

GCSE (9–1)

Delivery Guide

MEDIA STUDIES

J200

For first teaching in 2017

Music (Component 2)

Version 1

GCSE(9–1)

MEDIA STUDIES

A guide to approaching the teaching of the content related to Section A of component 2, Music.

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- **Content:** A clear outline of the content covered by the delivery guide;
- **Thinking Conceptually:** Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- **Thinking Contextually:** A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk

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DISCLAIMER

This resource was designed using the most up to date information from the specification at the time it was published. Specifications are updated over time, which means there may be contradictions between the resource and the specification, therefore please use the information on the latest specification at all times. If you do notice a discrepancy please contact us on the following email address: resources.feedback@ocr.org.uk

1. MAGAZINES

The in-depth study of magazines requires coverage of all four areas of the theoretical framework plus the influence of social and cultural media contexts. These two contexts overlap so significantly that they can be treated as one set of 'social/cultural' contexts.

Students should be prepared to answer both knowledge and understanding (AO1) questions and analysis (AO2) questions about magazines.

The knowledge and understanding questions will be about the media form as a whole and may require reference to the set product – *MOJO* magazine. These questions can be about any area of the theoretical framework. The knowledge-only question (question 1, 1 mark) is likely to be about media industries. The knowledge and understanding questions (questions 2 and 3) can be about any area of the theoretical framework; this means they may cover media industries and audiences, two areas that can't be covered in the analysis questions.

The analysis questions (questions 4 and 5) can only be about media language and representations. They will include an extended response question asking the students to compare the media language in two extracts and draw conclusions. These extracts are likely to be from music magazines for practical reasons – the difficulty of analysing two music videos in the examination – in which case, the extracts will be from *MOJO* magazine and one other music magazine, as in the specimen assessment material (SAM) on the OCR website.

It is possible that question 5 may be the one synoptic question in the paper (though in the SAM the synoptic question is question 9 on news) in which case students will need to use more than area of the theoretical framework in their answer (though the second area only needs to be touched upon). In these circumstances, students can choose to touch on media audiences and industries, even though the question is an analysis question.



General approaches to teaching the content

Magazine industries - Ownership

The magazine industry is mostly owned by publishing companies, rather than the very large media conglomerates such as Disney, Amazon and Netflix that dominate film and television media worldwide. Most magazines are struggling in a competitive market so this media form may be best managed by owners who specialise in the print medium.

However, magazine publishing is globalised, like other media, with the most popular magazine brands (as measured by the National Readership Survey) in the hands of a few international companies.

Paid-for magazines with a readership over 1 million in the UK, in order of readership:

- *What's on TV* - Time Inc - US magazine publisher
- *Radio Times* - Hubert Burda Media - German magazine publisher
- *TV Choice* - Bauer Media - German media conglomerate: magazines, radio and music television
- *Take a Break* - Bauer Media
- *Good Housekeeping* - Hearst Communications - US media conglomerate: newspapers, magazines, local radio and cable television
- *Cosmopolitan* - Hearst Communications
- *BBC Gardeners' World* - Hubert Burda Media

One of these companies – Time Inc – was once part of a major global media conglomerate (Time Warner) but this company has recently split off to form a specialist publishing entity. Conglomerates like Bauer and Hearst Communications are still primarily print publishers with some associated television and radio.

MOJO is published by Bauer Media. This company owns over 600 magazines, including two other UK music magazines – *Q* and *Kerrang!* The company has diversified the *MOJO* brand, offering mojo4music.com online in order to reduce the risk of only operating in one media form. The company is itself diversified, with ownership of magazines, websites, radio stations and music television channels, which may help protect it from declining audiences for magazines.

Regulation

Magazines, like newspapers, are self-regulated. Magazines may join IPSO or Impress – only Impress is Leveson-compliant. *MOJO* has chosen to join IPSO, as have the other Bauer publications.

Revenue

Magazines receive revenue from:

- circulation (cover price - £5.25 for *MOJO* in 2017)
- advertising (in *MOJO*, mostly live or recorded music, with some fashion advertising, some mass advertising – e.g. Specsavers – and some cross-promotion for other Bauer brands, such as Empire)
- sponsored content and product placement, for example, '*MOJO* listens to all its music on Roksan equipment'
- events, e.g. *Vogue* runs fashion events, *GQ* runs comedy events.

The print magazine industry is suffering from falling advertising revenues and falling circulations as many of their audience go online. Their response has been to diversify as much as possible – events are a good example of this – and to move magazines online.

Quality monthly magazines

The most successful magazines during the time of intense competition from online media have been at the quality end of the market – the luxury brands – which offer their audiences a 'lean back moment' as they sink into the glamorous world of their favourite glossy magazines. These magazines use the advantages of the print media – high quality photography, the ritual consumption of the familiar, and sophisticated media language using high quality printing on glossy paper. These advantages, added to the authoritative brand image of an established magazine such as *Vogue*, attract advertising from high status brands. These further add to the aspirational, high-quality tone.

MOJO magazine has some aspects of the quality monthly, but it is only semi-glossy and uses lighter-weight paper. However, it retains enough quality to enable it to survive as a paid-for print product while the cheaper weekly music magazines have either closed or, like the *NME*, switched to free print versions.

Magazine Audiences

Targeting audiences

Weekly magazines target an audience that is more working class than middle class: the paid-for magazines with the highest C2DE readership are *Take A Break*, *What's on TV, OK!* and *TV Choice* – all weekly magazines.

The quality monthly magazines tend to target a more middle class audience. The paid-for magazines with the highest ABC1 readership are the monthlies *Good Housekeeping*, *Cosmopolitan*, *Vogue*, and *BBC Good Food*, followed by the weekly *Radio Times*.

The most popular weekly and monthly magazines have predominantly female readerships. Magazines aimed at men have lower circulations. The most successful are *Men's Health* and *BBC Top Gear*.

MOJO readers

MOJO has (in 2016–17) a fairly small circulation of about 68,000 and a readership of about 138,000 (figures from the [National Readership Survey](#)). Its audience is more niche than those for *Take a Break* or *Cosmopolitan* which each have readerships of well over 1 million.

