervention in the economy in the (pre-Thatcher) 1960s any other relevant context and influence. | | <p>most of the AO1(2a) marks and most of the AO1(2b) marks.</p> <p>Level 2 (4–6 marks)</p> <p>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 <i>Observer</i>. <p>Adequate responses at the top of the middle mark band may successfully explain how at least one historical context can influence newspapers with reference to the <i>Observer</i>.</p> <p>Responses at the bottom of this band may explain the influence of historical contexts but reference to newspapers will be undeveloped (they may fail to refer to <i>Observer</i> 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)</p> <p>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 <i>Observer</i>. |
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| | | <p>Minimal responses higher in the bottom band may be underdeveloped, offering:</p> <ul style="list-style-type: none">• an attempt at explaining historical contexts but without application to newspapers• or knowledge and understanding of the set products but not of media contexts. <p>Answers lower in the band may be short and/or have very minimal reference to contexts or newspapers.</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)</p> <p>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 | |
| AO Total | | | 30 | | | 40 | 70 |

Summary of updates

| Date | Version | Change |
|----------------|---------|-------------------------------------------------------|
| September 2022 | 2.0 | Minor amends to the wording of questions 8, 9 and 10. |