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Introduction

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers. Whilst a senior examiner has provided a possible level for each Assessment Objective when marking these answers, in a live series the mark a response would get depends on the whole process of standardisation, which considers the big picture of the year’s scripts. Therefore the level awarded here should be considered to be only an estimation of what would be awarded. How levels and marks correspond to grade boundaries depends on the Awarding process that happens after all/most of the scripts are marked and depends on a number of factors, including candidate performance across the board. Details of this process can be found here: [http://ocr.org.uk/Images/142042-marking-and-grading-assuring-ocr-s-accuracy.pdf](http://ocr.org.uk/Images/142042-marking-and-grading-assuring-ocr-s-accuracy.pdf)

SECTION A QUESTION 1

SECTION A

The Media Theoretical Framework

Answer all three questions in this section.

Explain how economic contexts influence radio production. Refer to The BBC Radio One Breakfast Show to support your points.

Exemplar 1 – Level 3 answer, 4 marks

Economic contexts influence radio production according to the nature of funding. The BBC Radio One Breakfast Show is funded by a licence fee under a public service remit. This remit is justified by the audience if it remains popular and justifiable – appealing in its targeting of under 30s and offering a diverse range of programme content not only on the live shows, but also on iPlayer Radio and YouTube for example. Commercial radio stations are funded by advertising revenue generated by on and off air radio adverts. The BBC Radio One Breakfast Show is free from radio advertising unlike for example Capital FM Breakfast Show. The Radio One Breakfast Show is currently the most listened to show on Radio One and forms part of Radio One’s overall public service broadcasting (PSB) remit to ‘entertain, educate and inform’ and is required to demonstrate a distinctive output of content compared to commercial radio.

Examiner commentary

The candidate’s response meets the Assessment Objective (AO1:2) by demonstrating knowledge and understanding of the BBC Radio One Breakfast Show, and in address of the question set. The response highlights the payment of the licence fee and contrasts this to advertising revenue created by commercial radio. The response stipulates how the Radio Breakfast Show fulfils its public service remit. This is a comprehensive response to the relevant economic context which considers different types of ownership.

Exemplar 2 – Level 2 answer, 3 marks

The BBC Radio One Breakfast Show is government funded by payment of a licence fee. The popularity of the show relies on the presenter, Nik Grimshaw, as a celebrity to lead the nation’s favourite breakfast show in appealing to all teenagers. Capital Radio is owned by Global and is a sister station to Heart and Smooth FM and is funded by selling airspace to advertising companies who sell products such as Barclays Bank. As a result Capital Radio is very commercial and charts and popular music dominate its schedules.

Examiner commentary

This is an adequate Level 2 response which demonstrates accurate knowledge and understanding of economic contexts (AO1:2). The answer is supported by generally accurate reference to the BBC Radio One Breakfast Show. A Level 3 could be reached if the candidate focussed more on the Radio One Breakfast Show as asked by the question and if they were able to identify a public service remit and its target audience.
QUESTION 2

Analyse how the Million Reasons music video by Lady Gaga uses stereotypes to represent a variety of images of feminine identity.

Exemplar 1 – Level 3 answer, 7 marks

The music video, Million Reasons, establishes the star image of Lady Gaga with an opening high angle shot with her beauty laid bare in glorious sunlight and in solitude. She is then transported to a dressing room as she is made up for the pop music performance. She is represented as unhappy and we also see a close to mid shot of the singer in her everyday black clothing in the back of the vehicle shaking her head. Lady Gaga perpetuates stereotypes of femininity through the use of images which cross cut between black and white memories from the dressing room, as she receives a gift, and this is contrasted to the pink flamboyant suit that Lady Gaga performs in for the country and western style music video shoot, which links to stereotypical ideas of glamorous femininity. The scene in the dressing room represents the singer without colour and in her bare natural beauty to emphasise the stereotypically feminine vulnerable and emotional state to her audience in this sad country style love song.