Class	<i>MOJO</i> gains a similar share of middle class and working class readers (<i>MOJO</i> 's pitch to advertisers claims a mostly middle class audience, possibly based on circulation, but the National Readership Survey readership figures suggest otherwise).
Gender:	<i>MOJO</i> is four times more likely to be read by men than by women.
Age:	The readership is adult. Nearly two thirds of the readers are over 35. However, a higher proportion of 15–34 year olds read the magazine compared to the proportion of over 35 year olds.

Uses and gratifications

Audiences may use music magazines for a range of uses and gratifications.

Personal identity

- Music magazines often address the fandom of a specialised audience and may reinforce the reader's sense of being a fan of a particular genre of music. *MOJO* magazine addresses educated lovers of 'authentic' music and so might serve to reinforce that identity.

- Music magazines offer aspirational role models – musical stars – with whom their readers may identify. *MOJO* magazine features a 'legendary' musician on the cover every month.
- Music magazines may reinforce a reader's values – the values of the musical genre(s) being celebrated and/or the valuing of popular culture as a whole. *MOJO* magazine values popular music in the seriousness with which it is discussed and celebrates the 'classic rock' values of authenticity and passion.

Social interaction and integration

- Music magazines offer news and gossip that might form the basis of real-life conversations. For example, *MOJO* magazine has a regular 'mind-blowers' section that offers preferably obscure and edgy recommendations and lengthy feature articles that offer original content - both might spark debate.
- Music magazines usually follow a familiar format and offer regular consumption as a form of ritual. For example, *MOJO* magazine has a regular division into 'What goes on', 'Features', 'Filter' and regulars such as 'All back to my place', 'Theories, rants, etc', 'Real Gone' and 'Hello Goodbye'. All these might provide a substitute for real life interaction in which the magazine is seen by its readers as a good and reliable 'friend'.

Entertainment

- Music magazines offer a range of entertainment pleasures, such as comedy, gossip, CDs and other free gifts, striking visuals, and attractive stars.
- Music magazines can offer escape into a utopian world of stars, celebrity and pleasure. *MOJO* magazine offers escape from everyday life into the affairs of bands and artists.

Surveillance

- Music magazines offer a sense of being in contact with the world, giving information about the world of popular music. This is a main function of music magazines. *MOJO* magazine offers:
- 'What goes on' – short articles about music news and current affairs, including possibly unfamiliar material such as 'rising artists' and 'mind-blowers'
- 'Regulars' include 'Real gone' – obituaries – and 'Ask Fred' – answers to readers' questions
- 'Filter' includes reviews of recorded music, books, TV and film, and live events, plus 'how to buy' – recommendations of the key works by classic artists.

Audience activity and passivity

- Magazines, like all print media, offer a more active audience experience than the audio-visual media forms (TV, film, radio), but a less active experience than the online media. The wide range of choice of publications makes selection a more active process for magazines; audiences can skip through the edition however they like, and most offer readers' letters as a form of feedback. Moreover, the personal nature of the fandom being celebrated may lead to very different audience interpretations.

Audience interpretation

- Music magazines are usually niche products only aiming to address their specialist audience, offering other audiences opportunities for rejecting or modifying the meanings offered.

Media language analysis of magazines

Students should practise analysing music magazines and comparing the media language in *MOJO* to that in one other magazine.

For media language analysis includes:

- layout** – e.g. any distinctive use of layout, the proportion of space, image and copy, the use of cluttered or ordered layout, the use of symmetrical and asymmetrical layout, house style
- typography** – e.g. serif and sans-serif typefaces, specialist typefaces, bold, italics
- colour** – e.g. colour tones, colour saturation, house style
- images** – e.g. graphics, camerawork and mise-en-scène in photography, digital manipulation
- use of language** – e.g. formal and informal registers, direct mode of address, puns, colloquialisms, slang
- how the media language portrays aspects of reality, presents a point of view, and represents the world to create **messages and values** – e.g. what is celebrated or criticised by the media language
- how the magazine uses the advantages of **print technology** – e.g. colour saturation, glossy presentation, detailed copy (writing)
- the generic **conventions** of music magazines – e.g. front cover dominated by images of musicians, style of the magazine reflects the genre of music, the magazine assumes and addresses the audiences' fandom

- use of **intertextuality** in music magazines – e.g. references to other media products.

Connotations

For each element of media language analysed, students should discuss their connotations. Typical examples include:

Element	Examples	Typical connotations
Layout	Cluttered layout	Informality, plenty, energy
	Ordered layout	Formality, authority, organisation
Typography	Serif fonts	Tradition, formality, sophistication
	Sans serif fonts	Modernity, informality, no-nonsense
Colour	Saturated primary colours	Energy, youthfulness, brightness
	Muted colour mixes	Sophistication, elegance
Use of language	Formal register	Formality, objectivity, authority
	Informal register, with direct address and colloquialisms	Personal connection, sharing, brashness

The connotations of use of media language depend on the combination of elements in any product, so the connotations may vary from one product to another even if aspects of the media language remain the same.

If we take the *MOJO* and *We Love Pop* extracts from the SAM as an example:

