AS LEVEL

Exemplar Candidate Work

MEDIA STUDIES

H009
For first teaching in 2017

H009/01 Summer 2018 examination series
Version 1

www.ocr.org.uk/mediastudies
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>3</td>
</tr>
<tr>
<td>QUESTION 1</td>
<td>4</td>
</tr>
<tr>
<td>QUESTION 2</td>
<td>7</td>
</tr>
<tr>
<td>QUESTION 3</td>
<td>10</td>
</tr>
<tr>
<td>QUESTION 4</td>
<td>14</td>
</tr>
<tr>
<td>QUESTION 5</td>
<td>22</td>
</tr>
<tr>
<td>QUESTION 6</td>
<td>26</td>
</tr>
</tbody>
</table>
Introduction

These exemplar answers have been chosen from the summer 2018 examination series. OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but do illustrate how the mark scheme has been applied.

Please always refer to the specification https://www.ocr.org.uk/qualifications/as-and-a-level/media-studies-h009-h409-from-2017/ for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2018 Examiners’ report or Report to Centres available from Interchange https://interchange.ocr.org.uk/Home.mvc/Index

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2019. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.
Question 1

1 Explain how economic contexts influence film production. Refer to Disney's *The Jungle Book* (2016) to support your points.

Exemplar 1

Examiner commentary

The candidate's response is full and detailed in address of the economic contexts identifying Disney's conglomerate scale and production costs with reference to above the line costs, such as the stars used and the ability to globally distribute *The Jungle Book* (2016). The response demonstrates comprehensive knowledge and understanding of contexts of media and their influence on media products and processes, for example in discussion of horizontal integration.
Exemplar 2

5 marks

1. The Disney Company is a multinational billion dollar conglomerate. They own a large number of smaller yet well-known companies, such as the television networks ABC and ESPN, along with Pixar, to name a few. Due to their large net worth, they are able to afford to spend millions on film production and editing. For example, their latest remake of the Jungle Book film had $175 million USD in production costs, with a vast majority of it spent on the latest high-end technology (CGI films).

As a conglomerate, the Disney Company can also keep a constant stream of fresh new talent in the form of new film making teams and distribution channels in conjunction with their subsidiaries to promote, advertise, and distribute advertisements for the Jungle Book.

Examiner commentary

The candidates’ response to the question was awarded full marks – a concise and accurate response.

Exemplar 3

4 marks

1. Economic contexts influence film production in many ways. One way in which is by the use of conglomerates. A media conglomerate is where various production and distribution companies all work together under the influence of one main producer. For example, the 2016 film The Jungle Book, was produced by Walt Disney as well as Fairview Entertainment studios. Walt Disney owns various other production companies that co-operate to produce the particular film. In this case, The Jungle Book was produced by various companies such as Jim Henson’s creature workshop, Walt Disney Records, Walt Disney Motion Pictures and many more. An advantage of Disney owning production companies like these is that it creates a profit. Disney are paying into these companies for their production but due to them owning them they are technically paying themselves which in effect creates a high amount of profit. This then shows that economic contexts do influence film production, especially of the film The Jungle Book.
Examiner commentary

An adequate response which is focused on the economic contexts of film and in reference to *The Jungle Book* (2016) in relation to production and ownership. An area for development is to engage with conglomeration power, size and scale.

Exemplar 4

2 marks

The *Jungle Book* 2016 is a remake of the original *Jungle Book* 1967. There are several economic contexts which influence film production, including the fact that it is a well-known film and so it is likely to attract more audience to watch it. The fact that the visuals are realistic will open doors to target audiences, whereas older which would open to the box office of the film. The *Jungle Book* 2016 was the fifth highest-grossing film of 2016 worldwide, which also is an influence to the film production. The cost itself adds to the economic context which influences film production such as well known actors include Idris Elba, Scarlett Johansson and introducing a new actor (Neel Sethi) to play a well-known character (Mowgli) is going to ensure the film to succeed economically.