In the studio performance the pink costume is feminine, and at the same time the mise en scène is dominated by her pink suit and high heels which draws the audience attention towards her femininity. Yet, the floppy pink hat that hides her face suggests that she may be hiding something (obviously her appearance) and she seems to be performing in shadows. She is heavily made up and has a beautiful star image and she strums on a guitar showcasing her talent as a musician and song writer – drawing the audience attention away from her femininity or her sadness. This is the paradox at the heart of the star image.

Lady Gaga does not break the fourth wall – she rarely looks into the camera whilst she sings, which is unusual for the pop music video. The use of close-up shots of her whilst she performs are absent so the audience are encouraged to focus on her performance rather than what she looks like. She uses stereotypes of femininity to shortcut meaning to the audience by framing a range of representations of femininity through her dress which is a revealing dressing gown that is both homely and glamorous.

In conclusion, Lady Gaga’s music video offers a range of representations of femininity allowing the audience different readings of femininity, from her emotional and vulnerable state in the isolation of the desert to the powerful performance that she acts out in the music video shoot – that of a strong female empowered by her emotions and embodied in her actions as a talented musician. The music video reinforces stereotypes of femininity, but this is inevitable as the media form relies on them to convey messages of womanhood to the audience.

Examiner commentary

This response meets Level 3 mark criteria. The response demonstrates a comprehensive application of knowledge and understanding of media representations to analyse the Million Reasons music video and it is convincing in its analysis (AO2:1). The candidate demonstrates a perceptive and accurate analysis of how the Million Reasons music video uses stereotypes to represent a variety of images of feminine identity, which consistently provides logical connections and a good line of reasoning.
In this response I want to explore how stereotypes are used by Lady Gaga, in the music video of her song “Million Reasons”. She goes through many transformations in her appearance in the duration of the video, from family, to friends, to her bare faced self as she makes the journey from the desert to the studio. One of the biggest stereotypes in regards to females is that they wear make up a lot of the time typical for a female used in music videos. Lady Gaga is heavily made up in the studio to disguise her true self. The music video frequently cuts back and forth between the black and white shots of the dressing room scene to the heavily stylised looking music video set she performs within. She looks relatively miserable during the dressing room scene as she is being made up, suggesting that she’s unhappy putting on the mask, perhaps trying to hide something that has gone wrong as indicated when she unwraps the gift.

There are many shots within the video of her with make up and without it, possibly meaning that she’s at war with herself. The studio shots are dominated by the colour pink - this is the most stereotypical female colour and it features prominently within the music video. In contrast the use of black in the video resembles her sadness, wearing black on the outside because black is the feeling on the inside and she wants to project this in her femininity.

Throughout the music video, Lady Gaga has various different costumes, ranging from a t-shirt and a dressing gown to a suit. The suit stands out the most, as suits typically emit a sense of power and are stereotypically associated with masculine traits. In contrast when Lady Gaga is shot in a small t-shirt and oversized dressing gown they stand out for being relatively feminine and comfortable - she looks more homely.

Examiner commentary

This is an adequate and generally accurate application of knowledge and understanding of media representations to analyse stereotyping and images of feminine identity in the Million Reasons music video, meeting the Assessment Objective (AO2:1). However, the response relies on discussion of stereotypes through mise en scène. For a top level response, the candidate should try to avoid simple colour determinism and develop a more sophisticated discussion of the ideological value of the text which here is reduced to analysing binary oppositions in representations rather than discussing the function of stereotyping in relation to femininity.
Exemplar 1 – Level 3 answer, 8 marks

There are many discussion points to consider when looking at audience interaction and the use of Minecraft. Multiple gameplay modes consist of adding and destroying a variety of different block like Lego in a digitally created world. Minecraft is available across several platforms now that the game is finally available across all markets on all consoles and hand-held devices, such as, the Xbox and Xperia. Minecraft demonstrates through game interaction how audiences are not only making and connecting with other users but how they are infinitely more creative through the use of the internet when compared to other game genres such as the shooter genre of video games.