Media language element	<i>MOJO</i>	Connotation	<i>We Love Pop</i>	Connotation
Layout	Ordered content with the cover lines mostly aligned and one central image	Connotes seriousness, authenticity	Cluttered layout with use of diagonals and irregular boxes	Connotes plenty, excitement
Typography	Exclusively sans-serif typefaces and capitalisation used	Connotes modernity	Sans-serif typefaces used with capitalisation, shadowing and specialist fonts such as the 'drip' effect	Connotes youth, vitality and fun
Colour	Colour palette is mostly limited to black and white plus touches of muted red and yellow	Black background connotes sophistication and elegance	Colour palette includes neon pink and saturated blue	Connotes youthful femininity
Image	Main image uses monochrome photography – a three quarters close up with low key side lighting; subject does not address the camera	Connotes documentary realism	Multitude of images mostly with artificial flood lighting, variety of angles from close up to medium long shot, all with direct address	Connotes a plenty and engagement in the manner of social media
Language	Language emphasises difficulty and danger: 'torment', 'society tried to extinguish me', 'surviving the Kinks', 'living dangerously'	Connotes serious lives looked at in a wry manner	Language emphasises revelations: 'crush cringes and dating disasters!', 'my crazy world', 'our Instagram secrets revealed'	Connotes connection with the teenage world of the target audience
Portraying reality	The media language presents a world that celebrates serious artistic endeavour		The media language presents a world that celebrates fun, romance and celebrity	
Technology	The page uses the ability of print to produce a rich black		The page uses the ability of print to produce saturate colour	
Generic conventions	The front cover is dominated by an image of a musician; the serious style of the magazine reflects the values of fans of 'classic rock'; the magazine assumes and addresses the audiences' fandom for the artists on the cover.		The front cover is dominated by images of musicians; the excited style of the magazine reflects the values of fans of young teenage pop; the magazine assumes and addresses the audiences' fandom for the artists on the cover. The cover suggests that the magazine is a hybrid between a music magazine and a lifestyle magazine, with content about dates, and fashion.	
Intertextuality	'Year of living dangerously', 'Dark Knight' and 'Angels and demons' are all references to books and films.		References social media platforms and the Lego Batman Movie.	

Representation analysis of magazines

Representation analysis includes (taking *MOJO* and *We Love Pop* extracts from the SAM as an example):

How the producers have chosen to construct a version of reality that represents events, social groups and ideas to fit their purposes:

- *MOJO* wishes to attract a target audience that shares its reverence for 'classic rock' so constructs a version of reality that represents musicians as authentic heroes, striving for excellence, e.g. in the photo of an angelic [Ray Davies](#) looking towards the heavens framed by a black background
- *We Love Pop* wishes to attract a target audience of young female teenagers so constructs a version of reality centred on social media, appearance and romance.

How and why (e.g. to enable quick interpretation) stereotypes have been used, including anti-stereotyping/counter-stereotyping:

- *MOJO*'s selection of a cover photograph of a young, white male may be to fit the stereotype of rock musicians – this will enable instant recognition by audiences
- *MOJO*'s anti-stereotypical positive representation of older people as popular musicians, e.g. the artist from CSNY on the front cover. This may reflect the anti-ageism of an older audience
- *We Love Pop*'s front cover addresses stereotypical female teenagers as loving pink and concerned with (heterosexual) relationships, fashion and gossip.

Which social groups are under-represented or misrepresented:

- *MOJO*'s front cover only represents white male musicians in photographs under-representing female musicians and musicians of colour
- *We Love Pop*'s front cover only represents young adults and appears to exclude older people.

The messages and values conveyed and issues addressed:

- *MOJO*'s front cover associates musicians with quest, danger and struggle, celebrating the values associated with rock music of 'living fast and dying young'
- *We Love Pop*'s front cover celebrates youth, femininity and celebrity.

How these representations reflect their social/cultural contexts:

- the representations in both extracts reflect the dominance of celebrity culture in society

- *MOJO*'s representations reflect the continuing significance of a 1960s generation who developed popular music in a period of social upheaval
- *We Love Pop*'s representation of a range of female pop celebrities reflects changing attitudes to gender
- the presence of an 'out' gay man on the *We Love Pop* front cover reflects changing attitudes to sexualities.

Common misconceptions or difficulties learners may have

Common misconceptions in analysing magazines include:

- confusing the general conventions of the magazine as a form (e.g. a masthead at the head of the front page) with generic conventions – those of music magazines in this instance
- confusing serif and sans serif fonts
- being dogmatic about the connotations of a media language element (e.g. 'black connotes evil'), ignoring its meaning within the particular media product
- confusing representation analysis with how a magazine addresses its audience.

Conceptual links to other areas of the specification

The four areas of the theoretical framework and associated social/cultural contexts are the same for any area of the specification and will be reinforced by each additional media form studied.

Approaches to teaching the content

One analysis question across the two exam papers will ask your students to refer to media contexts in their answer. A magazine analysis question may be this question. A useful contexts toolkit is the following set of social/cultural contexts:

- **changes in gender roles** – the increasing role of women in public life due to the impact of 1970s feminism, changing stereotypes of masculinity and femininity
- **changing attitudes to sexualities** – the increasingly visible role of LGBT people in public life and acceptance of different sexualities
- **multiculturalism** – the change from a normatively white and racist society to one characterised by racial and ethnic diversity
- **celebrity culture** – the organisation of popular culture around celebrities – people who are famous for being famous
- **consumerism** – the expectation that people should mark out an individual identity by exercising choice in buying goods and services and aspire to higher social status; the dominance of marketing.

Each context suggests questions to be asked in analysing a product.

Changes in gender roles:

- Are women present or absent? If absent, is this because they are still excluded in favour of men?
- If present, do the representations reflect traditional housewife/mother/sex object stereotypes or do they reflect the diversity of roles women play in post-feminist society?
- Do the representations play with gender and sexual identities?

Changing attitudes to sexualities:

- Are LGBT people present or absent? If absent, is this because they are still excluded in favour of straight, cisgender people?
- If present, do the representations reflect traditional stereotypes or do they reflect the diversity of roles LGBT people play in contemporary society?
- Do the representations play with gender and sexual identities?

Multiculturalism:

- Are people of colour present or absent? If absent, is this because they are still excluded in favour of white people?
- If present, do the representations reflect traditional stereotypes or do they reflect the diversity of roles people of colour play in a multicultural society?

Celebrity culture:

- Are the people represented defined by their celebrity (or lack of celebrity)?
- Are the representations dominated by how people look rather than what they do?

Consumerism:

- Is the media product selling itself to its audience, e.g. through use of promotional material?
- Is there advice or information on lifestyle, on self-improvement, on wealth and material goods?

Your students may cite any social/cultural contexts they wish – some might arise out of the specific text to be analysed, as in the example from *MOJO* magazine. There is no canon of contexts that must be discussed, nor do students have to discuss a large number of contexts. Two contexts should suffice if the question asks for 'contexts' in the plural.