Examiner commentary

Question 1 is a minimal response to the question set. The response needs to focus more on how economic factors, including different types of ownership, influence funding models for film production. Whilst there is reference to target audiences, film gross and stars there is minimal demonstration of knowledge and understanding of how economic contexts influence film production.
Question 2

2 Analyse how the music video *Billie Jean* by Michael Jackson challenges stereotypical representations of ethnicity.

<table>
<thead>
<tr>
<th>Exemplar 1</th>
<th>8 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Billie Jean</strong> by Michael Jackson challenges stereotype representations of ethnicity through Jackson’s star persona. The very-on-screen through the whole video portrays Michael as the main star, for example in almost all of the video the cinematography is used to show Michael alone and centre frame, symbolizing him as the most important and main person in control, he is also shown in only medium to long shots portraying his relationship with both environments and character as extremely confident. This leads to the video on scene of his body language where he is shown dancing and strutting once again portraying him as already confident. This all supports his star persona as a confident lead which challenges representations as at the time of the video release (1983) there were little to no other solo black lead performers (cultural). The video also challenges the stereotypical representation of ethnicity through a use of mise en scene (props). In the video a шёлк™ character takes a photo of Michael but it comes out as blank. The camera uses a extreme close-up and zoom in focus viewer attention on this image. This is because Michael is trying to portray through the black image that people of ethnic variety at the time were not being portrayed well enough in the music business which is how the video challenges these representations. For example Billie Jean was the first mainstream video to be given back to back air time on MTV performed by a black solo act (cultural).</td>
<td></td>
</tr>
</tbody>
</table>
Examiner commentary

The candidate demonstrates detailed and accurate application of knowledge and understanding of media representations to analyse stereotyping and images of ethnicity in the Billie Jean music video. The response considers the context of the text in relation to the concept of representation.

Exemplar 2

This is a low Level 3 response. It is a convincing, perceptive and accurate analysis of how the Billie Jean music video challenges stereotypes which opens with discussion of the context in which the video was released. The response consistently provides logical connections and a good line of reasoning in reference to the music video.
Examiner commentary

A low Level 2 response which demonstrates a generally successful analysis of how the *Billie Jean* music video uses stereotypes to represent a variety of images of ethnicity, which provides some logical connections and lines of reasoning, for example in reference to the significance of the music video and MTV. The response could be developed further with a wider range of textual examples and more explicit address of how stereotypes are challenged.
Question 3

3 Explain how magazine front covers represent social, cultural and political events. Refer to Source A to support your points. [10]

Exemplar 1

8 marks

The Big Issue is a magazine that represent social, cultural and political events. In the 16 January 2017 edition of the Big Issue, the preferred reading is evidently that Donald Trump is not a suitable president for America. This is presented through the lead article, "What's the worst that could happen...?"

This magazine is a comic approach to the very important matter. The word "worst" signifies that the Big Issue believes that the most unfortunate events will take place during Trump's presidency. The fact that one is an image of the plunger from behind the word suggest that Trump will not just affect the USA negatively, but the rest of the world. This shows that the Big Issue is concerned with global affairs and consider the impact of political events on every culture. The choice of an inflammarory facial photo of Trump, in which he looks argumentative and tired, signifies his widely spaced vision, suggests that the Big Issue are very worried about Trump being in power and to have portrayed him in a negative way.

The choice to set enlarge his head, making it bigger than the image of the cover on the page, signifies that the Big Issue regard him to be a character like a figure, as they degrade Trump through comedy. The fact combined with one speech bubble of coming from Trump's mouth, saying "Farts! This could be fun!" suggests a comic book. Thus, the Big Issue may be suggesting that Trump is like a villain out of a comic book, as his policies are evil in the Big West eyes. The creation of the villain persona on the
Examiner commentary

This is a top level response on magazines and to the front cover of The Big Issue. It is detailed and knowledgeable in response to the question set. There is plenty of evidence of how media language on the front cover of the magazine constructs political and social representations, for example, reference to the lead cover line “What’s the worst that could happen”. Good reference is made to the style of the magazine and its front cover identifying the caricature of Trump. There are also references to other social and cultural events, such as diving with Olympic diver Tom Daley. The candidate’s response could be improved with more accurate reference to media terminology: suggests could be replaced with connotes or signifies in its media arguments. Overall, there is a comprehensive, detailed and accurate knowledge and understanding of how front covers of magazines represent social, cultural and political events.
Examiner commentary

Sound knowledge and understanding of the task is evident in the candidate's response and in address of the question set, but focuses on political contexts in relation to Trump and the social contexts in a much more general way lacking reference to the front cover.
Examiner commentary

The candidate’s response does attempt to address the question in a general way to political, social and cultural events but the response would be developed further with wider use of specific examples from the front cover of *The Big Issue*. 
Question 4

4* ‘Recognisable stars are a key factor in the success 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
- consider the cultural and economic contexts of long form television drama
- analyse how key actors/characters are represented in the episode using media language
- refer to relevant academic ideas and arguments in your analysis
- make judgements and draw conclusions about how far you agree with the statement.

