

GCSE

Media Studies

J200/02: Music and news

General Certificate of Secondary Education

Mark Scheme for Autumn 2021

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

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

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Section A - Music

- 1 Identify **one** source of funding for BBC Radio 1.
(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

| Answer | Marks | Guidance |
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| The licence fee or licence or TV licence | 1 AO1 1xAO1(1a) | 1 mark for correct answer, which has to include the word 'licence', though this doesn't have to be accurately spelt. |

- 2 Explain **one** way in which radio audiences are passive and **one** way in which they may be active.
(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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| AO1(1a) Audience passivity may be defined or stated, for example, in terms of: <ul style="list-style-type: none"> • not choosing • not interacting • accepting what they are given • believing what they are told • any other relevant definition or statement Audience activity may be defined or stated, for example, in terms of: <ul style="list-style-type: none"> • choosing a channel • disagreeing with programme • turning the radio off • taking part • any other relevant definition or statement | 4 AO1 2xAO1(1a) 2xAO1(1b) | AO1(1a) 2 marks 1 mark for a valid statement or definition of audience passivity 1 mark for a valid statement or definition of audience activity |
| AO1(1a) and AO1(1b) | | AO1(1a) and AO1(1b) |

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| <p>Valid explanations of audience passivity include, for example:</p> <ul style="list-style-type: none">• using radio to avoid choice by, for example, always listening to the same channel• having the radio on in the background so not really paying attention to it in any detail• accepting the messages and values represented by the channel or the programme• any other relevant explanation of audience passivity <p>Valid explanations of audience activity include, for example:</p> <ul style="list-style-type: none">• channel switching to find content that fits the listener• interacting with the programme, e.g. by phoning or messaging, or by taking part in activities such as quizzes• contesting the messages and values represented by the channel or the programme• any other relevant explanation of audience activity | | <p>4 marks 2 marks for a valid explanation of audience passivity 2 marks for a valid explanation of audience activity</p> |
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(3) Explain how music videos use media language to promote their artists. 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.

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| <p>Assessment Objectives</p> | <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> | |
| <p>Additional Guidance</p> | <p>The ‘indicative content’ is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The ‘indicative content’ shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p> | |
| <p>Indicative content.</p> <p>Responses may discuss how media language is used generally to promote artists in music videos, for example, to:</p> <ul style="list-style-type: none"> • create positive connotations that may transfer to the artist • create connotations that match (or change) the public image of the artist • convey the meaning of the song • create a narrative • convey messages and values • any other relevant explanation. | <p style="text-align: center;">10 AO1 4xAO1(1a) 6xAO1(1b)</p> | <p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of media language.</p> <ul style="list-style-type: none"> • AO1(1a) (2 marks) A clear demonstration of knowledge of how music videos use media language to promote their artists. • AO1(1b) A clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use media language to promote their artists. • AO1(1b) Excellent use of the set products to support the answer. |

Responses must discuss the use of media language in one specific pair of set music videos, for example:

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

- SB's use of lip syncing to camera promotes Avril Lavigne as the artist as she is singing to the audience directly
- SB's use of multiple close ups of Avril Lavigne, further emphasising her status as the artist and her distinctive grungy 'look' which she is known for
- SB's use of a range shots of Avril Lavigne looking directly into the camera to connect with her audience
- Avril Lavigne's dominance of screen time allows for the audience to understand that she is the artist.
- TD's sweeping use of pans to show the band performing as a collective emphasising their musical skill and to promote this to their audience
- TD's use of MCU of the individual band members playing their instruments to further emphasis their status as the main artists
- TD's increased pace in edit as the video reaches its climax, accompanied by the adoring fans, promotes the band to the audience as we see them being appreciated by fans.
- any other relevant media language points

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

- STY's use of mix of narrative and performance, with the band featuring heavily in both, focuses the audience's attention on them and promotes them as multi-talented artists who can do both
- STY's multiple use of MCU and MS of the boys performing the song demonstrates musical abilities, that they can play instruments as well as 'perform'

Excellent responses in the top mark band will typically explain how music videos use media language to promote their artists with relevant reference to a pair of set products.