Suggested learner activities for Magazines

Learner Activity 1

Audience interpretation and music magazines

Summary

Learners should explore differences in reaction to, and interpretation of, *MOJO* magazine as part of their study of audiences for music magazines. This should be the first activity they perform with *MOJO* Magazine so it is as new to them as possible.

The activity

Learners should look individually at a complete edition of *MOJO* magazine and consider:

- how do I feel about this magazine?
- what do I like or dislike about this magazine?
- do I agree or disagree with this magazine?
- does this magazine feel like it is addressing me or somebody else?

Learners discuss similarities and differences in their response as pairs and note any factors they think cause differences in their responses. They share their findings with a small group and add to their list of differences and factors. Finish with a whole class plenary. If the class is single-sex, add gender to the groups to be investigated for homework.

Learners try to discuss the magazine with a range of age groups as homework and note key findings.

At the start of the next class, compare the reactions of the *MOJO* audience (mature male 'classic rock' fans) with those of other audiences. As a class, rank the factors (such as age, gender, fandom, class, ethnicity, sexuality) that might influence differences in audience interpretation.

The class might then discuss the uses and gratifications offered by the magazine to its target audience.

Learner Activity 2

Investigating Bauer Media

Links to relevant websites:

www.bauermedia.co.uk

www.bauermedia.com

https://en.wikipedia.org/wiki/Bauer_Media_Group

Summary

Learners explore the diversified products offered by the globalised media conglomerate that produces *MOJO* magazine as part of their study of media industries for magazines.

The activity

Learners access the UK version of the Bauer website - www.bauermedia.co.uk - click on 'brands' and note two radio stations, two magazines and two television channels in the UK owned by Bauer Media.

They finish the following sentence: 'Bauer Media Group is a diversified media conglomerate because...'

Use the 'audience finder' to research which media products would reach different audiences based on age and gender.

Learners access the Wikipedia page on the Bauer Media Group - https://en.wikipedia.org/wiki/Bauer_Media_Group - and note the number of employees, the number of countries they work in and the annual turnover of Bauer Media Group.

They finish the following sentence: 'Bauer Media Group is a globalised company because...'

Learners access www.bauermedia.com and explore the map of Bauer markets in 'Company/Worldwide'.

Learner Activity 3

Exploring genre in music magazines

Summary

Learners explore magazine genres at the start of their exploration of media language in magazines.

The activity

Collect a variety of print copies of magazines covering a range of magazine genres.

Learners view a variety of magazines from different genres (e.g. current affairs, lifestyle, special interest) and note how these fit the conventions of magazines in general.

View at least three music magazine front covers, selecting different genres of music (e.g. classical, pop, rock, hip hop, R and B, jazz, folk) and note how far these fit the generic conventions of music magazines, e.g. image of musician(s) on the front cover; addressing fandom for a musical genre; how far the tone of the magazine matches that of the genre of music. Note any examples of intertextuality and/or generic hybridity. Learners may access the front covers online.

Click here for the Learner worksheet for [Activity 3](#)

Learner Activity 4

Comparing media language in music magazines

Summary

Learners compare the media language in *MOJO* magazine with that in a magazine covering another musical genre as preparation for question 5 on Paper 2 of the exam. This should be attempted after detailed media language analysis of *MOJO* magazine as a class activity.

The activity

Learners should practise the comparison of two front covers from music magazines (one from *MOJO* magazine) across a range of musical genres (e.g. classical, pop, rock, hip hop, R and B, jazz, folk), using the worksheet provided. These front covers may be print copies or accessed online.

The *MOJO* front cover should be different every time and should be from editions published after the September of the year that a two year course starts.

Analyses may be undertaken individually, in pairs, as small groups, as a pyramid activity (sharing analyses within a progressively larger group), or as a round-robin activity where each individual/pair/group adds one point at a time to the analysis.

Suggestions for these analyses using the extracts in the SAMs are to be found in this guide.

Click here for the Learner worksheet for [Activity 4](#).

Learner Activity 5**Analysing representations in music magazines****Summary**

Learners should practise analysing any pages from the set product – *MOJO* magazine – as preparation for analysis questions in the exam and to use as examples for knowledge and understanding questions about magazines. .

The activity

Using Worksheet 5, learners should practise analysing the representations in:

- any page from *MOJO* magazine
- *MOJO* magazine front covers.

They may also undertake representation analysis of contrasting magazines to reflect on the particular characteristics of *MOJO* magazine.

Front covers may be print copies or accessed online. These should be from editions published after the September of the year that a two year course starts.

Analyses may be undertaken individually, in pairs, as small groups, as a pyramid activity (sharing analyses within a progressively larger group), or as a round-robin activity where each individual/pair/group adds one point at a time to the analysis.

Click here for the Learner worksheet for [Activity 5](#).



2. *MUSIC VIDEO*

The study of music videos covers the influence of social/cultural contexts and two areas of the theoretical framework – media language and representation – plus the following two specific topics from media audiences:

- the ways in which audiences may interpret the same media products very differently and how these differences may reflect both social and individual differences
- the ways in which people's media practices are connected to their identity, including their sense of actual and desired self.

Questions on music videos are likely to be knowledge and understanding questions (questions 1 to 3), although students could be asked to analyse their set videos in question 4. Knowledge and understanding questions will be about music videos as a media form but may ask for reference to the set music videos, as in the [specimen assessment material](#) (SAM) on the OCR website.

Centres select one pair of videos to study from a list in the specification. Each pair should be comparable in terms of ease of analysis and comparison between the two videos.



General approaches to teaching the content

Media language in music videos

Music video producers use media language for a number of purposes: to convey the meaning of the song; to promote the artist; to promote the producer (e.g. as a means of launching a career as a film director).

