

12. Subject Specific Marking Instructions

Section A - Music

1 BBC Radio One is an example of a PSB. What do the initials PSB stand for?

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

Answer	Marks	Guidance
'Public Service Broadcaster' Allow 'Public Service Broadcasting' and 'Public Service Broadcast'	1 AO1 1xAO1(1a)	1 mark for correct answer.

2 Audiences might respond differently to the same radio content. Give one example of content from Radio 1 Live Lounge and explain two different audience responses.

(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> <p>Statements of knowledge of audience may include:</p> <ul style="list-style-type: none"> • one possible audience response • target audience • any other knowledge of audience • any other relevant statement <p>Statements of knowledge of the Radio 1 Live Lounge may include:</p> <ul style="list-style-type: none"> • that musicians play live • that musicians cover other people's songs • that musicians play popular music 	<p>4 AO1 2xAO1(1a) 2xAO1(1b)</p>	<p>AO1(1a) 2 marks 1 mark for a valid statement of any knowledge of audience 1 mark for any example showing knowledge of the Radio 1 live Lounge</p>

<ul style="list-style-type: none"> any other knowledge of the Radio 1 Live Lounge 		
<p>AO1(1a) and AO1(1b)</p> <p>Valid explanations of audience response include, for example:</p> <ul style="list-style-type: none"> audiences may be fans of the band/artist featured and may respond positively to seeing their heroes represented audiences may not be fans of the band/artist featured and may respond negatively to seeing them represented audiences may be fans of the song featured and may respond positively to seeing it represented by a different artist/band audiences may be fans of the song featured and may respond negatively to a different version by a different artist/band audiences may feel warm towards the presenter(s) so feel engaged with her/their work audiences may criticise the format/the genre of music/popular music, so respond with indifference any other relevant explanation of audience response <p>A valid example from the Radio 1 Live Lounge might include, for instance:</p> <ul style="list-style-type: none"> named artists featured in the Live Lounge the named presenters of the Live Lounge a specific example of the mode of address offered by the Live Lounge. 		<p>AO1(1a) and AO1(1b) 4 marks 2 marks for a valid explanation of two audience responses 2 marks for an effective example from Radio 1 Live Lounge that illustrates response</p>

- (3) Explain how music videos use mise-en-scène to match their songs. Give examples from the pair of music videos you have studied from the list below.

1 Wheatus – Teenage Dirtbag / Avril Lavigne – Sk8er Boi

2 Mark Ronson, Bruno Mars – Uptown Funk / Beyoncé – If I Were a Boy

3 The Vamps – Somebody To You ft. Demi Lovato / Little Mix – Black Magic

4 Tinie Tempah, Jess Glynne – Not Letting Go / Paloma Faith – Picking Up the Pieces.

Assessment Objectives	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.) Maximum 10 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.	
<p>Indicative content.</p> <p>Responses should explain how music videos use mise-en-scène to match their songs, for example, to:</p> <ul style="list-style-type: none"> • using mise-en-scène that reflects the tone and themes of the song • using mise-en-scène that reflects the artists' image • using mise-en-scène that reflects the themes of the musical genre • any other relevant explanation. <p>Responses must discuss the use of mise-en-scène in one specific pair of set music videos.</p> <p>Reward examples of mise-en-scène such as:</p> <ul style="list-style-type: none"> • location/sets • costume • props • hair and make up • lighting • blocking • performance. <p>Allow 'monochrome' in the case of 'If I Were a Boy' but better exemplification will link this to the specifically mise-en-scène aspects such as urban locations or naturalistic costume.</p>	10 AO1 4xAO1(1a) 6xAO1(1b)	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of media language.</p> <ul style="list-style-type: none"> • AO1(1a) (2 marks) A clear demonstration of knowledge of how music videos use mise-en-scène. • AO1(1b) A clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use mise-en-scène to match their songs. • AO1(1b) Excellent use of the set products to support the answer. <p>Answers at the top of the level 3 band will explicitly address the 'matching' aspect of the question with exemplification from both videos.</p> <p>Answers lower in the level 3 band may:</p> <ul style="list-style-type: none"> • explain the use of mise-en-scène in the two set videos with a weaker focus on how they match their songs <p>or</p> <ul style="list-style-type: none"> • successfully explain how music videos use mise-en-scène to match their songs but exemplification using one of the videos is weaker than that for the other. <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)</p>

Do not reward examples of camerawork or editing unless they directly relate to mise-en-scène (e.g. a long shot revealing location).

Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8er Boi (SB)

- both videos use naturalistic locations to match the tone of their videos about high school romantic angst and urban rebellion
- TD uses costume to signify status and sexual appeal to reflect the song's theme of unequal attractiveness
- SB uses costume to signify a classless, unisex, rebel image
- any other relevant mise-en-scène points.

Mark Ronson, Bruno Mars – Uptown Funk (UF) and Beyoncé – If I Were a Boy (IIWAB)

- both videos use naturalistic locations to create a sense of realism to match the themes of their songs about street sexual prowess and power differences in relationships
- UF uses some unexpected locations (for the genre) such as the hairdressers to match the knowing tone of the song
- UF uses costume and props (e.g. the stretch limo) to connote 'class', matching the bragging tone of the song
- IIWAB uses costume and props such as the police uniform and squad car to connote power and freedom, matching the song's theme
- any other relevant mise-en-scène points.

Little Mix – Black Magic (BM) and The Vamps – Somebody to You (STY)

- BM uses a recognisable everyday location – the high school – plus magical visual effects to match the song's theme of transcendence

Adequate knowledge and understanding of media language.

- **AO1(1a)** A partially clear demonstration of knowledge of how music videos use mise-en-scène.
- **AO1(1b)** A partially clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use mise-en-scène to match their songs.
- **AO1(1b)** Adequate use of the set products to support the answer.

Answers at the top of the level 2 band may successfully explain the mise-en-scène in both set videos but with little or no reference to the 'matching the song' aspect of the question
OR
may explain how the MES matches the songs with weak exemplification for both videos.

Answers lower in the level 2 band may discuss the mise-en-scène in at least one set video but with no reference to matching the song.

A candidate operating at level 2 would be expected to access some of the AO1(1a) marks and some of the AO1(1b)marks.

Level 1 (1–3 marks)

Minimal knowledge and understanding of media language.

- **AO1(1a)** An attempt to demonstrate some knowledge of how music videos use mise-en-scène.
- **AO1(1b)** An attempt to demonstrate some understanding (demonstrated by application of knowledge) of the use of media language in music videos.
- **AO1(1b)** Minimal or no use of the set products to support the answer.

Responses at the top of level 1 may make an attempt at mise-en-scène analysis of at least one set product.

<ul style="list-style-type: none"> • Costume is used in BM to connote the difference between the conventionally unattractive ‘ordinary’ and the sexually attractive, to match the song’s theme of using magic to change the ordinary • STY uses locations – beach, pool, stage – to connote ‘fun’ to match the song’s upbeat tone • STY uses unremarkable teenage costume to match the song’s theme of teenage love • any other relevant mise-en-scène points. <p>Tinie Tempah, Jess Glynne – Not Letting Go (NLG) and Paloma Faith – Picking Up the Pieces (PUTP)</p> <ul style="list-style-type: none"> • NLG uses naturalistic locations to create a sense of joy in the streets that matches the song’s theme of finding true love • NLG uses a rich variety of costume to connote that ‘all life is here’, matching the universal theme and upbeat tone • PUTP uses hair and make up to connote the flawless other woman to match the song’s theme of picking up the pieces of a doomed relationship • PUTP uses a stuffy upmarket location – the country house hotel – and period props and uptight costume to match the song’s downbeat tone • any other relevant mise-en-scène points 		<p>Answers at the bottom of level 1 will include some minimal description of the media language in at least one video.</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 Extracts 1 and 2 in the Insert. Analyse the representation of musicians in these extracts from MOJO and Songlines magazines.

