

GCSE

Media Studies

J200/02: Music and news

General Certificate of Secondary Education

Mark Scheme for June 2023

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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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**PREPARATION FOR MARKING
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **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.

6. Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

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.

7. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
8. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:












- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

9. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
10. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
11. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

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

12. Subject Specific Marking Instructions

Section A - Music

1 Identify the regulator for BBC radio in the UK.

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

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

2 Explain **one** of the uses and gratifications of radio listening. 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
AO1(1a) Audience uses and gratifications may be stated, for example: <ul style="list-style-type: none"> • entertainment • information • identity • interaction • any other relevant statement 	4 AO1 2xAO1(1a) 2xAO1(1b)	AO1(1a) 2 marks 1 mark for a valid statement of audience uses and gratifications 1 mark for any example showing knowledge of the Radio 1 live Lounge
AO1(1a) and AO1(1b)		AO1(1a) and AO1(1b) 4 marks

Valid explanations of audience uses and gratifications include, for example:

- audiences may gain entertainment from radio by listening to genres they enjoy
- audiences may gain surveillance from radio by gaining information to give them a sense of knowing about the world
- audiences may gain a sense of personal identity from radio by tuning in to a favourite channel that expresses the sort of person they are
- audiences may gain social interaction and integration from the radio by using it as a 'friend'
- any other relevant explanation of audience uses and gratifications

Valid examples from Radio 1 Live Lounge include, for instance:

- example of the genres of music played in the Live Lounge
- example of information about artists in the Live Lounge
- example of the personal identity (e.g. music connoisseur) offered by the Live Lounge
- example of the mode of address offered by the Live Lounge.

2 marks for a valid explanation of audience uses and gratifications

2 marks for an effective example of the use and gratification offered by Radio 1 Live Lounge

(3) Explain why music videos often use stereotypes. 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	<p>AO1 - Demonstrate knowledge and understanding of the theoretical framework of media. (Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media.)</p> <p>Maximum 10 marks</p>	
Additional Guidance	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p>Indicative content.</p> <p>Responses should explain why music videos often use stereotypes, for example, to:</p> <ul style="list-style-type: none"> • convey meanings rapidly in a short form product • meet fans' expectations • fit social/cultural contexts • to create a message • to create humour • any other relevant explanation. <p>Responses must discuss the use of stereotypes in one specific pair of set music videos, for example:</p> <p>Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8er Boi (SB)</p> <ul style="list-style-type: none"> • SB's representation of an angry young woman in a 	<p>10 AO1 4xAO1(1a) 6xAO1(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of representation.</p> <ul style="list-style-type: none"> • AO1(1a) (2 marks) A clear demonstration of knowledge of why music videos use stereotypes. • AO1(1b) A clear demonstration of understanding (demonstrated by application of knowledge) of why music videos use stereotypes. • 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 why 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 stereotypical representations in