Minecraft relies upon audience interaction across games in order for the gamer to access an infinite world of craft and building. This is the key characteristic and asset of Minecraft as a sandbox game, which is immersive in its play in different realms and cultures as you can create a digital world and invite fellow gamers. It is in these realms that interactive play creates characters or ‘mods’. These are modifications created by the audience as an extra for the games that they are playing. Mods are anything that changes the game’s content from what it was originally. With mods you can add new content or change the appearance. Mods could add shaders, textures, animals, new blocks (for construction), new objects etc.

The purpose of the mods is to transform the gameplay and so give more options to the player to interact with the Minecraft world, changing the feeling of it. They add more settings and options to optimise speed, graphics, or gameplay of the game. Mods are created from one player to another, such as memes, showing the creativity, the spreading of an idea. Texture packs are just one way in which the game could be fully transformed. They are the most widespread mods, nearly every player has them. The texture packs completely change the graphics - they can have different themes such as viking or futuristic.

Audience play and interaction is evident in its modding scene where users alter the gameplay mechanics, change the assets and develop new skins and textures for other fans of the game to use. This can be used to feedback to the game host as it is monitored through download numbers and audience reception online through social media.

The creation of Minecraft Realms was a well-considered way to attract and encourage audiences to use the game on dedicated servers and increase subscription revenues. So audience interaction clearly affects the way in which the game is developed. Minecraft’s uniqueness is established through the ability to use gamers as developers.

Examiner commentary

This is a response which demonstrates comprehensive knowledge and understanding of how audiences interact with video games and can be actively involved in their production, for example how Minecraft fans contribute to the development of the game and exchange gameplay with other users. There is clear and precise explanation of how audience interaction has affected the production of video games, for example through the use of game modification and player modes. The answer is supported by detailed and accurate reference to the set video game and meets the Assessment Objective AO1:1.
Minecraft is a video game that can only succeed with audience interaction. When Marcus Persson designed the game back in 2011, he was a gamer and his aim was to produce a video game that at the heart of it relied on the gamers creating and building the game. Its online community is able to advise and build Minecraft and the company takes on board what they have to say through the use of realms and inviting a community of users to help develop the game.

Minecraft is based on 3D building blocks and appeals to a young audience. Its fans like to swap ideas and make comment on games as they develop their infinite Minecraft realm. In story mode, the game can develop as the user builds the world and this is shared with invited friends. These modifications are not the only way in which the Minecraft community affects the game. There are servers owned by players in which game mods are created. This is not only about adding better graphics; these are whole new games in Minecraft. These games are in a multiplayer mode giving the player the possibility to interact with others and have the chance to experience Minecraft in other ways.

Audience interaction is promoted through social communities online through Minecraft fans forums and YouTube where gamers are filmed playing the game. The company’s successful production is reliant on audience participation and its creative nature makes it the biggest selling video game in 2017. It is the constant development of the game content that informs the production of Minecraft.

Examiner commentary

An adequate application of knowledge and understanding of how audiences interact with video games and can be actively involved in their production, meeting Assessment Objective AO1:1. Generally accurate explanation of how audience interaction has affected the production of video games and the answer is supported by generally accurate reference to the set video game. For a Level 3 response, the notion of audience interaction needs to be better exemplified through the game play features and explanation offered about how audience interaction affects the production of the video game.
SECTION B QUESTION 4

Long Form Television Drama

Answer question 4.

In this question you will be rewarded for drawing together knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts.

You should refer to examples from the long form television drama you have studied from the list below.

<table>
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<td>House of Cards: (Chapter 1, January 2013)</td>
</tr>
<tr>
<td>Homeland: (Season 1, Episode 1, October 2011)</td>
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<td>Stranger Things: (Chapter 1, The Vanishing of Will Byers July 2016)</td>
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4* ‘Multiple narrative strands are the key convention of long form television dramas’. Discuss how far you agree with this statement in relation to the set episode of the long form television drama you have studied.

