



Oxford Cambridge and RSA

**GCSE**

**Media Studies**

**J200/02: Music and news**

General Certificate of Secondary Education

**Mark Scheme for June 2022**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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**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.

- 5. Annotations

Annotation	Meaning
	Unclear
	Incorrect point
	Correct point
	No example
	Knowledge and Understanding

<b>BOD</b>	Benefit of the doubt
<b>J</b>	Judgement/conclusion
<b>BP</b>	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.
<b>CONT</b>	Context
<b>AN</b>	Analysis

## Section A - Music

- 1 Bauer Media owns radio stations as well as magazines. Identify the word that describes adding other areas of business in this way.  
(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

Answer	Marks	Guidance
'Diversification' or 'diversifying' or similar Accept 'conglomerate', 'synergy', 'horizontal integration', 'integration', 'subsidiaries', 'convergence'	1 AO1 1xAO1(1a)	1 mark for correct answer.

- 2 Explain **one** way that radio stations target their audiences. Use the Radio 1 Live Lounge as an example in 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
<b>AO1(1a)</b> Audience targeting may be stated, for example, in terms of: <ul style="list-style-type: none"> <li>choice of content</li> <li>style of presentation</li> <li>promotion</li> <li>availability on platforms</li> <li>any other relevant statement</li> </ul>	4 AO1 2xAO1(1a) 2xAO1(1b)	<b>AO1(1a)</b> <b>2 marks</b> 1 mark for a valid statement of audience targeting 1 mark for any example showing knowledge of the Radio 1 live Lounge
<b>AO1(1a) and AO1(1b)</b> Valid explanations of audience targeting include, for example: <ul style="list-style-type: none"> <li>choosing content that fits the needs and lifestyles of a target audience</li> <li>presenters that the target audience can identify with or relate to</li> <li>promoting the slot on platforms used by the 18-29 year old target audience or channels known for their music content</li> <li>any other relevant explanation of audience targeting</li> </ul>		<b>AO1(1a) and AO1(1b)</b> <b>4 marks</b> <b>2 marks</b> for a valid explanation of audience targeting <b>2 marks</b> for an effective example from Radio 1 Live Lounge

<p>Valid examples from Radio 1 Live Lounge include, for example:</p> <ul style="list-style-type: none"> <li>• using live music to appeal to audiences' need to feel informed about the musical ability of stars</li> <li>• choosing younger presenter(s) with an apparently genuine interest in musical matters</li> <li>• promoting the slot on YouTube and BBC Four</li> </ul>		
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**(3)** Explain how music videos explore themes or issues. Refer to the pair of music videos you have studied from the list below in your answer.

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.

<b>Assessment Objectives</b>	<p><b>AO1</b> - 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><b>Maximum 10 marks</b></p>		
<b>Additional Guidance</b>	<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><b>Indicative content.</b></p> <p>Responses may explain how representations are used generally to explore themes or issues, for example, to:</p> <ul style="list-style-type: none"> <li>• link positive themes such as youth or romance to the artists to promote them</li> <li>• create social or political messages that fit the artists' images</li> <li>• illustrate the meaning of the song</li> </ul>	<table border="1"> <tr> <td data-bbox="1039 1114 1279 1423" style="text-align: center;"> <p><b>10</b> <b>AO1</b> <b>4xAO1(1a)</b> <b>6xAO1(1b)</b></p> </td> <td data-bbox="1279 1114 2148 1423"> <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b> Excellent knowledge and understanding of representation.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a) (2 marks)</b> A clear demonstration of knowledge of how music videos use representations to explore themes or issues.</li> <li>• <b>AO1(1b)</b> A clear demonstration of understanding (demonstrated by application of knowledge) of how music</li> </ul> </td> </tr> </table>	<p><b>10</b> <b>AO1</b> <b>4xAO1(1a)</b> <b>6xAO1(1b)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b> Excellent knowledge and understanding of representation.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a) (2 marks)</b> A clear demonstration of knowledge of how music videos use representations to explore themes or issues.</li> <li>• <b>AO1(1b)</b> A clear demonstration of understanding (demonstrated by application of knowledge) of how music</li> </ul>
<p><b>10</b> <b>AO1</b> <b>4xAO1(1a)</b> <b>6xAO1(1b)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b> Excellent knowledge and understanding of representation.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a) (2 marks)</b> A clear demonstration of knowledge of how music videos use representations to explore themes or issues.</li> <li>• <b>AO1(1b)</b> A clear demonstration of understanding (demonstrated by application of knowledge) of how music</li> </ul>		