Answers at the top of the level 3 band will explicitly state how music videos use media language to promote their artists with specific detailed and accurate reference to the media language used in two set videos.

Answers lower in the level 3 band may:
explain the use of media language in the two set videos with a weaker focus on artist promotion
or
successfully explain how videos promote artists but exemplification using one of the videos is weaker than that for the other.

A candidate operating at level 3 would be expected to access most of the AO1(1a) marks and most of the AO1(1b) marks.

Level 2 (4–6 marks)

Adequate knowledge and understanding of radio media industries.

- **AO1(1a)** A partially clear demonstration of knowledge of how music videos use media language to promote their artists.
- **AO1(1b)** A partially clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use media language to promote their artists.
- **AO1(1b)** Adequate use of the set products to support the answer.

Adequate responses in the middle mark band will typically attempt to explain how **at least one** music video uses media language to promote its artist with some relevant reference to the set music videos.

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| <ul style="list-style-type: none"> • STY’s use of slow motion during the narrative section by the swimming pool introduces the band to the audience and promotes a ‘fun’ side to the band, matching their public image. • BM’s use of glamorous costumes, after the transformation, shows them as beautiful and appealing which matches their public image • BM’s mix of narrative and performance, which both feature the group, demonstrates that they can do more than just sing • BM’s intertextual references to the ‘high school’ movie genre creates an easy-to-access narrative which would have great appeal for the audience • BM’s use of slow motion in combination with a series of MCUs of the girls individually, at the end of the video, clearly establishes that they are a band and promotes their look to their audience. • any other relevant media language points <p>Mark Ronson, Bruno Mars – Uptown Funk (UF) and Beyoncé – If I Were a Boy (IIWAB)</p> <ul style="list-style-type: none"> • IIWAG’s use of de-saturation, along with the CUs and MCUs of Beyoncé at the start and end of the video, emphasises her beauty and promotes her at the artist • IIWAG’s narrative shows Beyoncé as an actor and performer, reinforcing her wide appeal as an artist; the linear narrative is easy to understand and is encoded with a clear message to the audience about Beyoncé’s values • IIWAG’s performance of the song to camera at the end of the video, shown through increasingly closer shots, creates a direct connection with the audience and emphasises her status. • UF’s focus on performance to camera to promote Bruno Mars as the featured artist, and occasional shots of Mark Ronson, as the producer to establish that they are the artists • UF’s expressive editing, such as whip pans, draws attention to itself and creates a visual spectacle which reinforces the | | <p>Answers at the top of the level 2 band may partially explain how the media language promotes the artist in both set videos or fully explain how the media language promotes the artist in only one video.</p> <p>Answers lower in the level 2 band may discuss the media language in at least one set video with little or no reference to promoting the artist.</p> <p>A candidate operating at level 2 would be expected to access some of the AO1(1a) marks and some of the AO1(1b)marks.</p> <p>Level 1 (1–3 marks) Minimal knowledge and understanding of radio media industries.</p> <ul style="list-style-type: none"> • AO1(1a) An attempt to demonstrate some knowledge of how music videos use media language to promote their artists. • AO1(1b) An attempt to demonstrate some understanding (demonstrated by application of knowledge) of how music videos use media language to promote their artists. • AO1(1b) Minimal or no use of the set products to support the answer. <p>Minimal responses in the bottom band may describe some aspect(s) of music videos with some reference to media language and at least one set product at the top of the band.</p> <p>A candidate operating at level 1 would be expected to access AO1(1a) marks and, at the top of the band, at least one AO1(1b) mark.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p> |
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| <p>message of the song</p> <ul style="list-style-type: none"> • UF's use of bright saturated colour connotes fun and further reinforces the message of the song • any other relevant media language points <p>Tinie Tempah, Jess Gynne – Not Letting Go (NLG) and Paloma Faith – Picking Up the Pieces (PUTP)</p> <ul style="list-style-type: none"> • NLG's sweeping wide shots of the iconic urban London skyline featuring Tinie Tempah, reinforces his status as an artist from London and an artist associated with the urban genre • NLG's use of dance sequences, in particular urban dance moves, further promotes his status as an artist associated with the urban genre • NLG's choice of costumes for both Tinie Tempah and Jess Gynne connote 'street' and connote their public image • PF's glamorous mise-en-scene of expensive-looking costumes and location reinforce the public image of the artist herself • PF's use of narrative elements, exploring issues that her audience can relate to, establishes her as someone her audience can trust • PF's use of sweeping pans of the external locations, showing her performing the song, establishes her as the artist and promotes her 'look' and musical ability. • any other relevant media language points | | |
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- 4 Choose either **Extract 1** from *MOJO* or **Extract 2** from *RNR* magazine in the insert. Analyse the representation of age or gender in your chosen extract.