In your answer you must:

• consider the codes and conventions of long form television drama
• analyse how media language is used to establish the key codes and conventions in the set episode of the long form television drama you have studied
• refer to relevant academic ideas and arguments in your analysis
• make judgements and draw conclusions about how far you agree with the statement.

Exemplar 1 – Level 3 answer, 18 marks

Long form drama is a term used to describe the recent shift of interest towards television series of high quality that many consider to have replaced the cinema as serious entertainment or at least, an alternative to network TV. Long form television drama is considered to be innovative in style. It develops and even challenges the conventions of the traditional TV drama form and the simplistic storylines and stereotypical characters that dominate network TV in the United States.

Stranger Things starts with the disappearance of Will Byers and his encounter with the mysterious creature. This disequilibrium signifies to the audience a sense of the sci-fi/horror genre and provides familiarity to the audience. The playfulness of genre in Stranger Things is evident in the drama which deals with children's sensibilities in a scary and adult way, suggesting that genres are not fixed. The opening episode of Stranger Things enables the writers to establish setting, character and genre, for example, the day after the disappearance of Will Byers there is the introduction to the community and questions are raised about where he is. Rather than plot an immediate response to the disappearance of Will, the scene then crosscuts to Hawkins Lab, where a team of scientists investigate ‘alien’ behaviour. This is an example of the flexi-narrative used in the episode and the use of different settings. These set up different strands of the story being plotted: in the laboratory, the high school and in the Benny’s Burgers scene, where a head shaven girl appears and
steals burgers. The plot is interwoven as the story of the community unfolds and at the same time a range of characters are introduced. The interweaving of narrative is important for the long form TV drama as its serialisation provides multiple entry points into the text and enables the story to be told over a period of time.

The cinematic look of the set design is important for the producers and audiences of the long form TV drama. In Stranger Things, the eclectic mix of horror meets teen movie creates genre hybridity which is appealing to the audience as is the ability to get to know the characters across a series of episodes. In the first episode this includes the teenagers, the sense of a monster and the wider community. This helped the programme makers set up character and narrative development. The Duffer brothers also play with narrative devices, for example with the use of a flashback, when the character Joyce is in the woods surprising Will with tickets to see a horror movie classic, Poltergeist. A characteristic of the Long form TV drama narrative devices is time-shifts which are used to provide key moments of disorientation and a more complex way of telling stories.

The episode also introduces a range of storylines which are crime-led. For example, in a later scene the character Benny is interrupted by a woman claiming to be from social services. Benny invites the woman into the diner, and when his back is turned, the woman shoots Benny. This plot adds to the layered narrative strands of the episode which establishes yet another narrative enigma for the audience. Stranger Things is dark in its presentation of the American community through its setting – an apparently normal community is attacked by aliens and the plot thickens as a murder takes place. Yet its appeal as a long form drama is the flexible nature of the narrative (its multiple form) which helps define its characteristics. However, multiple narrative strands are not the only key convention of the set long form television drama; they are just one of many important conventions in long form television drama – including genre familiarity and characterisation. It is this which has enabled Netflix and the Duffer brothers to make quality content for online audiences.

Examiner commentary

A comprehensive, detailed and accurate knowledge and understanding of the media theoretical framework in relation to the question set, meeting AO2:1. Not only does the response address the question but does so in relation to genre conventions, intertextual references and narrative development.