<ul style="list-style-type: none"> <li>any other relevant explanation.</li> </ul> <p>Responses must discuss the use of representations to explore themes or issues in one specific pair of set music videos.</p> <p>This question does not require discussion of media language.</p> <p>For example:</p> <p><b>Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8er Boi (SB)</b></p> <ul style="list-style-type: none"> <li>SB’s representation of an angry young woman in a stereotypically urban setting explores the theme/issue of outsiders or alternative culture</li> <li>TD’s representation of a diffident young man in a stereotypically high school setting explores the theme/issue of unrequited love or teenage alienation</li> <li>any other relevant representation and themes or issues points.</li> </ul> <p><b>Mark Ronson, Bruno Mars – Uptown Funk (UF) and Beyoncé – If I Were a Boy (IIWAB)</b></p> <ul style="list-style-type: none"> <li>IIWAB’s representation of stereotypical gender role reversal explores the theme/issue of gendered power relations</li> <li>UF’s representation of stereotypical male bragging in a stereotypically urban setting explores the theme/issue of presentation of masculinity</li> <li>any other relevant representation and themes or issues points.</li> </ul> <p><b>Little Mix – Black Magic (BM) and The Vamps – Somebody to You (STY)</b></p> <ul style="list-style-type: none"> <li>STY’s representation of stereotypical youth in a stereotypically pleasurable setting explores the theme/issue of romance and hedonism</li> </ul>		<p>videos use representations to explore themes or issues.</p> <ul style="list-style-type: none"> <li><b>AO1(1b)</b> Excellent use of the set products to support the answer.</li> </ul> <p>Answers at the top of the level 3 band will explicitly state the themes or issues explored with specific detailed and accurate reference to the representations used in two set videos.</p> <p>Answers lower in the level 3 band may:</p> <ul style="list-style-type: none"> <li>explain the use of representations in the two set videos with a weaker focus on themes or issues</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>successfully explain how videos explore themes or issues but exemplification using one of the videos is weaker than that for the other.</li> </ul> <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><b>Level 2 (4–6 marks)</b></p> <p>Adequate knowledge and understanding of representation.</p> <ul style="list-style-type: none"> <li><b>AO1(1a)</b> A partially clear demonstration of knowledge of how music videos use representations to explore themes or issues.</li> <li><b>AO1(1b)</b> A partially clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use representations to explore themes or issues.</li> <li><b>AO1(1b)</b> Adequate use of the set products to support the answer.</li> </ul> <p>Answers at the top of the level 2 band may successfully explain the representations in one set video with some partial reference to themes or issues.</p> <p>Answers lower in the level 2 band may discuss the representations in at least one set video but with no reference to themes or issues.</p>
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<ul style="list-style-type: none"> <li>• BM's representation of stereotypical female competitiveness in a stereotypically high school setting explores the theme/issue of presentation of femininity and transcendence of the everyday</li> <li>• any other relevant representation and themes or issues points.</li> </ul> <p><b>Tinie Tempah, Jess Gylne – Not Letting Go (NLG) and Paloma Faith – Picking Up the Pieces (PUTP)</b></p> <ul style="list-style-type: none"> <li>• NLG's representation of stereotypical heterosexual attraction in a stereotypically urban setting explores the theme/issue of romance and urban energy</li> <li>• PF's representation of stereotypical middle class frigidity in a stereotypically country house setting explores the theme/issue of loss and gendered power relations</li> <li>• any other relevant representation and themes or issues points.</li> </ul>		<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><b>Level 1 (1–3 marks)</b> Minimal knowledge and understanding of representation.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a)</b> An attempt to demonstrate some knowledge of how music videos use representations to explore themes or issues.</li> <li>• <b>AO1(1b)</b> An attempt to demonstrate some understanding (demonstrated by application of knowledge) of how music videos use representations to explore themes or issues.</li> <li>• <b>AO1(1b)</b> Minimal or no use of the set products to support the answer.</li> </ul> <p>Responses at the top of level 1 may make an attempt at representation analysis of at least one set product. Answers at the bottom of level 1 will include some minimal description of the representations in at least one video, but this may be no more than a short list.</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><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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- 4 Refer to Extracts 1 and 2 in the insert. Analyse **one** difference in the representations in these extracts from Gramophone and MOJO magazines.