<p>stereotypically urban setting</p> <ul style="list-style-type: none"> • TD's representation of a diffident young man in a stereotypical high school setting • any other relevant stereotypical representation points. <p>Mark Ronson, Bruno Mars – Uptown Funk (UF) and Beyoncé – If I Were a Boy (IIWAB)</p> <ul style="list-style-type: none"> • IIWAB's representation of stereotypical gender role reversal • UF's representation of stereotypical male bragging in a stereotypically urban setting • any other relevant stereotypical representation points. <p>Little Mix – Black Magic (BM) and The Vamps – Somebody to You (STY)</p> <ul style="list-style-type: none"> • STY's representation of stereotypical youth in a stereotypically pleasurable setting • BM's representation of stereotypical female competitiveness in a stereotypical high school setting • any other relevant stereotypical representation 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's representation of stereotypical heterosexual attraction in a stereotypical urban setting • PF's representation of stereotypical middle-class frigidity in a stereotypically country house setting • any other relevant stereotypical representation points. 		<p>the two set videos with a weaker focus on why they use stereotypes</p> <p>or</p> <ul style="list-style-type: none"> • explain why videos use stereotypes 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) Adequate knowledge and understanding of representation.</p> <ul style="list-style-type: none"> • AO1(1a) A partially clear demonstration of knowledge of why music videos use stereotypes. • AO1(1b) A partially clear demonstration of understanding (demonstrated by application of knowledge) of why music videos use stereotypes. • AO1(1b) Adequate use of the set products to support the answer. <p>Answers at the top of the level 2 band may:</p> <ul style="list-style-type: none"> • explain the stereotypical representations in at least one set video but with little or no reference to the why aspect of the question <p>or</p> <ul style="list-style-type: none"> • explain why videos use stereotypes but exemplification of both videos is partially clear. <p>Answers lower in the level 2 band may discuss the representations in at least one set video but with little reference to stereotypes.</p>
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		<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 representation.</p> <ul style="list-style-type: none"> • AO1(1a) An attempt to demonstrate some knowledge of the use of stereotypes in music videos. • AO1(1b) An attempt to demonstrate some understanding (demonstrated by application of knowledge) of the use of stereotypes in music videos. • AO1(1b) Minimal or no use of the set products to support the answer. <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 of who is included in the 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 gender in these extracts from MOJO and I am Hip-Hop 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 gender representations, for example:</p> <ul style="list-style-type: none"> • the similarities in the representation of femininity and masculinity as equally edgy and confrontational • the shot of the woman in <i>I am Hip-Hop</i>, which reveals her body shape, contrasts with the emphasis on the face of the man in <i>MOJO</i> suggesting more emphasis on power in masculinity and appearance in femininity • images of young people have been chosen for both genders, suggesting a similar equation of youth and attractiveness • the image of the woman in <i>I am Hip-Hop</i> is not stereotypically sexualised and that of the man in <i>MOJO</i> is not aggressively masculine, meaning that gender differences are minimised • any other relevant gender representation. 	5 AO2 5xAO2(1a)	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) An excellent application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"> • A sophisticated perceptive and accurate analysis of relevant aspects of the extracts. • Highly relevant response to the question, demonstrated by full focus on gender representations in the extracts. <p>Excellent responses at the top of level 3 will typically offer sophisticated analysis of gender representations in both extracts. Responses at the bottom of the band will analyse gender representations but may be slightly weaker on the representation in one 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 extracts; responses may be descriptive in parts

		<ul style="list-style-type: none"> Partially relevant response to the question, demonstrated by some focus on gender representations in the extracts. <p>At the top of the middle band there will be a partially successful attempt at analysing gender representations in both extracts or a generally successful analysis of one extract.</p> <p>Responses at the bottom of this band will: EITHER be more descriptive than analytical (e.g. 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 focusing 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 styles?

In your answer you must:

- analyse the media language in Extracts 1 and 2 from MOJO and I am Hip-Hop magazines
- make judgements and draw conclusions.

Assessment Objectives	<p>AO2 - Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts; AO2(1b) Make judgements and draw conclusions.)</p> <p>Maximum 15 marks</p>	
Additional Guidance	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p 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"> • <i>MOJO</i>'s busier layout connoting profusion contrasting with the sparser <i>I am Hip-Hop</i> layout connoting seriousness • The very politicised language-use of <i>I am Hip-Hop</i> contrasting with the more celebratory language of <i>MOJO</i> 	<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

<ul style="list-style-type: none"> • <i>MOJO</i>'s use of conventional lighting and studio backdrop for photography connoting fame contrasting with <i>I am Hip-Hop</i>'s use of location and natural lighting – including choosing not to light the eyes – connoting authenticity • 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 • both covers use main images to dominate the page with direct address to the reader and serious facial expressions connoting seriousness • both covers use sans-serif fonts for the cover lines connoting informality • both covers use relatively subdued colour palettes connoting seriousness • both covers use specialist fonts • any other relevant similarity. <p>AO2(1b) 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 to create a similar style (e.g. informal and forceful) 		<p>relevant examples of media language used in the two extracts supported by two or more detailed examples.</p> <p>Excellent responses at the top of level 3 will typically address the 'style' element of the question.</p> <p>Answers lower in the band will typically offer at least two detailed examples from each extract.</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 the two extracts supported by one or more detailed examples; responses may be descriptive in parts. <p>Answers higher in the band will typically offer at least one detailed example from each extract.</p> <p>Answers lower in the band will typically offer more vague examples that may be more descriptive.</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 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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- that each magazine uses different media language to create different styles (e.g. politicised for *I am Hip-Hop*, celebratory for *MOJO*)
- any other judgements and conclusions supported by evidence from the extracts.