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.		
<p style="text-align: center;">Indicative content</p> <p>Responses must analyse representations of musicians, for example:</p> <ul style="list-style-type: none"> • the representation of Lana Del Rey as a stereotypically feminine (highly made-up) female musician • the unsexualised representation of Sekou Keita as a male musician • The similar representation of the musicians Lana Del Rey and Steve Marriott in terms of their seriousness • any other relevant representation. <p>If the response does not suggest anything about the representations of musicians as a group but only analyses how these two individuals are presented, then it is unlikely to reach 5 marks, as this is veering towards characterisation.</p>	5 AO2 5xAO2(1a)	<p style="text-align: center;">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 extracts. • Highly relevant response to the question, demonstrated by full focus on representations of musicians in the extracts. <p>Excellent responses at the top of level 3 will typically offer sophisticated analysis of representations of musicians in both extracts. Responses at the bottom of the band will analyse representations of musicians but may be slightly weaker on the representation in one extract OR the analysis of both extracts might veer towards characterisation.</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 extracts; responses may be descriptive in parts • Partially relevant response to the question, demonstrated by some focus on representations of musicians in the extracts. 	

		<p>At the top of the middle band there will be a partially successful attempt at analysing representations of musicians in both extracts.</p> <p>Responses at the bottom of this band will: EITHER be more descriptive than analytical (e.g. descriptively listing the representations) OR only analyse one extract.</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 are Extracts 1 and 2 more similar than different in their use of media language?

In your answer you must:

- analyse the media language in Extracts 1 and 2 from MOJO and Songlines magazines
- make judgements and reach conclusions.

Assessment Objectives	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.) 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.	
<p style="text-align: center;">Indicative content</p> <p>Responses may analyse examples of differences in the use of media language in the two extracts, such as:</p> <ul style="list-style-type: none"> • capitalised cover lines in MOJO connoting loudness versus sentence case cover lines in SONGLINES connoting a more reserved approach • direct mode of address in a MCU in the cover photo in MOJO connotes intimacy versus indirect mode of address in a MS in the cover photo in SONGLINES connotes greater distance • use of exclamation marks in MOJO to connote excitement versus no use in SONGLINES connoting a more respectful approach • any other relevant difference. <p>Responses may analyse similarities in the use of media language in the two extracts, such as:</p> <ul style="list-style-type: none"> • both covers use conventional layout for music magazines, e.g. both covers use main images to dominate the page 	<p style="text-align: center;">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 the two extracts 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 relevant media language used in the two extracts supported

<p>and place most or all cover lines on the right hand side, with the CD on the left</p> <ul style="list-style-type: none"> • both covers use serif fonts for the cover lines connoting respect • both covers use specialist fonts to connote exclusivity • both covers use contrasting colours to connote energy • any other relevant similarity. <p>Responses must make judgments and reach conclusions about how far the media language is used differently in both extracts to create different styles. Conclusions do not need to be made in a separate concluding paragraph, but may be argued throughout.</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> • that both magazines are using similar media language • that each magazine uses different media language • that there are some similarities and some differences • any other judgements and conclusions supported by evidence from the extracts. 		<p>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 the two extracts, if present, is minimal and/or largely descriptive and may not be relevant <p>Answers higher in the band will describe some aspects of the media language with some reference to one or both extracts.</p> <p>Answers lower in the band may be very underdeveloped or lacking reference to a media language element.</p> <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>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>Answers higher in level 3 will explicitly discuss differences and/or similarities in media language use, using examples.</p>
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	<p>Answers lower in level 3 may be more implicit in judgements about comparison/contrast or these judgements may have weaker links to the analysis.</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 information presented is in the most-part relevant and supported by some evidence.</i></p> <p>Answers in level 2 may make implicit judgements about similarity or difference in media language, perhaps by juxtaposing two analyses.</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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