Generic conventions of music videos include elements such as: performance to camera, fast-paced editing, and use of setting or location to express meaning. These conventions may be deliberately broken in order to create meaning. *Narrative* music videos might narrate the song or create a parallel narrative that comments on the meaning of the song (see the list B videos in the A Level specification for examples of these). *Performance* videos show the artist singing and/or playing the song, often with dancing, usually with direct address to camera to personally position the viewer. Performance videos will sometimes include sections of narrative, either performed by the artist or by actors. On the other hand, some narrative videos include sections of artists performing, especially towards the end of the video.

The set music videos are a mixture of styles:

Wheatus: narrative and performance and *Avril Lavigne*: performance plus some narrative

Mark Ronson: performance and *Beyoncé*: narrative plus some performance

The Vamps: performance and *Little Mix*: narrative plus some performance (some to camera)

Tinie Tempah: performance and *Paloma Faith*: narrative plus performance (mostly not to camera)

Media language in the set videos

This includes:

- camerawork – e.g. distinctive shots/camera movement, handheld v controlled, monochrome v colour
- editing – e.g. editing pace, effects, distinctive juxtapositions
- mise-en-scène – e.g. use of setting/location, lighting, costume, performance
- soundtrack – use of diegetic sound or silence
- narrative – e.g. montage or linear narrative, Proppian heroes and villains
- how the media language portrays aspects of reality, presents a point of view, and represents the world to create messages and values – e.g. what is celebrated or criticised by the media language
- generic conventions of music videos (including hybridity between performance and narrative videos, e.g. in the *Wheatus*, *Avril Lavigne*, *Beyoncé*, *Little Mix* and *Paloma Faith* videos)
- uses of Intertextuality in music videos.

1 *Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8ter Boi (SB)*

In both videos:	Differences:
<ul style="list-style-type: none"> artists perform to camera and the soundtrack is dominated by the music real locations and 'everyday' costume for the performers connote a sense of naturalism there is extensive use of camera movement and a fairly fast editing pace that matches the pace of the song there is some linear narrative – that of setting up the concert in SB and a fantasy of success with a love interest in TD. 	<ul style="list-style-type: none"> the documentary-style mostly hand-held camerawork, de-saturated colour and fast-paced editing in SB contrasts with saturated colour, more controlled camerawork, and slower-paced editing in TD (especially in the narrative sections) the narrative is more clearly developed in TD, whereas that in SB consists mostly of montage rather than cause and effect the narrative in SB values rebellion, that in TD values 'fitting in' (albeit to an oppressive system) TD is set in American suburbia, with its connotations of conformity, whereas SB is set in the big city, with its connotations of street credibility TD is more intertextual in its use of a narrative that is familiar from high school drama.

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

In both videos:	Differences:
<ul style="list-style-type: none"> real locations connote a sense of naturalism and the bands wear costumes that could be worn everyday by teenagers; even when Little Mix become glamorous, the costumes suggest 'ordinary' teenagers dressed up artists perform to camera and the soundtrack is dominated by the music after some diegetic sound at the start a fairly fast editing pace matches the pace of the song there is intertextuality in the use of locations – the beach party, the high school – established in films, TV and other music videos. 	<ul style="list-style-type: none"> STY's more exotic location (beach/pool) connoting luxury contrasts with BM's 'everyday' school setting, which connotes 'real life' STY is naturalistic throughout; BM uses magical elements created partly through special effects to establish a sense of magical transformation STY's hand-held camerawork contrasts with more controlled camerawork of BM; this plus STY's faster editing pace connotes a more 'edgy' feel STY's narrative based on a performance montage contrasts with BM's linear narrative about achieving power in school.

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

In both videos:	Differences:
<ul style="list-style-type: none"> soundtracks are dominated by music and artists perform to camera real American urban locations connote a sense of naturalism there are expressive editing transitions, e.g. whip pan edits, in UF, fade to black in IIWAB there is intertextuality in using 'the street' in ways established by films, TV and other music videos. 	<ul style="list-style-type: none"> in UF, the soundtrack consists solely of the song, in IIWAB there is diegetic sound interspersed through the song UF's saturated colour contrasts with the low contrast monochrome for IIWAB UF's use of performance, costume and props (e.g. hair curlers) connotes humour, IIWAB's media language connotes seriousness UF's use of camerawork connotes performance (e.g. low angle, wide angle shots that emphasise movement towards camera), IIWAB's use of camerawork connotes 'realism' (e.g. handheld camera, long lens street shots with shallow depth of focus) UF's use of editing emphasises moments in the music, including use of very rapid editing, slow motion, 'jump cut dancing', and digital rotation, drawing attention to its artificiality; IIWAB's editing is more unobtrusive IIWAB's linear narrative contrasts with UF's performance montage.

4 Tinie Tempah, Jess Glynne – *Not Letting Go* (NLG) and Paloma Faith – *Picking Up the Pieces* (PUTP)

In both videos:	Differences:
<ul style="list-style-type: none"> real locations and natural light connote a sense of naturalism artists perform to camera and the soundtrack is dominated by the music there is extensive use of camera movement and a fairly fast editing pace matches the pace of the song. 	<ul style="list-style-type: none"> PUTP's linear narrative contrasts with NLG's performance montage the naturalistic mise-en-scène and social realist tone for NLG contrasts with the more stylised and cinematic mise-en-scène for PUTP, e.g. contrasting use of costume and setting (PUTP's rural upmarket setting contrasts with NLG's urban social housing setting) NLG uses more exuberant camerawork, e.g. the use of handheld camera and tilts, whereas PUTP uses a more formal, cinematic style, with extensive use of framing (e.g. by windows, by columns) PUTP is more intertextual in its use of establishing shots of the drive to the country house like a period drama.

Representation in music videos

Music video producers use representations to: convey the meaning of the song; promote the artist by representing the artist in a way that matches or changes their public image; and promote social messages that reflect well on the artist.

Representation in the set videos

This includes:

- how the producers have chosen to construct a version of reality that represents events, social groups and ideas to fit their purposes
- how and why stereotypes have been used (e.g. to enable quick interpretation by audiences)
- which social groups are under-represented or misrepresented
- the messages and values conveyed and issues addressed.