The response clearly understands the nature of the long form TV drama. In addressing the question, the response links the use of multiple narratives not only to the shape that the drama takes but in relation to convention and other real media texts. The candidate's understanding is also embedded in an understanding of the nature of production and the ethos of Netflix as a provider of quality drama content. This response is convincing, with perceptive and accurate analysis of the use of media language to establish key codes and conventions which consistently provides logical connections and a good line of reasoning. It demonstrates precise and relevant reference to academic ideas and arguments to support the analysis of the set episode, meeting AO2:1.
Stranger Things is a Netflix Originals series which was broadcast in 2016. The science-fiction/horror series follows a mother’s efforts to get back her missing son. This example clearly shows how Todorov’s theory of narrative can be applied to a complex text, even though it is a serialised narrative. The equilibrium of the episode is established by four boys, they are friends, and are playing Dungeons and Dragons in the basement of one of their family homes on a school night. There is a disruption to equilibrium as Will is accosted by an unseen creature, chased to his home, and then vanishes. The episodes develops its plot when Will’s mother realises he isn’t at home the following morning and his friends notice he is missing at school. Will’s mother visits local law enforcement and a search party is called. The boys decide to form their own search without the knowledge of their parents, who have forbidden it. The episode relies on a continued state of disequilibrium to retain audience engagement until the next episode. The lack of resolution is typical of a continuing serial to hook the audience into the next episode. Even so, often a situation will be left which has some kind of balance. Although the search party finds Will’s bike in the woods and fears the worst, Will’s mother is convinced her son is still alive when she receives a strange telephone call in which she believes she hears his voice – and vows not to give up on him.

Elements of further disequilibrium are suggested by other storylines which are introduced. In episode one the audience are introduced to ‘Eleven’, a character with a shaven head. Eleven is caught stealing fast food at a remote restaurant by its kindly owner, Benny. Benny, in the recognition of disruption stage of the narrative, senses the girl is in trouble and distress but cannot get any information from her. Benny tries to help; he calls social services to collect her and fake social services workers arrive to collect Eleven, but shoot Benny dead. Realising she is in grave danger, Eleven defends herself using supernatural powers, and escapes. Eleven is later found by Will’s friends, who decide to hide her in the basement, dovetailing the sub plot with the main narrative arc and substituting the missing friend with a new, very intriguing one. This scene from the episode is recognition of how the use of characterisation challenges a normal start of affairs – an equilibrium which is disrupted and re-established by Will’s friends who look to take her in.

These characters are introduced within the episode to be developed further on in the series. The ability of the long form TV drama to develop characters and combine more than one line in an episode is a characteristic convention as it develops multiple narrative strands, yet, ultimately the long form TV drama is reliant more on characterisation and the functions characters have in developing the story. This is evidenced by the large cast for Stranger Things which pitches a group of schoolchildren into a world of sci-fi/horror through the disappearance of Will Byers and this set up hooks for the audience to watch more online through Netflix.

Examiner commentary

Adequate and generally accurate knowledge and understanding of the media theoretical framework in relation to the question. To reach Level 3, the candidate’s response needs to widen discussion of the TV Long Form beyond the text and a discussion of narrative linked to Todorov’s theory of equilibrium. Although the response does identify other factors in shaping the long form TV drama, this is only adequately covered and there isn’t in summary an address of the question set. There is accurate description of the episode and generally successful analysis of the use of media language to establish key codes and conventions which provide some logical connections and lines of reasoning, although it is descriptive in parts.
SECTION C QUESTION 5

SECTION C
News and Online Media

Answer all three questions in this section.

Study the two sources and then answer questions 5 and 6.


5* To what extent do the elements of media language used in Sources A and B convey different values, attitudes and beliefs about the world?

In your answer you must:

• analyse the ways in which media language has been used in combination in sources A and B to convey values, attitudes and beliefs about the world

• refer to relevant contexts and academic ideas and arguments in your analysis and draw judgments and conclusions in relation to the question.

Exemplar 1 – Level 3 answer, 15 marks

On the front page of the tabloid newspaper the Daily Mail there is a close-up image of the Prime Minister Teresa May; she is framed to the left of the page and this image takes up about three quarters of the front page space. In this close-up image, the Prime Minister does not look calm; she is represented by her facial expression which is angry and possibly shouting. This is juxtaposed with the headline written in an impact serif font which states in upper casing “HANDS OFF OUR ELECTION” The mode of address constituted by the image and headline encodes the message of a warning in ‘hands off’ – aimed at the European Union partners using the noun ‘Our’ signifying the UK and its citizens. For the Daily Mail this constructs the news values of politics and home news that is representative of the Daily Mail’s political allegiance to the country and the Conservative Prime Minister. In the sub headline these is a statement written as a sentence to the top right hand side of the news image.