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| <p>Assessment Objectives</p> | <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> | |
| <p>Additional Guidance</p> | <p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p> | |
| <p>Indicative content</p> <p>Responses may analyse representations of age or gender in the extract from <i>MOJO</i>, for example:</p> <ul style="list-style-type: none"> • the celebration of older musicians – e.g. the photo of Nick Cave and the reference to Elton John who was big in 1970 – goes against stereotypes of popular musicians being young • the stereotypical representation of older people as facing an uncertain future – ‘there are a lot of grievors out there’ • the stereotypical linking of excess and youth but using a photo of the members of Queen when young to illustrate a coverline about excess • any other relevant age representation analysis. <p>Responses may analyse representations of gender in the extract from <i>MOJO</i>, for example:</p> <ul style="list-style-type: none"> • the stereotypical representation of male seriousness and authority in the image of Nick Cave • the stereotypical representation of male artists as excessive in the coverline about Queen • the stereotypical link of masculinity and warfare in the coverline | <p>5 AO2 5xAO2(1a)</p> | <p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) An excellent application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"> • A sophisticated perceptive and accurate analysis of relevant aspects of the extract. • Highly relevant response to the question, demonstrated by full focus on how media representations are used in the extract. <p>Excellent responses in the top band will typically offer sophisticated analysis of the representation of age or gender in the extract.</p> <p>Level 2 (2–3 marks) An adequate application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"> • A competent, generally accurate analysis of relevant aspects of the extract; responses may be descriptive in parts • Partially relevant response to the question, demonstrated by some focus on how media representations are used in the extract <p>Adequate answers in the middle band will attempt to analyse the</p> |

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| <p>about Billy Bragg</p> <ul style="list-style-type: none"> any other relevant gender representation analysis. <p>Responses may analyse representations of age in the extract from <i>RNR</i>, for example:</p> <ul style="list-style-type: none"> the celebration of an older musician – Elkie Brookes – goes against stereotypes of popular musicians being young the anti-stereotypical representation of an older musician not in terms of her age but her ability to play the piano any other relevant representation analysis <p>Responses may analyse representations of gender in the extract from <i>RNR</i>, for example:</p> <ul style="list-style-type: none"> the stereotypical representation of female self-deprecation in the coverline about Elkie Brooks the stereotypical representation of female artists as presenting themselves to please in Brook’s smile and direct address any other relevant gender representation analysis. | | <p>representations in the extract. At the top of the band there will be a focus on age or gender. Responses at the bottom of this band are likely to be more descriptive than analytical and may lack focus on age or gender.</p> <p>Level 1 (1 mark) A minimal application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"> Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant <p>Minimal responses in the bottom band are likely to be undeveloped in relation to the focus of the set question and describe aspects of the extract without focussing on representational devices.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p> |
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(5)* Refer to **Extracts 1** and **2** in the **insert**.