Level 0 (0 marks)

No response or no response worthy of credit.

AO2(1b) Make judgements and draw conclusions. (total 5 marks)**Level 3 (4–5 marks)**

A clear judgement and conclusion is reached and is fully supported by the analysis.

There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.

Level 3 responses clearly answer the question.

Level 2 (2–3 marks)

A partially clear judgement and conclusion is reached and is partially supported by the analysis.

There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.

Answers in level 2 may make implicit judgements about similarity and difference in media language/style, perhaps by juxtaposing two analyses.

Level 1 (1 mark)

An attempt to reach a judgement and a conclusion, partially supported by some analysis.

		<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 one way a newspaper such as The Guardian/Observer can earn money from audiences outside Britain.

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

Answer	Marks	Guidance
Subscriptions Donations Paywall Advertising Paid-for content Any other paid-for promotion Any other source of revenue earned from audiences outside Britain from the online or the print version of the newspaper.	1 AO1 1xAO1(1a)	1 mark for a correct answer.

7 Explain **one** way newspapers can encourage audiences to be active when consuming newspapers online. Use the online version of the Guardian/Observer 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
AO1(1a) Way stated, for example: <ul style="list-style-type: none"> • navigation • sharing • comments • likes • tweets • retweets • joining campaigns 	4 AO1 2xAO1(1a) 2xAO1(1b)	AO1(1a) 2 marks 1 mark for one valid way that is stated only 1 mark for an example from the online Observer that does not effectively exemplify audience activity

<ul style="list-style-type: none"> any other way. 		
<p>AO1(1a) and AO1(1b) Way explained, for example:</p> <ul style="list-style-type: none"> online newspapers encourage audiences to navigate around website by offering tabs, personalisation, and other stories or articles about the topic being consumed – the Guardian/Observer offers all these online newspapers encourage audiences to comment on opinion pieces – the Guardian/Observer has moderated comments after many opinion pieces that enable audiences to engage with the content and with each other audiences can express a positive view of an article by liking, commenting or retweeting on social media – the Guardian/Observer has regular Twitter and Instagram feeds that link to stories in the newspaper newspapers can run campaigns that ask audiences to participate – e.g. the Guardian/Observer runs Christmas appeals Newspapers can ask audiences to contribute their experiences – the Guardian/Observer has a ‘Take Part’ section on the website asking specific groups to send in their experiences any other valid detailed explanation. 		<p>AO1(1a) and AO1(1b) 4 marks 2 marks for a valid detailed explanation of a way 2 marks for an example from the online Observer that does effectively exemplify audience activity</p>

- (8) Refer to Extracts 3, 4 and 5 in the insert. Analyse how image and words work together to create meaning in **at least one** of these tweets.

Assessment Objectives	AO2 - Analyse media products using the theoretical framework of media. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media.) Maximum 5 marks		
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
Indicative content This question is about anchorage. Responses must analyse how image and words create meaning – reward use of semiotic terms such as 'anchorage', 'denotation' and 'connotation', but these terms are not a requirement for a level 3 answer. Analysis might include: <ul style="list-style-type: none"> • in extract 3, how the words anchor the meaning of the image of a woman drinking in a distillery as about female empowerment and the changing meaning of whisky • in extract 3, how the use of the pun 'calling the shots' anchors the meaning that this is a lifestyle story rather than hard news • in extract 4, how the words anchor the meaning of the image of an allotment as about race • in extract 4, how the use of the pun 'weeding out' anchors the meaning that this is a lifestyle story rather than hard news • in extract 5, how the words anchor the meaning of an open-framed image of leafleting as about Covid prevention • in extract 4, how the use of objective, factual language anchors the meaning that this is a hard news story 	5 AO2 5xAO2(1a)	Use Levels of Response criteria Level 3 (4–5 marks) An excellent analysis of media language. <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of the combination of word and image in at least one extract. • Highly relevant response to the question, demonstrated by full focus on analysis of meaning. Answers higher in this band effectively analyse word and image and their combination to create meaning. Answers lower in the band may provide either weaker analysis of the combination of word and image or the link to meaning may be less clear. Level 2 (2–3 marks) An adequate analysis of media language. <ul style="list-style-type: none"> • A competent and generally accurate analysis of at least one relevant example of media language in the extracts; responses may be descriptive at times. • Partially relevant response to the question, demonstrated by some focus on analysis of meaning. 	