[20]

Exemplar 1

AO1 6 marks, AO2 6 marks

| 4 | 'Recognisable stars are a key factor for the success of long form television dramas. I agree with this statement: highly in relation to Mr Robot. Ronan Molao was extremely unknown when he was cast for the show however it was still extremely popular. I believe it is the themes and representations explored in a show which are key to its success. For example, we see Elliot in the first episode and he is alone in his apartment, lighting, the camera/cinematography presents him. Elliot is key to the screen perhaps to slightly lower level of a deep, on stage, the use of reverse lighting is also extremely dim, perhaps to represent the darkness in Elliot's mind. Elliot is our protagonist here but he is being shown as weak, encircled by a leading person in a show. Not only does this make him more interesting but it appeals to more audience members. This goes into Grantland's theory that the way characters are portrayed on screen help to draw and evolve audience identity. Elliot is the hero of the show yet he is shown as mentally unstable and weak, this shows people suffering with the same issues they see in the hero of other similar stories. Also and it is alright to feel that way too, these making the show more appealing (cultural). The show also features representations of large |
Examiner commentary

A very good response to *Mr Robot* as a Long Form Television Drama which makes plenty of textual references and demonstrates detailed and accurate knowledge and understanding of the media theoretical framework in relation to the question set. The response applies Gauntlett to theories of social identity and Jenkins’ participatory culture in relation to audience reading of the text – illustrating precise and relevant reference to academic ideas and arguments to support analysis of the set episode. The response could be developed further with more explicit connection to the ‘absence’ of recognisable stars that are a key factor to the success of long form television dramas.

Exemplar 2

AO1 10 marks, AO2 8 marks
played in the past. This will attract an older target audience that have been fans of the middle-aged actor for a long time. This may also provide a feeling of nostalgia for fans, as they see Richard in the role of a concerned mentor, and truly remind them of the 80s, when they were young themselves. For example, John Stamos makes a return as "Drew Fuller", when searching for "Willy Byrke" while Byrke's father is attending a typist shown in a love scene, wearing the typical 80s fashion and hair. This provides a great sense of nostalgia and a form of escapism, for those watching. Therefore, recognizable stars are certainly a key factor in the success of long-form television dramas as they enable the attraction towards the show, which then leads to feelings of nostalgia.

Strange things also have a great amount of interactivity surrounding the plot. For example, when "Willy Byrke" disappears, he goes into it into his shed beforehand to pay "Willy Byrke" homage to the infamous 80s movie "E.T.", which the Byrke Bromers (the creators) have acknowledged. In this episode, "The lark, little, out of place mirror of the beloved plan, in this episode, there is a clear disruption of the equilibrium. According to Talcott's theory, the hot, successful long form television drama should have a state of equilibrium - the

Happy, suburban life, a disruption in the equilibrium - Willy Byrke's disappearance, a reunion and then a new state of equilibrium. This is
Clearly seen in Stranger Things, this engages the audience and keeps the show going. Despite this, it is still extremely important to have characters that are able to attract people to the show because they even know the story line.

Another very recognisable series is 'the stranger things'. Finn Wolfhard plays Will Byers' friend and has generated hype in the Netflix series among the younger viewers. The infamous actor has contributed to the success of Stranger Things as his Q&A stream on social media and sharing of fan art has resulted in many young people joining the Stranger Things community online. Wolfhard's character is presented as vulnerable through the high-angle shots, presenting him as a child. This not only means that young people can identify with him but other people can feel the same way. Wolfhard's character, Mike, lives in a suburban home with a dynamic that are unconventional of the 80's lifestyle. For example, the somewhat typical family and domestic setting. He also seeks to find his friend alongside his other friends and the character of Eleven, the officer.

Activities about experimentation in the field of science flow for the episode progresses. It is clear that Will is the show center of multiple events. This is seen through the dark, winding setting of the laboratory and corridors. In comparison with the warm, lighting in the end and happy, setting within Mike's house. As Neil Maley, "genres are instances of repetition and difference. " Hybridity is essential and the combination of horror and elements within images is what makes it so successful. However, some such as Wolfhard attract people to the show and then have people share their love for the
Examiner commentary

A clear address of what the question asks. A top level response using the episode of Stranger Things and discussion in relation to the use of recognisable stars, for example in discussion of Winona Ryder. The response meets A01 well with comprehensive, detailed and accurate knowledge and understanding of the media theoretical framework in relation to the question set, for example in relation to the discussion on intertextuality and homage to E.T. as a movie which is referenced in the opening sequence. The candidate is able to provide developed and accomplished judgements and conclusions regarding the extent to which the candidate agrees (or disagrees) with the statement, supported with appropriate reference to the Long Form Television Drama studied in relation to narrative and Todorov, and Neale on Genre. There is a logical attempt to refer to relevant academic ideas and arguments in the analysis of Long Form Television Drama and an attempt to reach a conclusion meeting the top level mark criteria for A02.