<b>Assessment Objectives</b>	<b>AO2</b> - 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.)  <b>Maximum 5 marks</b>	
<b>Additional Guidance</b>	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.	
<b>Indicative content</b>  Responses must analyse one difference in representations..  This question does not require discussion of media language.  Candidates may analyse any difference in representation, e.g. of social groups or of music. If choosing music, they must make the representation analysis explicit (e.g. in terms of stereotypes).  Characterisation – of music or of performers – is not rewarded unless it draws upon representation issues.  for example: <ul style="list-style-type: none"> <li>• the differences in the representation of gender in the contrasting images of Noel Gallagher and Beatrice Rana and/or in the contrasting cover lines about male and female artists</li> <li>• the differences in the representation of age in the contrasting images of Noel Gallagher and Beatrice Rana</li> <li>• the differences in the representation of ethnicity in the contrasting images of Noel Gallagher and Beatrice Rana</li> <li>• the differences in the representation of classical and rock music in</li> </ul>	<b>5 AO2 5xAO2(1a)</b>	<b>Use Levels of Response criteria</b>  <b>Level 3 (4–5 marks)</b> An excellent application of the relevant aspects of the theoretical framework to the question. <ul style="list-style-type: none"> <li>• A sophisticated perceptive and accurate analysis of relevant aspects of the extracts.</li> <li>• Highly relevant response to the question, demonstrated by full focus on how media representations are used in the extracts.</li> </ul> Excellent responses at the top of level 3 will typically offer sophisticated analysis of one difference in the representations in the extracts. Responses at the bottom of the band will analyse differences but may be weaker on the representation in one extract.  <b>Level 2 (2–3 marks)</b> An adequate application of the relevant aspects of the theoretical framework to the question. <ul style="list-style-type: none"> <li>• A competent, generally accurate analysis of relevant aspects of the extract; responses may be descriptive in parts</li> <li>• Partially relevant response to the question, demonstrated by some focus on how media representations are used in the</li> </ul>

<p>the contrasting images and settings on the front covers</p> <ul style="list-style-type: none"> <li>any other relevant representational difference.</li> </ul>		<p>extract</p> <p>At the top of the middle band there will be a partially successful attempt at analysing difference in the representations.</p> <p>Responses at the bottom of this band will: EITHER be more descriptive than analytical - any focus on difference will be descriptive (e.g. listing the representations) OR only analyse one extract.</p> <p><b>Level 1 (1 mark)</b> A minimal application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"> <li>Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant</li> </ul> <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><b>Level 0 (0 marks)</b> 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 use different media language to convey different messages and values?

In your answer you must:

- analyse the media language in Extracts 1 and 2, which are from Gramophone and MOJO magazines
- make judgements and draw conclusions.

<b>Assessment Objectives</b>	<p><b>AO2</b> - 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><b>Maximum 15 marks</b></p>	
<b>Additional Guidance</b>	<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><b>Indicative content</b></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"> <li>• MOJO's more saturated colour palette conveying the value of energy and excess contrasting with the more subdued palette of the Gramophone front cover conveying the value of subtlety and sophistication</li> <li>• MOJO's use of heavier typefaces conveying the value of power contrasting with the more elegant typefaces of the Gramophone front cover conveying the value of subtlety and sophistication</li> <li>• MOJO's extensive use of capitals conveying the value of energy and excess contrasting with Gramophone's use of lower case conveying the value of subtlety and sophistication</li> </ul> <p>Responses may analyse similarities in the use of media language in the two extracts, such as:</p>	<p><b>15</b> <b>AO2</b> <b>10xAO2(1a)</b> <b>5xAO2(1b)</b></p>	<p><b>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.</b></p> <p><b>AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks)</b></p> <p><b>Level 3 (7–10 marks)</b> An excellent application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>• A sophisticated, perceptive and accurate analysis of relevant examples of media language used in the two extracts supported by two or more detailed examples.</li> </ul> <p>Answers higher in level 3 will explicitly discuss differences and/or similarities in media language use with reference to their messages and values using at least two detailed examples of differences and/or similarities. Answers lower in level 3 may be weaker in the analysis of</p>