<ul style="list-style-type: none"> any other relevant analysis. 		<p>Answers higher in the band may provide analysis of image and/or words but with little exploration of combination. There will be some link to meaning.</p> <p>Answers lower in the band may simply analyse some media language present in the extract with little or no reference to combination or meaning.</p> <p>Level 1 (1 mark) A minimal analysis of media language.</p> <ul style="list-style-type: none"> Analysis of media language in the extract, if present, is minimal and/or largely descriptive and may not be relevant <p>Minimal responses in the bottom band may describe some aspect of the extracts but fail to discuss the media language. or may be so short that no analysis is developed.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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(9)* Extracts 3, 4 and 5 are tweets from the Observer's Twitter feed. How far do they reflect the Observer's viewpoint and values?

In your answer you must:

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

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

Assessment Objectives	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.) 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.	
Indicative content Responses must analyse the representations in the extract and make judgements and draw conclusions about how far these reflect the values and viewpoint of the newspaper. Responses do not need to cover 'values' and viewpoint' separately – these two terms have been used in the question to increase its accessibility, not its demand. Media Industries Responses must demonstrate understanding of the values and viewpoint of the Observer newspaper, which may be linked to: <ul style="list-style-type: none"> • the history and ethos of the newspaper • the ownership of the newspaper by the Scott Trust • any other relevant media industries point. 	15 AO2 10xAO2(1a) 5xAO2(1b)	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. AO2(1a) Analyse media products using the theoretical framework of media. (total 10 marks) Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework. <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by examples. <i>Responses that do not draw together elements from the full course of study including different areas of the theoretical</i>

Media Representations

Responses must analyse the representations using at least two detailed examples, for example:

- the deliberately anti-stereotypical image of the female whisky drinker ‘calling the shots’ reflects both the feminism of the newspaper and the media context of the social influence of feminism
- the deliberately anti-stereotypical image of the Asian gardener reflects both the anti-racism of the newspaper and the media context of multiculturalism
- the rather more stereotypical image of the south-east Asian city to carry a good news story about other country’s success reflects both the internationalism of the newspaper and the media context of globalisation
- any other representation analysis.

Media Language

Responses may analyse the representations in the tweets in terms of the media language used to construct these mediations:

- the choice of elements to create meaning
- the use of broadsheet generic conventions
- the impact of social media technology
- any other relevant media language analysis.

Media Audiences

Responses may link the representations, values and viewpoint to:

- the target audience for the Observer
- the uses and gratifications offered by the Observer

framework and media contexts are limited to a maximum of 8 marks for AO2(1a).

Answers higher in the band will provide effective representation analysis, including how these representations fit both media contexts and the values/viewpoint of the newspaper, and should draw upon other areas of the theoretical framework.

Answers lower in the band may provide effective representation analysis of at least two extracts with reference to values/viewpoint, but may fail to link this to contexts.

Level 2 (4–6 marks)

An adequate application of the relevant elements of the theoretical framework.

- 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.

Answers higher in the band will provide effective representation analysis of at least one example with some reference to values/viewpoint but the other examples may be weak or undeveloped.

Answers lower in the band may provide more descriptive accounts of at least one example of representation with no reference to values/viewpoint.

Level 1 (1–3 marks)

A minimal application of the relevant elements of the theoretical framework.

- Analysis if present, of some elements of the extract, is minimal and/or largely descriptive and may not be

- how following the Observer may help offer an identity to audiences
- any other relevant media audiences point.

Media Contexts

Responses must link representations to contexts such as:

- patriarchy
- changes in the position of women in society
- changes in the workplace
- multiculturalism
- debates about diversity
- changing attitudes to race and ethnicity
- ‘culture wars’
- globalisation
- the Covid pandemic
- post-colonial attitudes
- any other relevant context.