Exemplar 3

AO1 6 marks, AO2 5 marks

| 4 | In my opinion, recognisable stars are a key factor in the success of a long form television drama, in particular Homeland. Within Homeland, the actors and actresses’ used are particularly well known by various audiences. This can impact media contexts such as economic and social as well as the industries and audiences. Firstly, by using well known stars, this can impact the economic contexts. This is because if well known stars are being hired, they are going to perhaps cost more than say less known actors. However, by hiring these well known actors it then increases the views which, then in the long run increases profits. People are more likely to watch a programme, series or film is actors/actresses’ used are well known throughout the industry. For example, the actress that plays Cable within Homeland is not only known for her appearance in Homeland but is also a star in films such as Romeo and Juliet. This attracts the audience to watch the particular show as they make assumptions as to the quality of the show. |
As well as this, a key way in which areas of the media theoretical framework are affected is through industries. Industries are affected by recognizable stars being used as it well-known successful actors are being used with some kind of television form. Various other production and distribution companies that are also well-known and successful are perhaps more likely to co-operate with the main producer of the long form television drama. For example, the main producer and distributor of Homeland was 21st Century Fox who then worked with other companies such as Teakwood House productions and Chernyvie productions and many more to create the long form television drama.

Another way in which key well-known stars are a key factor in long form television dramas is through cultural contexts. Actors used must appeal and apply to a wide and diverse audience. Gender and ethnicity are a key part within a television production. A wide range must be incorporated into the specific television drama. For example, within Homeland there are various actors used that are from different ethnic backgrounds, such as both black and white American. Gender is a key part too, as within Homeland there is a range between both genders that are all at different stages of life and have different experiences. This also links to age as different age ranges and types are seen within.

To conclude, I agree that a key factor in the success of long form television dramas such as Homeland is to include recognizable stars.

Examiner commentary

The candidate’s response is focused on the set episode of Homeland. There is evident and adequate knowledge and understanding of the star and references to the star image beyond the episode and in a media context in relation to media institutions and audiences. Although there is some reference to gender representation the answer could be developed further with more detailed connections to academic ideas and arguments.
Kevin Spacey is the only A-list actor in *House of Cards*. He plays the role of Frank Underwood.

*House of Cards* has multiple narrative strands, each with their own characters, which indicates there is not much difference that all characters are of equal importance. However, *House of Cards* has a particular focus on Frank Underwood and his narrative strand creating the representation that he is the most important character.

Frank Underwood is also shown to be the most powerful character there. This is done by often showing him at a low angle representing him as powerful and he is often shown wearing a suit black suit representing him as being of a high status. This representation is complimented by his house being fancy and having expensive looking furniture portraying him as being rich and successful.

By portraying 1 actor as 1 character as being more important and powerful than the rest, seems to suggest that he is a key factor for the show.

Having a recognisable star such as Kevin Spacey creates greater appeal to the audience because they will feel the show is more secure and Kevin Spacey fans are more likely to watch the show.

Having a recognisable star is an example of genre as it allows tells at audiences what to expect and allows targeted appeal to a specific audience. Because they have watched more of Kevin Spacey, his Kevin Spacey fans are more likely to appeal believe the representations described in *House of Cards* as described by Gerbner's Cultivation Theory.
| Netflix used data mining to find out that | audiences like the actor Kevin Spacey. |

**Examiner commentary**

The response focusses on Kevin Spacey and the importance of the star to *House of Cards*. There is adequate and generally accurate knowledge and understanding of the media theoretical framework in relation to the question set (AO1).

Despite the mention of multiple narrative strands and an inaccurate application of Gerbner’s cultivation theory AO2 is met at a minimal level and reference to academic ideas and arguments is minimal or brief, may not be relevant to the set episode or may be absent.
Question 5

5* Evaluate how Source B and Source C use elements of media language to 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 Source B and Source C to convey values, attitudes and beliefs about the world
- refer to relevant contexts and academic ideas and arguments in your analysis
- draw judgements and conclusions in relation to the question.

Exemplar 1

AO1 5 marks, AO2 9 marks

Source B is a homepage taken from Daily Mail's homepage on Facebook. The headline reads: 'Cauliflower is the new Holy Grail. A study published today shows that the humble vegetable can actually help you lose weight by making you feel full for longer. The results are so good that the Daily Mail has shared the story on its front page.'