1 *Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8ter Boi (SB)*

In both videos:	Contrasts:
<ul style="list-style-type: none"> assume the primacy of (heterosexual) love, romance and attraction – both represent failed love celebrate youthful 'leisure' values: exuberance and freedom, at the same time as representing teenage alienation represent the US as a mostly white society represent stereotypical settings – the high school, the big city – that are easily recognisable represent the artists as on the side of the underdog. 	<ul style="list-style-type: none"> SB's representation of a powerful woman with agency contrasts with the stereotypical representation of women solely as love objects in TD SB celebrates teenage rebellion and rule-breaking, whereas TD represents a character trying to conform and succeed the highly individualistic, status-ridden and competitive world represented in TD contrasts with the representation of the solidarity of an outsider community in SB.

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

In both videos:	Contrasts:
<ul style="list-style-type: none"> assume the primacy of (heterosexual) love and attraction represent the teenage peer group positively, as a source of support and fun celebrate youthful 'leisure' values: exuberance, freedom and spontaneity (which BM explicitly contrast to the dullness of maths) stereotypically represent attractive people as young, thin, white and able-bodied celebrate a perfect world – a utopia – of exotic beach fun or of teenage takeover in school represent the artists as youthful, fun-loving, and approachable represent stereotypical situations – the beach party, the high school – that are easily recognisable. 	<ul style="list-style-type: none"> STY emphasises the male gaze – some women are in the video simply as passive objects of attraction; BM has female protagonists and at times represents the female gaze at male objects of attraction or pity STY represents community cohesion, whereas BM represents competition between women for male attention (thus re-establishing the importance of the male gaze?) STY casts slim, young, white conventionally attractive actors; BM has a wider range of race and ethnicities, body types and ages to suggest a more inclusive message.

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

In both videos:	Contrasts:
<ul style="list-style-type: none"> assume the primacy of (heterosexual) love and attraction represent masculinity as sexually predatory (though UF does this in an ironic way) represent the US city as an ethnically mixed place of energy, opportunity and drama stereotypically represent attractive people as young, thin and able-bodied deliberately use stereotypes and undercut them: UF presents stereotypical images of masculine bravado undercut by less stereotypical images of men in curlers; IIWAB uses stereotypes of masculine power and feminine victimhood, but undercuts these by inverting them in the first part of the narrative. 	<ul style="list-style-type: none"> IIWAB's representation of a powerful woman with agency (in the first half) contrasts with the explicit sexual objectification of women in UF the UF video is portraying a self-parody of masculine bragging by deliberate exaggeration and undercutting of the machismo (e.g. by drying hair in curlers alongside a middle aged woman), the IIWAB video is trying to represent a serious message about gender relations IIWAB's cast of conventionally attractive actors in their adult prime (putting a glamorous gloss on a serious message) contrasts with the cornucopia of different types of actors of all ages in UF (creating an insincere but inclusive message).

4 Tinie Tempah, Jess Glynne – *Not Letting Go (NLG)* and Paloma Faith – *Picking Up the Pieces (PUTP)*

In both videos:	Contrasts:
<ul style="list-style-type: none"> assume the primacy of (heterosexual) love, romance and attraction externalise feelings about a personal relationship in a social setting stereotypically represent attractive people as young, thin and able-bodied represent Britain as a multicultural society represent stereotypical settings – the council estate, the country house hotel – that are easily recognisable. 	<ul style="list-style-type: none"> NLG represents street life as an example of community cohesion (a cohesion that reflects a successful personal relationship) whereas PUTP represents the difficulties of personal relationships in a social setting concerned with status and impression management NLG's celebration of youthful exuberance, energy and community contrasts with PUTP's representation of young love as conflict and pain.

Audience interpretation

Explore the differences that might influence audience interpretation of music videos, such as: gender, sexuality, race/ethnicity and nationality, age, musical taste and fandom, and a wide range of other individual factors and social/cultural contexts.

Audience identity

Explore the role of popular music in adding to a person's sense of identity:

- many audience members become fans of particular artists and this sense of belonging to a group becomes part of their identity
- many audience members can develop a sense of a desired 'outsider' identity by rejecting mainstream pop music and cultivating a taste for less conventional and less popular music
- particular pop songs may strongly position audience members at times of heightened emotion (e.g. falling in love, breaking up, having an affair, parenting a child, bereavement) and they may gain a sense of 'owning' that song.

Common misconceptions or difficulties learners may have:

Questions of audience interpretation and identity cannot be read from the music videos themselves, but only by investigating actual audiences.

Learners should not be concerned if they are not themselves fans of the artists being promoted by the music videos studied, as this will aid them in gaining critical distance.

Conceptual links to other areas of the specification

Media language and representation are areas shared with the following media forms: television, advertising and marketing, magazines, newspapers and online news. Each new application of these areas will deepen and enrich the students' understanding and ability to analyse.

These are also the areas (together with audience) that learners must focus on when working on their own media production for Creating Media (the NEA component of the GCSE).

Approaches to teaching the content

Students may need to discuss how the music videos reflect their social/cultural contexts. Some contexts apply across all music videos. For example:

- the centrality of a key performer or performers in each set music video reflects contemporary *celebrity culture* – the celebrity performer promotes their song and the song promotes their celebrity
- each music video reflects *consumerism* – the idea that we express ourselves in our consumer choices, including clothing and lifestyle.

Some contexts apply particularly to certain videos:

- the *Little Mix – Black Magic* video reflects *multiculturalism* (in its racial and ethnic mix) and the influence of *feminism* (in its celebration of ‘girl power’) in modern Britain, whereas *The Vamps – Somebody to You* video does not appear to reflect either
- both the *Mark Ronson, Bruno Mars – Uptown Funk (UF)* and *Beyoncé – If I Were a Boy (IIWAB)* videos reflect *multiculturalism* in their racial and ethnic mix, but IIWAB reflects *changing attitudes to gender* with an explicitly feminist message about mistreatment of women, whereas UF is not feminist in its depiction of female sex objects but does suggest some changing attitude to sexualities alongside the male bragging
- both the *Tinie Tempah, Jess Glynne – Not Letting Go (NLG)* and *Paloma Faith – Picking Up the Pieces (PUTP)* videos reflect *multiculturalism* in their racial and ethnic mix, but PUTP reflects *changing attitudes to gender* with an explicitly feminist message about female attractiveness and objectification whereas NLG does not
- the *Avril Lavigne – Sk8ter Boi* video reflects changing attitudes to gender with its powerful female lead character, whereas the *Wheatus – Teenage Dirtbag* video does not, with its objectification of women.