<ul style="list-style-type: none"> <li>• both covers use conventional layout suggesting that the content is more important than the design: banner sans-serif mastheads, the CD placed in the bottom left and the main cover line in the top left, and columns aligned to the edge of the page</li> <li>• both covers use main images to dominate the page with direct address to the reader and serious facial expressions conveying accessibility, importance and seriousness</li> <li>• both covers use serif fonts for the cover lines conveying the classic status of the music</li> <li>• any other relevant similarity.</li> </ul> <p>Responses must make judgments and reach conclusions about how far the media language is used differently in both extracts to convey different messages and values. 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"> <li>• that both magazines are using similar media language to value respect for music and musicians</li> <li>• that each magazine uses different media language to suggest the dominant messages and values of their musical genre</li> <li>• any other judgements and conclusions supported by evidence from the extracts.</li> </ul>		<p>messages and values or in comparison and/or contrast, but both these will be present for two examples.</p> <p><b>Level 2 (4–6 marks)</b> An adequate application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>• A competent and generally accurate analysis of mostly relevant media language used in the two extracts supported by one or more detailed examples; responses may be descriptive in parts.</li> </ul> <p>Answers higher in level 2 will analyse at least one similarity or difference in media language use with some sense of messages and values.</p> <p>Answers lower in level 2 may analyse some aspects of media language use but without a clear sense of messages and values or similarity/difference.</p> <p><b>Level 1 (1–3 marks)</b> A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>• Analysis of the use of media language in the two extracts, if present, is minimal and/or largely descriptive and may not be relevant</li> </ul> <p>Answers higher in the band will describe some aspects of the media language with some reference to the extracts.</p> <p>Answers lower in the band may be very underdeveloped or lacking reference to a media language element.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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	<p><b>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</b></p> <p><b>Level 3 (4–5 marks)</b> 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><b>Level 2 (2–3 marks)</b> 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><b>Level 1 (1 mark)</b> 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><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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## Section B - News

6 Identify **one** way newspapers categorise audiences when they measure them.

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

Answer	Marks	Guidance
Allow any relevant category or categorisation system, e.g. age, class, socio-economic status, gender, race and ethnicity, psychographics, demographics, political affiliation	<b>1</b> <b>AO1</b> <b>1xAO1(1a)</b>	1 mark for correct answer.

7 Explain **two** reasons why online media are hard to regulate.

(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><b>AO1(1a)</b> Reason stated, for example:</p> <ul style="list-style-type: none"> <li>• where they are located</li> <li>• they are platforms</li> <li>• no laws/central regulator</li> <li>• too complex</li> <li>• rapid sharing</li> <li>• data privacy</li> <li>• any other reason.</li> </ul> <p>These may include the difficulties of self-regulation or of external regulation</p>	<b>4</b> <b>AO1</b> <b>2xAO1(1a)</b> <b>2xAO1(1b)</b>	<p><b>AO1(1a)</b> <b>2 marks</b> 1 mark for each valid reason that is stated only (maximum 2 marks)</p>
<p><b>AO1(1a) and AO1(1b)</b> Reason explained, for example:</p> <ul style="list-style-type: none"> <li>• online media are international and may not be located in the regulating country</li> <li>• online media traditionally consider themselves to be neutral</li> </ul>		<p><b>AO1(1a) and AO1(1b)</b> <b>4 marks</b> 2 marks for each valid detailed explanation of a reason.</p>

<ul style="list-style-type: none"> <li>platforms rather than publishers of content</li> <li>the online media are new and disruptive and laws and regulation struggle to keep up with constant change</li> <li>any other valid detailed explanation</li> </ul>		
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(8) Refer to **Extract 3** in the insert.

Analyse **two** ways the media language on this Observer front page follows the conventions of 'broadsheet' newspapers.

<b>Assessment Objectives</b>	<b>AO2</b> - 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.)  <b>Maximum 5 marks</b>	
<b>Additional Guidance</b>	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.	
<b>Indicative content</b>  Responses must analyse <b>two</b> ways the media language in the extract follows the conventions of 'broadsheet' newspapers  Analysis might include: <ul style="list-style-type: none"> <li>the high proportion of news copy on the front page</li> <li>several news stories in multiple columns</li> <li>the use of sentence case headlines in a serif font</li> <li>the use of a more formal language register than the tabloids</li> <li>the serif font masthead</li> <li>any other relevant analysis.</li> </ul> The analysis must cite elements that are generic conventions of the quality press, <b>not</b> : <ul style="list-style-type: none"> <li>elements that are typical of The Observer but not all broadsheets</li> </ul>	<b>5</b> <b>AO2</b> <b>5xAO2(1a)</b>	<b>Use Levels of Response criteria</b>  <b>Level 3 (4–5 marks)</b> An excellent analysis of media language. <ul style="list-style-type: none"> <li>A sophisticated, perceptive and accurate analysis of two well-chosen examples of media language in the extracts</li> <li>Highly relevant response to the question, demonstrated by full focus on analysis of ways the media language follows the conventions of 'broadsheet' newspapers.</li> </ul> Answers higher in this band will analyse two examples of generic media language.  Answers lower in the band may provide weaker analysis of the second example or the link to genre may be less clear for one example.