How far do **Extracts 1** and **2** use different media language to create different connotations?

In your answer you should:

- analyse the media language in **Extracts 1** and **2**, which are from *MOJO* and RNR magazines
- make judgements and draw conclusions about how far the media language is used differently in both extracts to create different connotations.

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| <p>Assessment Objectives</p> | <p>AO2 - Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts; AO2(1b) Make judgements and draw conclusions.)</p> <p>Maximum 15 marks</p> | |
| <p>Additional Guidance</p> | <p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p> | |
| <p>Indicative content</p> <p>Responses must analyse examples of differences in the use of media language in the two extracts, such as:</p> <ul style="list-style-type: none"> • the use of stylised serif fonts in MOJO compared to the simple use of sans-serif fonts in RNR • the busier layout and typography of MOJO compared to RNR • the use of chiaroscuro lighting and angled pose in MOJO contrasts with the softer lighting and face on pose in RNR • the expressionist photography and mise-en-scène for the 'Murder ballads' CD contrasts with the simple design concept for the Unherd CD cover • the more down to earth and jokey tone of RNR (e.g the pun 'Un- | <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 RNR and MOJO supported by two or more detailed examples. |

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| <p>herd’) compared to the more bombastic language used in MOJO (e.g. ‘We were a sacrifice to the gods of excess’)</p> <ul style="list-style-type: none"> any other relevant media language difference. <p>Responses may analyse similarities in the use of media language in both magazine extracts, such as:</p> <ul style="list-style-type: none"> both covers use splashes of saturated red for emphasis both covers place the CD in the bottom left, the main cover line in the top left, and a column of coverlines on the right both covers use main images to dominate the page with direct address to the reader both covers use plain backgrounds for emphasis both covers use exclamation marks to emphasise the magazine’s offer both covers use columns aligned to the edge of the page 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 connotations</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> that both magazines are using similar media language to connote respect for music and musicians that both magazines are using similar media language to follow generic conventions that both magazines are using similar media language to target audiences interested in older musicians that MOJO magazine is using media language differently to connote a ‘rock’ aesthetic of loudness and danger whereas RNR is using media language to connote amore stripped-down rootsiness | <p>Answers higher in the band will explicitly discuss differences and/or similarities in media language use with reference to their connotations using two detailed examples of differences and/or similarities.</p> <p>Answers lower in the band may be weaker in the analysis of connotation or in comparison and/or contrast, but both these will be present for two examples.</p> <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 RNR and MOJO supported by one or more detailed examples; responses may be descriptive in parts. <p>Answers higher in the band will analyse at least one similarity or difference in media language use with some sense of connotation.</p> <p>Answers lower in the band may analyse some aspects of media language use but without a clear sense of connotation or similarity/difference.</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 RNR and MOJO, 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 the extracts.</p> <p>Answers lower in the band may be very underdeveloped or lacking reference to a media language element.</p> |
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| <ul style="list-style-type: none"> • that MOJO magazine uses busier media language to attract a younger audience than that suggested by RNR's more restrained media language • any other judgements and conclusions supported by evidence from the extracts. | <p>Level 0 (0 marks) No response or no response worthy of credit.</p> <p>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</p> <p>Level 3 (4–5 marks) A clear judgement and conclusion is reached and is fully supported by the analysis.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i></p> <p>Responses in the top mark band should make clear judgements and draw conclusions based on how far the media language is used differently in both extracts to create different connotations, providing judgements fully supported by the analysis.</p> <p>Responses do not have to conclude one way or the other - reward nuance in the answer.</p> <p>Level 2 (2–3 marks) A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p> <p><i>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p>Adequate responses in the middle mark band are more likely to make partially clear judgements based on how far the media language is used differently in both extracts to create different connotations, providing judgements partially supported by the analysis.</p> |
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| | | <p>Level 1 (1 mark) An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the products.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p> |
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Section B - News

- 6 Identify the term used to describe a 'quality' newspaper such as the *Observer*.
The term originally described the size of the paper.