Suggested learner activities for Music video

Learner Activity 6: Genre and music videos

Set music video pairings

Beyoncé: www.youtube.com/watch?v=AWpsOqh8q0M

Mark Ronson: www.youtube.com/watch?v=OPf0YbXqDm0

Little Mix: www.youtube.com/watch?v=MkElfR_NPBI

The Vamps: www.youtube.com/watch?v=0go2nfVXFgA

Tinie Tempah: www.youtube.com/watch?v=nsDwltoNlLc

Paloma Faith: www.youtube.com/watch?v=ljel4Vcq9g

Wheatus: www.youtube.com/watch?v=FC3y9lIDXuM

Avril Lavigne: www.youtube.com/watch?v=Tly3n2b7V9k

Contrasting narrative videos

Fatboy Slim: www.youtube.com/watch?v=d_SJfF6-JJ8

Radiohead: www.youtube.com/watch?v=yI2oS2hoL0k

David Guetta: www.youtube.com/watch?v=JRfuAukYTKg

Summary

Learners explore music video generic conventions at the start of their exploration of media language in music videos.

The activity

Learners analyse how generic conventions are inflected in a variety of music videos, including their two set music videos. The videos chosen should include performance montage videos as well as exclusively narrative videos (the list B videos on page 16 of the A Level specification are examples of these: <http://www.ocr.org.uk/Images/316672-specification-accredited-a-level-gce-media-studies-h409.pdf>).

Learners view the video and complete the worksheet noting how the videos fit, inflect or deviate from these suggested generic conventions of music videos: performance to camera, fast-paced editing, expressive camerawork (e.g. elaborate camera movement), use of setting or location to express meaning, the video creates a narrative reflecting or commenting on the song.

Learners further note examples of intertextuality and hybridity in their videos and any other similarities that could be added to the list of conventions.

Click here for the Learner worksheet for [Activity 6](#).

Learner Activity 7: Comparing and contrasting the media language in the two set music videos

Set music video pairings

Beyoncé: www.youtube.com/watch?v=AWpsOqh8q0M

Mark Ronson: www.youtube.com/watch?v=OPf0YbXqDm0

Little Mix: www.youtube.com/watch?v=MkElfR_NPBI

The Vamps: www.youtube.com/watch?v=0go2nfVXFgA

Tinie Tempah: www.youtube.com/watch?v=nsDwltoNlLc

Paloma Faith: www.youtube.com/watch?v=ljel4Vcq9g

Wheatus: www.youtube.com/watch?v=FC3y9lIDXuM

Avril Lavigne: www.youtube.com/watch?v=Tly3n2b7V9k

Summary

Learners analyse similarities and differences in the media language use in their two chosen set music videos as examples for questions on the music video media form and possible music video analysis questions in paper 2 section A.

The activity

Using the worksheet provided, learners practise analysing the:

- differences in media language use
- similarities in media language use

in their two set music videos.

Learners should analyse the different connotations created by the different media language use.

Analyses may be undertaken individually, in pairs, as small groups, as a pyramid activity (sharing analyses within a progressively larger group), or as a round-robin activity where each individual/pair/group adds one point at a time to the analysis.

Suggestions for these analyses are to be found in this guide.

Click here for the Learner worksheet for [Activity 7](#).

Learner Activity 8**Analysing representations in music videos****Set music video pairings**

Beyoncé: www.youtube.com/watch?v=AWpsOqh8q0M

Mark Ronson: www.youtube.com/watch?v=OPf0YbXqDm0

Little Mix: www.youtube.com/watch?v=MkElfR_NPBI

The Vamps: www.youtube.com/watch?v=0go2nfVXFgA

Tinie Tempah: www.youtube.com/watch?v=nsDwltoNLLc

Paloma Faith: www.youtube.com/watch?v=ljel4Vcq9g

Wheatus: www.youtube.com/watch?v=FC3y9lIDXuM

Avril Lavigne: www.youtube.com/watch?v=Tly3n2b7V9k

Summary

Learners analyse the representations in their chosen set videos, including a comparison of the two videos, as examples for questions on the music video media form and possible music video analysis questions in paper 2 section A.

The activity

Learners analyse the different representations in their chosen music videos and note the key differences and similarities (if applicable) in the representations, using the worksheet provided.

Analyses may be undertaken individually, in pairs, as small groups, as a pyramid activity (sharing analyses within a progressively larger group), or as a round-robin activity where each individual/pair/group adds one point at a time to the analysis.

Suggestions for these analyses are to be found in this guide.

Click here for the Learner worksheet for [Activity 8](#).



3. ***RADIO***

The study of radio covers two areas of the theoretical framework – media industries and audiences – plus political and social/cultural contexts. The influence of political contexts should be studied as debates about PSB and their influence on the BBC.

Questions on radio will be knowledge and understanding questions (questions 1 to 3) about radio as a media form with reference to the *Radio 1 Live Lounge* as in the [specimen assessment material \(SAM\)](#) on the OCR website.



General approaches to teaching the content

Radio Industries and audiences

Regulation

Broadcast radio is regulated by Ofcom. Internet radio is not regulated.

Commercial radio

Radio producers may be commercial or publically owned BBC stations. Commercial stations include national, regional and local stations. Bauer Media, the publisher of MOJO magazine, for example, runs national stations such as 'Classic Rock', 'Kiss FM', and 'Absolute Radio' as well as online only stations and local stations.

Commercial stations may target different audiences to:

- attract advertisers interested in a niche market
- find a new audience by filling an otherwise unfilled niche in the market (e.g. a 2017 radio station aimed at builders)
- attract a mass audience to attract mass advertising.