The use of this lengthy copy anchors the messages of the Daily Mail. It begins with the words ‘Threats against Britain have been issued’ – deliberately timed to affect the election, an opening line from the newspaper editor itself and not the Prime Minister’s words. It signifies a stark warning to its readership. The sub headline continues ‘With these electrifying words’ – implicit within this is the recognition that May means business, and a willingness to take on ‘Brussels’ as the home of the European Union, a powerful and symbolic gesture establishing the preferred reading that the Prime Minister is a strong Conservative leader. Indeed the statement concludes with the words Mrs May called the bluff of the Brussels plotters. This is the only news story on the front page.

The Guardian, as a broadsheet newspaper, also uses a photo of the Prime Minister Teresa May. It is in the centre of the newspaper constituting about 25% of the page ratio.

The headline above it reads ‘May declares War on Brussels’ written in upper and lower casing. The lead article is written in two columns either side of Mrs May’s close-up photograph, which represents her as determined and vocal. She does not look as tired as on the front page of the Daily Mail, but represented as a focussed and determined leader. The proportion of news copy on the front page of The Guardian is extensive, more so than the tabloid Daily Mail which relies on
Examiner commentary

A comprehensive, convincing and perceptive response to the question set with reference to a multitude of examples from the use of headlines to the mode of address to compare how the Daily Mail and The Guardian convey attitudes, values and beliefs in line with both newspapers’ political leanings.

Elements of media language have been used in combination in both of the sources, which provides logical connections and a very good line of reasoning, for example in the use of language contrasting the informal tone of the Mail with a more professional use of language from The Guardian.

The response makes precise and relevant reference to contexts and academic ideas and arguments to support analysis of the unseen sources in terms of news values, preferred readings and audience reception. There are developed and accomplished judgements and conclusions meeting the Assessment Objectives AO2: 1, AO2: 2.

Exemplar 2 – Level 2 answer, 10 marks

The Daily Mail, a pro leave newspaper, personalises the news story from 2017 in favour of Mrs May. In referring to ‘Mrs May’ it personalises the news story and how it values and supports the Prime Minister. Her photo is a strong representation of a female who runs the country and the Daily Mail takes sides with Mrs May with the use of its sub headline which address its audience with support and identifies the threat of the European Union – ideologically suggesting that it is pro Brexit.

The Prime Minister is well presented in the news photo as almost celebrity like and the newspaper represents her like a British Lion ready to fight for the nation’s interest. The Guardian uses a smaller image which represents May as focussed because of the way the picture is cropped in a big close-up revealing May’s intensity over the position.

Both photos are taken on the same day but from different positions. The Daily Mail comes with royal appointment as represented by the ‘royal’ crest used at the top of the newspaper which informs the reader that the publication can be trusted with its views. By contrast, The Guardian newspaper relies on advertising features of the paper in its skyline.

The importance of the news story on the front page of the Daily Mail is emphasised by being the only news story and although The Guardian is more detailed, its supporting news story and advertising distract the reader from what the real issues are. This is supported by the use of language which is more emphatic in the Daily Mail using words like Threats and Our which positions the paper as defending British interests from Europeans. The Daily Mail takes a pro-European stance whereas The Guardian takes a different position, such as The six Brexit traps that will defeat Theresa May’ – which is considered negative reporting over the Prime Minister’s position.

The language used in both newspapers can be contrasted and the Daily Mail takes on a pro Prime Minster position whereas The Guardian takes on a more negative one.
Examiner commentary

This is an adequate response to the question which relies on textual references. There is generally accurate application of knowledge and understanding of the media theoretical framework to analyse the sources with reference to technical examples. Omitted from this candidate's response is the technical language and understanding of semiotic analysis of the text.