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

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

- 7 Explain **two** reasons why print newspapers survive despite the growth of online news.

(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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| AO1(1a) Reason stated, for example: <ul style="list-style-type: none"> • habit • tradition • political influence • advertising • older audiences • any other reason. | 4 AO1 2xAO1(1a) 2xAO1(1b) | AO1(1a) 2 marks 1 mark for each valid reason that is stated only (maximum 2 marks). Reward two reasons if stated in the same attempt (e.g. two reasons stated in either 1 or 2). |
| AO1(1a) and AO1(1b) Reason explained, for example: <ul style="list-style-type: none"> • audience loyalty – they may prefer print newspapers as they always use the same newspaper as part of their daily routine | | AO1(1a) and AO1(1b) 4 marks 2 marks for each valid detailed explanation of a reason. Reward two explanations if stated in the same attempt (e.g. two reasons explained in either 1 or 2). |

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| <ul style="list-style-type: none"> • the print newspaper carries the ethos and traditional authority of the title and is more visible than a website as there are fewer print newspapers than websites • newspapers still carry a great deal of political clout and politicians will look to print newspaper headlines to gauge reaction to stories • some advertisers may prefer to be associated with the authority of a print newspaper, which gives them more control over where their ads are placed • many print newspapers have older audiences than their online versions and such audiences may prefer the traditional newspaper • any other valid detailed explanation. | | |
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(8) Refer to **Extract 3** in the insert.

Analyse how this Observer front page represents **two** social groups that are often under-represented in the media.

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| <p>Assessment Objectives</p> | <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> | |
| <p>Additional Guidance</p> | <p>The ‘indicative content’ is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The ‘indicative content’ shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p> | |
| <p>Indicative content</p> <p>Responses must analyse how this front page from the <i>Observer</i> represents social groups that are often under-represented in the media.</p> <p>Analysis might include:</p> <ul style="list-style-type: none"> • the main photo of an ethnic minority person represents a group – | <p>5 AO2 5xAO2(1a)</p> | <p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) An excellent analysis of representation.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of two well-chosen examples of representation in the extracts • Highly relevant response to the question, demonstrated by full focus on analysis of the representation of two social |

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| <p>Pakistani-born Britons – that may be under-represented in the media</p> <ul style="list-style-type: none"> • the Free Food Magazine offer recipes for vegans and vegetarians – groups that may be under-represented in the media • the representation of an older woman as a film star – a group that may be under-represented in the media • the story about mental illness represents an issue for a social group – mental health patients – that may be under-represented in the media • any other relevant analysis. | | <p>groups that are often under-represented in the media.</p> <p>Answers higher in this band will analyse two examples of under-represented groups.</p> <p>Answers lower in the band may provide weaker analysis of the second social group or the link to under-representation may be less clear for one group.</p> <p>Level 2 (2–3 marks) An adequate analysis of representation.</p> <ul style="list-style-type: none"> • A competent and generally accurate analysis of at least one relevant example of representation in the extracts; responses may be descriptive at times. • Partially relevant response to the question, demonstrated by some focus on analysis of the representation of social groups that are often under-represented in the media. <p>Answers higher in the band may provide analysis of one social group. There will be some link to under-representation.</p> <p>Answers lower in the band may simply list social groups present in the extract with little or no analysis of representations or without reference to under-representation.</p> <p>Level 1 (1 mark) A minimal analysis of representation.</p> <ul style="list-style-type: none"> • Analysis of representation 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 representations or may be so short that no analysis is developed.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p> |
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(9)* **Extract 3** shows the front page of the Observer.

How far does the media language used to promote the New Review and the free food magazine differ from the media language used for the news?

In your answer you must:

- Analyse the media language on the front page giving detailed examples
- Refer to the different content in the different sections of the newspaper
- Make judgements and draw conclusions.