AO2(1b)

Responses must make judgments and reach conclusions about how far the representations reflect the values/viewpoint of the Observer newspaper

Responses may argue:

- that the representations reflect the newspaper’s liberal political values in their feminist, anti-racist and internationalist viewpoint
- that the representations do not reflect the newspaper’s values
- any other judgements and conclusions supported by evidence from the extracts.

relevant.

Answers higher in the band will describe some aspects of the representations, possibly in the form of a list of what is represented.

Answers lower in the band may be very underdeveloped or lacking reference to representations.

Level 0 (0 marks)

No response or no response worthy of credit.

AO2(1b) Make judgements and draw conclusions. (total 5 marks)

Level 3 (4–5 marks)

A clear judgement and conclusion is reached and is fully supported by the analysis.

There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.

Level 3 responses clearly answer the question.

Level 2 (2–3 marks)

A partially clear judgement and conclusion is reached and is partially supported by the analysis.

There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.

Level 1 (1 mark)

		<p>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 media contexts influenced **two** changes in the front pages of The Observer between the 1960s and now. Refer to the set products you have studied in your answer.

Assessment Objectives	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.) 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 demonstrate knowledge and understanding of media contexts as they influence and are reflected in newspapers. Candidates must refer to examples from the front pages they have studied from the 1960s and the 2020s.</p> <p>Responses might demonstrate the influence of contexts as they influenced the differences in the media language of newspapers between the 1960s and now, for example:</p> <ul style="list-style-type: none"> the poor quality of printing technology influencing the poor-quality photographs and copy in the 1960s with high quality full colour now the lesser development of consumerism meaning the 1960s broadsheet front pages are dominated by more columns of news stories whereas current tabloid front pages carry more promotional material and fewer stories 	<p>10 AO1 5xAO1(2a) 5xAO1(2b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> AO1(2a) A clear demonstration of knowledge of relevant media contexts AO1(2b) A clear demonstration of understanding of the impact of media contexts on the front pages of the Observer. <p>Excellent responses at the top of level 3 will clearly explain how two changes in the contexts led to two changes in newspapers with specific reference from both the 1960s and 2020s set products.</p> <p>Answers lower in the band may explain how two changes in media contexts led to two changes in newspapers but lack specific reference to either the 1960s or the 2020s set products.</p>
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<ul style="list-style-type: none"> • greater deference in the 1960s influencing more formal language, e.g. referring to politicians as 'Mr Wilson', contrasts with less deferent language now • any other relevant context and influence. <p>Responses might demonstrate the influence of contexts as they influenced the differences in the representations in newspapers between the 1960s and now, for example:</p> <ul style="list-style-type: none"> • changing influence of gender inequalities and traditional gender roles on news values and the representation of gender • changing influence of racism and multiculturalism on the representation of race and ethnicity • changing influence of attitudes towards sexualities • changing historical contexts influencing news stories • any other relevant context and influence. 		<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>Level 2 (4–6 marks) Adequate knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> • AO1(2a) A partially clear demonstration of knowledge of relevant media contexts • AO1(2b) A partially clear demonstration of understanding of the impact of media contexts on the front pages of the Observer. <p>Adequate responses at the top of the middle mark band will explain how two changes in contexts led to changes in newspapers but references to the 1960s and 2020s set products may lack specificity.</p> <p>Responses at the bottom of this band may explain the influence of at least one change brought about by media 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
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- **AO1(2b)** An attempt to demonstrate understanding of the impact of media contexts on the content of the front pages of the *Observer*.

Minimal responses higher in the bottom band may be underdeveloped, offering:

- an attempt at explaining media contexts but without application to newspapers
- or knowledge and understanding of the set products but not of media contexts.

Answers lower in the band may be short and/or have very minimal reference to contexts or newspapers.

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.

Level 0 (0 marks)

No response or no response worthy of credit.

Assessment Objectives Grid

Question	AO1(1a)	AO1(1b)	AO1(2a)	AO1(2b)	AO2(1a)	AO2(1b)	Marks
1	1						1
2	2	2					4
3	4	6					10
4					5		5
5*					10	5	15
6	1						1
7	2	2					4
8					5		5
9					10	5	15
10			5	5			10
Element total	10	10	5	5	30	10	
AO Total	30				40		70

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