The candidate has generally been successful in analysing how elements of media language have been used in combination in the unseen sources, which provides some logical connections and lines of reasoning. For a top Level 3 response, the candidate would make more explicit reference to academic ideas such as news values.
Changing social contexts, caused by technological advances, have created a long term decline in the circulation of national newspapers. Explain how newspapers have responded to these changes. Refer to The Telegraph to support your answer.

In your answer you must:

- consider relevant social contexts that influence newspaper circulation
- use your knowledge and understanding of relevant academic ideas and arguments
- explain the relationship of recent technological change to the production, distribution and circulation of newspapers
- refer to The Telegraph as an example of how newspapers have responded.

The internet is not the sole responsible factor for the decline in the circulation of national newspapers, it is also the audience desire for rolling news and the sense of breaking news on technology, like Twitter, which has lessened the impact of news in its print form – especially when traditional print news is released a day after the news events.

News, like other media, has benefited from media convergence, for example The Telegraph newspaper has, like most newspapers, diversified into digital and online copies. It has done this to compensate for the decline of traditional newspaper sales, which Curran argues has led to a catastrophic loss of advertising revenue for all newspapers. In response to declining newspaper revenue, The Telegraph’s proprietors have developed its own website, Twitter feed and Facebook pages as well as managing to circulate approximately 400,000 traditional print copies a day. The adaptability to online platforms is one way in which national newspapers attempt to combat a long term decline in print copies. The online age of the media marks the major circulation turning point for nationals: first fragmentation of the cultural use of the newspapers - today society buys less print based newspapers, for example, reading news as a digital copy - and second, the fragmentation of traditional media audiences.

Newspapers in their sales heyday reflected the segmentation of society in terms of social class: the leftish working class masses bought the Daily Mirror while the rightward-leaning working class bought The Sun newspaper. Similarly, the middle class and elites in society choose the ‘quality’ news broadsheets the Times and The Telegraph. However, in the online age, audiences or markets cannot be clearly segmented and targeted as before, leading to the claim this is the end of the audience, because it is fragmented and divided in the online age and audiences have a burgeoning choice of news information in society. This means the decline of traditional newspaper readership for broadsheets like The Telegraph which also face the challenge of fake news, the internet as a broadcast platform and the cost of media paywalls.

This has led to the break-up of a mass newspaper audience and these audiences are increasingly placed into lifestyle segments and audiences. At the same time media audiences fall together in other ways such as multi-media platform and television, extending out into other media, such as Twitter newsfeeds and a Telegraph Facebook page. Newspapers like The Telegraph have coped with the changes of a digital savvy audience and focus on triggering engagement with The Telegraph as a brand. Audiences now have much more choice from their news, for example on The Telegraph website, exclusivity is offered to its readers by using promotions such as unlimited access to exclusive stories, subscription to premium news stories and features, and half price subscription for one year. The Telegraph offers its readers a premier service, and a cut-price subscription offers the reader value for content in a fragmented and competitive market.

Newspapers like The Telegraph and its print broadsheet form have kept with a traditional and educated news audience – the virtuous circle of news watchers – ABC1 males over 50 who may use news information circulated in the public sphere but still remain loyal to traditional print version of the news and the reporting of quality journalism, which is key to attracting advertising income. The readers of The Telegraph are willing to meet the cost of the newspaper’s paywall for online news, and this is an example of how The Telegraph uses online formats to mirror similar content as its print editions. This is a result of technically driven change and the internet, as The Telegraph responds to changing audience behaviour whilst wanting to retain its core readership because it offers quality news and journalism.

Exemplar 1 – Level 3 answer, 8 marks

The internet is not the sole responsible factor for the decline in the circulation of national newspapers, it is also the audience desire for rolling news and the sense of breaking news on technology, like Twitter, which has lessened the impact of news in its print form – especially when traditional print news is released a day after the news events.