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

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| <p>Assessment Objectives</p> | <p>AO2 - Analyse media products using the theoretical framework of media to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media; AO2(1b) Make judgements and draw conclusions.)</p> <p>Maximum 15 marks</p> | |
| <p>Additional Guidance</p> | <p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p> | |
| <p>Indicative content</p> <p>Responses must analyse the media language in the extract and make judgements and draw conclusions about how far the media language changes to fit the different sections of the newspaper. They should link these differences to the content in these sections.</p> <p>Responses must analyse the media language use in the page.</p> <p>Responses may analyse differences in the media language use, such as:</p> <ul style="list-style-type: none"> • the contrast between the bright saturated colours (pink, orange, yellow and red) in the skyboxes and the more austere colour scheme in the news section (only small touches of blue and red) • the contrast between the more informal and personal language in | <p>15 AO2 10xAO2(1a) 5xAO2(1b)</p> | <p>Use Levels of Response criteria. For this question there are two Levels of Response schemes. Award a mark out of ten for the first scheme and a mark out of five for the second.</p> <p>AO2(1a) Analyse media products using the theoretical framework of media. (total 10 marks)</p> <p>Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by examples. <p><i>Responses that do not draw together elements from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO2(1a).</i></p> |

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| <p>the skyboxes (e.g. 'Why I Love Mamma Mia!') and the more formal and impersonal language in the news stories (e.g. 'Number of NHS beds for mental health patients slumps by 30%')</p> <ul style="list-style-type: none"> the contrast between the ordered layout of the news stories, with everything within the five column layout, and the more disordered layout of the skyboxes, with both the plate and the 'Inside' caption breaking out of the box any other media language analysis <p>Responses may analyse similarities in the media language use, such as:</p> <ul style="list-style-type: none"> consistent use of serif fonts matching columns above and below the masthead any other similarity <p>Responses must refer to the different sections of the newspaper.</p> <p>They may do this in terms of Media Representations. For example, they may link the media language to the different representations in the hard news, cookery and film journalism. They may simply refer to the representations present in the extract.</p> <p>They may do this in terms of Media Contexts. For example, they may:</p> <ul style="list-style-type: none"> link the newspaper's promotion of its lifestyle and culture sections to consumerism in wider society link some front page content to celebrity culture. <p>They may do this in terms of Media Industries. For example, they may link the media language to the need for different content so the sections:</p> <ul style="list-style-type: none"> reach different audiences attract different forms of advertising reflect different types of journalism fulfill the varied remit of a Sunday newspaper | | <p>Answers higher in the band will provide effective media language analysis of the different parts of the page, including how this media language fits the selection of content in the different sections of the newspaper.</p> <p>Answers lower in the band may provide effective media language analysis of similarities and/or differences, but fail to link this to selection of content.</p> <p>Level 2 (4–6 marks) An adequate application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> A competent and generally accurate analysis of mostly relevant aspects of the extract supported by at least one example; responses may be descriptive in parts. <p>Answers higher in the band will provide effective media language analysis of at least one part of the page but may not develop similarities and/or differences.</p> <p>Answers lower in the band may provide mostly descriptive accounts of media language.</p> <p>Level 1 (1–3 marks) A minimal application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> Analysis if present, of some elements of the extract, is minimal and/or largely descriptive and may not be relevant. <p>Answers higher in the band will describe some aspects of the media language with some reference to the extract.</p> <p>Answers lower in the band may be very underdeveloped or lacking reference to a media language element.</p> |
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| <ul style="list-style-type: none"> • sell the newspaper in a competitive market. <p>Responses must make judgments and reach conclusions about how far the media language is used differently in different parts of the page.</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> • that the front page uses similar media language to fit the newspaper’s brand identity; e.g. consistent use of fonts • that the front page uses different media language to fit the different sections of the newspaper; e.g. the skyboxes are using media language to connote the pleasure of eating good food and watching films, that the news is using more formal and traditional media language to fit the representation of hard news stories such as failings in the NHS and political arguments • that there are some areas of similarity and some of difference; e.g. the image of Shamir Sanni matches the lifestyle content in terms of its colour scheme, thus linking the whole page, despite the sections being so different • any other judgements and conclusions supported by evidence from the extracts. | <p>Level 0 (0 marks) No response or no response worthy of credit.</p> <p>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</p> <p>Level 3 (4–5 marks) A clear judgement and conclusion is reached and is fully supported by the analysis.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i></p> <p>Responses in the top mark band should make clear judgements and draw conclusions based on how far the media language is used differently in different parts of the page, providing judgements fully supported by the analysis.</p> <p>Responses do not have to conclude one way or the other - reward nuance in the answer.</p> <p>Level 2 (2–3 marks) A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p> <p><i>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p>Adequate responses in the middle mark band are more likely to make partially clear judgements based on how far the media language is used differently in different parts of the page, providing judgements partially supported by the analysis.</p> |
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| | | <p>Level 1 (1 mark) An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the products.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p> |
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(10) Explain how social and/or cultural contexts influence print newspapers today. Refer to examples from the *Observer* to support your answer.