BBC radio

The BBC has delivered radio since the 1920s as part of Public Service Broadcasting (PSB). The Reithian concept of the BBC was to raise the cultural standards of the nation, so it resisted playing solely popular music until 1967, when Radio 1 was born – before then, popular music was always mixed with music considered to be more culturally significant, e.g. classical music.

BBC radio audiences

Radio 1 is part of a stable of radio stations that are designed to cover the range of tastes and cater for every audience, including:

- Radio 1 targets 15–29 year olds with popular music
- Radio 1Xtra targets fans of black music
- Radio 2 targets a mass audience with a mix of speech and music
- Radio 3 targets fans of high culture with classical music, arts programmes and drama

- Radio 4 targets an educated mass audience with a mix of talk radio genres
- Radio 5 Live targets news and sports fans
- BBC 6 Music targets the discerning popular music fan by including rarities and older music
- BBC Asian network targets British Asians.

The BBC aims to fulfil its PSB requirement of reflecting diversity and serving all audiences with distinctive programming across this range of stations. Ofcom regulation is only one factor. The BBC has a unique public service ethos and brand image to maintain and has to justify charging the licence fee to every household with a television, so needs to serve all audiences with distinctive programmes.

Convergence

The Radio 1 Live Lounge is a good example of convergence. The sessions are:

- played on the radio
- broadcast on BBC4 television
- available as CDs
- available online via the BBC player or the BBC Radio 1 channel on YouTube.

YouTube is now the most used means of accessing popular music by British audiences, so the BBC's presence is crucial to their continuing success, plus it offers an international audience, fitting the BBC's remit to represent Britain to the world. *See the OCR resource: factsheet on LiveLounge.*

Uses and gratifications

Audiences may use radio for a range of uses and gratifications.

Personal identity

Clearly targeted radio stations may offer a sense of personal identity to audiences – among the BBC stations:

- listening to Radio 1 may offer a sense of a youthful identity

- Radio 3 the sense of a cultured identity
- BBC Asian network the sense of a British Asian identity
- local radio stations may offer local identity
- the *Radio 1 Live Lounge* may offer a sense of being a fan of authentic live performance, in opposition to the manufactured nature of recorded music.

Social interaction and integration

- Radio is often used as a background to other activities in the home, in the car, or at work. This can offer a sense of companionship to people in isolated settings, e.g. stuck in the home.
- news and current affairs programming can offer sense of being British, or being local audiences can join in with their favourite radio programmes by texting or on social media
- The Radio 1 Live Lounge may offer opportunities for conversation due to its unusual content – bands playing other bands' songs.

Entertainment

Radio offers a full range of entertainment, including comedy, drama and live sports reporting as well as music. The Radio 1 Live Lounge offers the predictability of a regular format and presenter with the originality of each performance, with the added unpredictability of live radio.

Surveillance

- Radio offers a sense of being in contact with the world.
- Radio gives information about the world of popular music or of the wider world through news, current affairs and documentaries.
- The *Radio 1 Live Lounge* offers further insight into the musical abilities of the artists featured.

Common misconceptions or difficulties learners may have:

Students do not need detailed textual knowledge of the Radio 1 Live Lounge as they do not need to undertake media language or representation analysis. They need to know enough about the set product to discuss audience and industries.

Conceptual links to other areas of the specification

Media industries and audiences are areas shared with the following media forms: television, film (industry only), video games, magazines, newspapers and online news. Each new application of these areas will deepen and enrich the students' understanding and ability to analyse.

Approaches to teaching the content

The social/cultural context

- Commercially successful music, such as mainstream pop music, is considered by media producers and politicians to be of lower status and lesser importance than music aimed at a specialised audience. Classical music has higher artistic status than pop music, for example, but so do more modern forms with niche audiences such as jazz or world music.
- Live performance is considered more culturally significant than simply playing records. It is also much more expensive. Radio 3 for example, is given a large enough budget so it can broadcast live classical music performance. The BBC can both afford to do this and needs to do so to fit its PSB requirements.

The political context

There have been political debates about whether Radio 1 should be seen as PSB broadcasting, with free-market supporting politicians calling for it to be sold to the commercial sector and be funded by advertising. They argue that it is not sufficiently different to commercial pop music radio, with which it competes unfairly, so should not be publicly funded. The BBC responded to these criticisms by:

- making Radio 1 more appealing to younger listeners – which fitted their requirement to cater for all audiences and reflect the diversity of the country across their stable of stations
- making programmes such as *The Live Lounge* that offer distinctively PSB content in offering live performance.



Suggested learner activities for Radio

Learner Activity 9

Audience interpretation and radio

Summary

Learners should explore differences in reaction to, and interpretation of, the *Radio 1 Live Lounge* and other music radio as part of their study of audiences for music radio. This should be the first activity they perform with the *Radio 1 Live Lounge* so it is as new to them as possible.

The activity

Learners should watch the *Radio 1 Live Lounge* online and consider:

- how do I feel about this radio programme?
- what do I like or dislike about this radio programme?
- does this radio programme feel like it is addressing me or somebody else?

Learners discuss similarities and differences in their responses as pairs and note any factors they think cause differences in their responses. They share their findings with a small group and add to their list of differences and factors. Finish with a whole class plenary. If the class is single-sex, add gender to the groups to be investigated for homework.

Learners try to discuss the radio programme with a range of age groups as homework and note key findings.

At the start of the next class, compare the reactions of the target audience (with those of other audiences. As a class, rank the factors (such as age, gender, fandom, class, ethnicity, sexuality) that might influence differences in audience interpretation.

Learner Activity 10

Sampling radio stations

Link to relevant website:

www.bbc.co.uk/radio

Summary

Learners sample a range of radio stations to familiarise themselves with the media form.

The activity

Learners sample the full range of BBC national radio stations and their local BBC station (if applicable) plus one commercial music station that broadcasts in their area and one online radio station.

Click here for the Learner worksheet for [Activity 10](#).



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