News, like other media, has benefited from media convergence, for example The Telegraph newspaper has, like most newspapers, diversified into digital and online copies. It has done this to compensate for the decline of traditional newspaper sales, which Curran argues has led to a catastrophic loss of advertising revenue for all newspapers. In response to declining newspaper revenue, The Telegraph’s proprietors have developed its own website, Twitter feed and Facebook pages as well as managing to circulate approximately 400,000 traditional print copies a day. The adaptability to online platforms is one way in which national newspapers attempt to combat a long term decline in print copies. The online age of the media marks the major circulation turning point for nationals: first fragmentation of the cultural use of the newspapers - today society buys less print based newspapers, for example, reading news as a digital copy - and second, the fragmentation of traditional media audiences.

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**Examiner commentary**

A comprehensive demonstration of knowledge and understanding of how recent technological change has affected the production, distribution and circulation of newspapers such as free, limited access via *The Telegraph* website and various premium editions. For example the response recognises technologically-driven social change, and considers how *The Telegraph* has exploited the potential of online formats such as Twitter and Facebook to reach, address and tailor content to its audience. Further, the response explores a range of reasons why traditional print versions have declined, including changing media environments and audience. The answer is supported by detailed and accurate reference to the set newspaper.

**Exemplar 2 – Level 2 answer, 6 marks**

The Telegraph is in decline as a national newspaper and has been for a period of time. Like all newspapers it has had to cope with falling sales and advertising revenue. This is the result of the internet and more availability of news online. In its bid to keep its traditional readership, The Telegraph has to make exclusive its news content to its audience of middle class male readers; it offers free news content and the option to pay for more in detail analysis and encourages daily subscription. As a result, the readership of online content has increased in contrast to its daily print edition, falling below 300,000 copies. The Telegraph has had to adapt to the demands of its audience whilst keeping it distinct from other quality newspapers such as The Guardian – who don’t charge for their news content but ask for a donation. The Telegraph also maintains its news values in providing quality news and a non-reliance on human interest and lifestyle content and decreasing hard news content, as compared to the Daily Mail.

Being a traditionally conservative newspaper it is important for The Telegraph to maintain its right wing political support and news coverage – which is at the heart of its readership and evident in the features on its online edition. To combat the challenges of the internet, The Telegraph offers exclusivity of its brand and develops this online by offering Telegraph.co.uk as the online version of the newspaper. It uses the banner title ‘The Telegraph’ and includes articles from the print editions of The Telegraph and The Sunday Telegraph, as well as web-only content such as breaking news, features, picture galleries and blogs. However with the newspaper industry in decline, The Telegraph has chosen to retain its reputation as a quality newspaper and focussed on retaining its middle class audience, ignoring potentially a growing online readership of younger readers. By 2016 social media sites were overtaking television as a source of news for young people and news organisations have become increasingly reliant on social media platforms for generating traffic. Can The Telegraph achieve this with established pay walls when younger online news audiences search and filter news for free?

The Telegraph can survive if it still continues to target its niche audience, segment and sustain a relative proportion of the online market and charge premium rates for its advertising. The effect of the Internet, as with all newspapers, is revolutionary and the question is how can newspapers survive and increase readership?

**Examiner commentary**

An adequate response which demonstrates generally accurate knowledge and understanding of the newspaper industry, and in some context. There is some adequate explanation of how recent technological change has affected the production, distribution and circulation of newspapers, but without detail in specific examples from *The Telegraph*.

The answer is supported by generally accurate reference to the set newspaper and some sense of evaluation of the question set. For a Level 3 response, there needs to be more precise references to the question in relation to price cutting and increasing circulation or offering more paid-for content and explaining why *The Telegraph* has had to do so. There needs to be further address of *The Telegraph*’s audience as well. More detail would lead to a Level 3 response.
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