<p>(e.g. a liberal viewpoint)</p> <ul style="list-style-type: none"> <li>elements typical of all newspapers (e.g. headlines, photographs, layout).</li> </ul> <p>'Hard news' will count as a media language convention so long as it is backed up by a specific example.</p>	<p><b>Level 2 (2–3 marks)</b> An adequate analysis of media language.</p> <ul style="list-style-type: none"> <li>A competent and generally accurate analysis of at least one relevant example of media language in the extracts; responses may be descriptive at times.</li> <li>Partially relevant response to the question, demonstrated by some focus on analysis of ways the media language follows the conventions of 'broadsheet' newspapers.</li> </ul> <p>Answers higher in the band may provide analysis of one example. There will be some link to genre.</p> <p>Answers lower in the band may simply analyse some media language present in the extract without reference to genre.</p> <p><b>Level 1 (1 mark)</b> A minimal analysis of media language.</p> <ul style="list-style-type: none"> <li>Analysis of media language in the extract, if present, is minimal and/or largely descriptive and may not be relevant</li> </ul> <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><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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**(9)\* Extract 3** shows the front page of The Observer.  
How far are the representations typical of The Observer newspaper?

In your answer you must:

- Analyse the representations giving detailed examples
- Refer to social and/or cultural contexts
- Make judgements and draw conclusions.

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

<p><b>Assessment Objectives</b></p>	<p><b>AO2</b> - 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><b>Maximum 15 marks</b></p>	
<p><b>Additional Guidance</b></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><b>Indicative content</b></p> <p>Responses must analyse the representations in the extract and make judgements and draw conclusions about how far these are typical of the newspaper.</p> <p>Responses must analyse the representations using at least two detailed examples, for example:</p> <ul style="list-style-type: none"> <li>• the representation of a terrorist through the point of view of his parents reflects the context of the rise of terrorism, The Observer’s multi-perspective and sympathetic liberal view and its desire to avoid crass stereotyping in representing a terrorist as a delicate-looking white child</li> <li>• the unsexualised representation of Stella McCartney and Serena Williams reflects the newspaper’s desire to avoid sexist stereotyping in the context of a feminist attack on such</li> </ul>	<p><b>15 AO2 10xAO2(1a) 5xAO2(1b)</b></p>	<p><b>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.</b></p> <p><b>AO2(1a) Analyse media products using the theoretical framework of media. (total 10 marks)</b></p> <p><b>Level 3 (7–10 marks)</b> An excellent application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> <li>• A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by examples.</li> </ul> <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</p>

<p>stereotyping</p> <ul style="list-style-type: none"> <li>the representation of a comfortable middle class lifestyle including 'al fresco dining' reflects The Observer's typical appeal to such a middle class audience in the context of consumerism</li> <li>the lack of reference to the multicultural nature of the black/white and American/Scottish 'dream team' reflects the influence of multiculturalism and The Observer's internationalism</li> <li>the 'disgrace' of deporting rough sleepers fits The Observer's liberal news values and tolerant views within the context of the increase in homelessness</li> <li>any other representation analysis.</li> </ul> <p>Responses must make judgments and reach conclusions about how far the representations are typical of The Observer newspaper</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> <li>that the representations are typical in that they reflect the newspaper's liberal viewpoint</li> <li>that the representations are typical in that they reflect the contexts of multiculturalism and terrorism in which the newspaper operates</li> <li>that the representations are typical in that they reflect the newspaper's need to offer hard news and lifestyle content to a liberal, upmarket Sunday newspaper audience</li> <li>any other judgements and conclusions supported by evidence from the extracts.</li> </ul>	<p>analysis of at least two examples, including how these representations fit the social and/or cultural contexts of the newspaper.</p> <p>Answers lower in the band may provide effective representation analysis of at least two examples, but fail to link this to contexts.</p> <p><b>Level 2 (4–6 marks)</b> An adequate application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <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 mostly descriptive accounts of representation.</p> <p><b>Level 1 (1–3 marks)</b> A minimal application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> <li>Analysis if present, of some elements of the extract, is minimal and/or largely descriptive and may not be relevant.</li> </ul> <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><b>Level 0 (0 marks)</b></p>
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	<p>No response or no response worthy of credit.</p> <p><b>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</b></p> <p><b>Level 3 (4–5 marks)</b>  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><b>Level 2 (2–3 marks)</b>  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><b>Level 1 (1 mark)</b>  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><b>Level 0 (0 marks)</b></p>
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		No response or no response worthy of credit.
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**(10)** Explain how media contexts influenced the media language and representations in newspapers from the 1960s. Refer to the set newspapers you have studied to support your answer.