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| <p>Assessment Objectives</p> | <p>AO1 - Demonstrate knowledge and understanding of contexts of media and their influence on media products. (Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.)</p> <p>Maximum 10 marks</p> |
| <p>Additional Guidance</p> | <p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p> |

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| <p>Indicative content</p> <p>Responses should demonstrate knowledge and understanding of media contexts as they influence and are reflected in newspapers. Candidates must refer to stories or front pages they have studied to illustrate the influence of media contexts but may also use examples from any other newspapers.</p> <p>Responses should demonstrate the influence of contemporary social and/or cultural contexts as they influence and are reflected in contemporary newspapers through some of the following:</p> <ul style="list-style-type: none"> • the influence of feminism and/or the persistence of gender inequalities and traditional gender roles on news values and the representation of gender • the influence of multiculturalism and/or the persistence of racism on the representation of race and ethnicity • the influence of changing attitudes to sexualities and/or the persistence of homophobia on representations • the influence of consumerism on front pages through the use of self-promotion and the impact of lifestyle journalism • the influence of celebrity culture on representations and news | <p>10 AO1 5xAO1(2a) 5xAO1(2b)</p> | <p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> • AO1(2a) A clear demonstration of knowledge of relevant media contexts • AO1(2b) A clear demonstration of understanding of the impact of media contexts on the front pages of the <i>Observer</i>. <p>Excellent responses higher in the top mark band will typically explain how two or more social and/or cultural contexts can influence newspapers by showing clear, detailed knowledge and understanding of contexts and sophisticated explanation of how the media contexts influenced the set products.</p> <p>Answers lower in the band may be weaker on one context or on the influence of the contexts.</p> <p>A candidate operating at level 3 would be expected to access</p> |
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| <p>values in newspapers</p> <ul style="list-style-type: none"> any other relevant context and influence. <p>Responses do not need to differentiate between social and cultural contexts.</p> | <p>most of the AO1(2a) marks and most of the AO1(2b) marks.</p> <p>Level 2 (4–6 marks) Adequate knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> AO1(2a) A partially clear demonstration of knowledge of relevant media contexts AO1(2b) A partially clear demonstration of understanding of the impact of media contexts on the front pages of the <i>Observer</i>. <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 some 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>Level 1 (1–3 marks) Minimal knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> AO1(2a) An attempt to demonstrate knowledge of relevant media contexts AO1(2b) An attempt to demonstrate understanding of the impact of media contexts on the content of the front pages of the <i>Observer</i>. <p>Minimal responses higher in the bottom band may be underdeveloped, offering an attempt at explaining social and/or cultural contexts but without application to newspapers.</p> |
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| | | <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) No response or no response worthy of credit.</p> |
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