<b>Assessment Objectives</b>	<b>AO1</b> - 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.)  <b>Maximum 10 marks</b>
<b>Additional Guidance</b>	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.

<b>Indicative content</b>  Responses should demonstrate knowledge and understanding of media contexts as they influence and are reflected in newspapers. Candidates must refer to front pages they have studied to illustrate the influence of media contexts but may also use examples from any other newspapers.  Answers must cover both representations and media language to reach the top of level 3.  Responses should demonstrate the influence of contexts as they influenced the media language of historical newspapers, for example: <ul style="list-style-type: none"> <li>the poor quality of printing technology influencing the poor quality photographs and copy</li> </ul>	<b>10</b> <b>AO1</b> <b>5xAO1(2a)</b> <b>5xAO1(2b)</b>	<b>Use Levels of Response criteria</b>  <b>Level 3 (7–10 marks)</b> Excellent knowledge and understanding of the media contexts and their effects on newspapers. <ul style="list-style-type: none"> <li><b>AO1(2a)</b> A clear demonstration of knowledge of relevant media contexts</li> <li><b>AO1(2b)</b> A clear demonstration of understanding of the impact of media contexts on the front pages of the Observer.</li> </ul> Excellent responses higher in the top mark band will typically explain how <b>two</b> or more clear explained social and/or cultural contexts influenced both the media language and
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<ul style="list-style-type: none"> <li>the lesser development of consumerism meaning the broadsheet front pages are dominated by more columns of news stories</li> <li>the greater deference influencing more formal language, e.g. referring to politicians as 'Mr Wilson'</li> <li>any other relevant context and influence.</li> </ul> <p>Responses should demonstrate the influence of contexts as they influenced the representations in historical newspapers, for example:</p> <ul style="list-style-type: none"> <li>the influence of gender inequalities and traditional gender roles on news values and the representation of gender</li> <li>the influence of racism on the representation of race and ethnicity</li> <li>the persistence of homophobia on leading to absence</li> <li>the influence of the cold war on news about spies</li> <li>the influence of social change on news stories</li> <li>any other relevant context and influence.</li> </ul>		<p>representations in the set products.</p> <p>Answers lower in the band may be weaker on one context or only cover representations or media language.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(2a) marks and most of the AO1(2b) marks.</p> <p><b>Level 2 (4–6 marks)</b> Adequate knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> <li><b>AO1(2a)</b> A partially clear demonstration of knowledge of relevant media contexts</li> <li><b>AO1(2b)</b> A partially clear demonstration of understanding of the impact of media contexts on the front pages of the <i>Observer</i>.</li> </ul> <p>Adequate responses at the top of the middle mark band may successfully explain how at least one social and/or cultural 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 social and cultural 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><b>Level 1 (1–3 marks)</b> Minimal knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> <li><b>AO1(2a)</b> An attempt to demonstrate knowledge of relevant media contexts</li> <li><b>AO1(2b)</b> An attempt to demonstrate understanding of the</li> </ul>
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		<p>impact of media contexts on the content of the front pages of the <i>Observer</i>.</p> <p>Minimal responses higher in the bottom band may be underdeveloped, offering:</p> <ul style="list-style-type: none"><li>• an attempt at explaining social and/or cultural contexts but without application to newspapers</li><li>• or knowledge and understanding of the set products but not of media contexts.</li></ul> <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><b>Level 0 (0 marks)</b> 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
<b>Element total</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>5</b>	<b>30</b>	<b>10</b>	
<b>AO Total</b>	<b>30</b>				<b>40</b>		<b>70</b>



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