The accompanying image shows a woman smiling and holding a cauliflower.

Source C is a front page taken from the print edition of the broadsheet Daily Telegraph. The headline reads: 'UK economy sees biggest annual rise in a decade.'

The accompanying image shows a graph and a chart.
The headline states 'BBC end stars gone! pay-out' along with a grainy image of all the stars in question. Once again, the headline has a style of it being part of a line within the normal, yet serious, style of a broadcast newspaper, the image portraying portraits of all of the members of the company in question. By using portraits of all the male stars, it was

remarking the selection amongst the key personalities in the BBC as it is a predominantly male gallery along with the headline it is the 'male stars' going a bit. This could be seen as a quietly

blinded headline as it clearly supporting a view that there needs to be a shake-up at the BBC, ignored by the tagline 'only one woman amongst key genders!'.

The Telegraph is a conservative-sided paper which would explain a more nationalist agenda with Theresa May as Prime Minister (Political). This goes into Cameron and Seates's theory of industry power where industries can use their exposure and power to engineer more biased and prepared viewpoints on audiences. This is what the Telegraph are doing here as they are portraying to the reader that the pay gap at BBC is an extreme issue (Material).

Both Source B and C offer views from a more general point of view as they are both conservative newspapers however, The Mail Online offers a more open and interactive discussion on the topic through the technological advancements at their disposal whereas the print edition of the Telegraph engineering more biased and one-sided view, summary of broadcast (usually very strongly political) and

print editions.
Examiner commentary

A top-level response which contrasts the unseen sources well in discussion of media language to convey different values, attitudes and beliefs about the world. The candidate’s response connects the readership of these different sources to the ideas of the audience as active consumers, implying the changes to audience use of the media and the messages communicated especially with technological change.

Exemplar 2

5

| Both Sources B and C use elements of media language to convey different values, attitudes and beliefs about the world in many ways. Both are similar and different. To start with, both sources cover the topic of pay within the BBC. However, the storyline is slightly different. Source B firstly focuses around one presenter’s earnings and the potential of her quitting due to her unfairness in pay. However, Source C’s main storyline is around the focus of mainly men’s pay within the BBC.

Firstly with Source B which is of a Facebook post by the Age Daily Mail, readers are able to comment, react and share their views, attitudes and beliefs with other readers. However, within Source C, readers are unable to interact with others and are unable to share their opinions.

In Source B, media language has been used to convey values, attitudes and beliefs as firstly large images of well-known BBC presenters are entered on the page. The main storyline is focused around how pay for male presenters has been cut with the exception of one female star. This presents certain attitude as a lot of controversial views can be formed due to the fact of men in the BBC earn more than women. The heading of the story is more created in very large and bold font which attracts the reader to the main story. In comparison to this, smaller stories are present underneath the main in smaller font to show their less importance. | AO1 5 marks, AO2 2 marks |
Examiner commentary

An adequate response which demonstrates some generally accurate application of knowledge and understanding to the source material in relation to the news event reported. The response includes some successful analysis of how elements of media language have been used in combination in the unseen sources, which provides some logical connections and lines of reasoning, although is descriptive in parts.

Exemplar 3

AO1 4 marks, AO2 0 marks

Examiner commentary

This is a brief response which is awarded minimal marks and contains inaccurate reference to the Mirror. The candidate must be able to consider the significance of the social media source in contrast to the traditional news form.
Question 6

6 ‘The newspaper industry must evolve or die.’ Explain how newspapers have responded to technological and social changes in order to survive. Refer to the Daily Mirror to support your answer.

In your answer you must:
• consider relevant technological and social changes that influence newspaper production, distribution and circulation
• use your knowledge and understanding of relevant academic ideas and arguments
• refer to the Daily Mirror as an example of how newspapers have responded to changes in audiences’ consumption of news.

[10]

Exemplar 1

AO1 5 marks, AO2 1 marks

The newspaper industry must evolve or die. I agree with this as new consumers are becoming more
saturated on topics through the use of social media
and the internet. This means that consuming a
newspaper print paper will just not do anymore.
Audiences have become more aware where they are
able to produce their own content. This is why
the Daily Mirror have created their own online
editions which are available through the app store
or social media like Twitter etc. For example the
Mirror Online on 16th May 2018 posted a story
on the new selection for the England world cup
squad. The homepage featured a video of fans reacting to the squad and making suggestions.
This sort of participation would not be available
in a common newspaper through through
online the Mirror is still able to thrive and
make new innovations to keep audiences interested
and buying their product. Sometimes it once
again goes into the theory that in order for
media products to be successful, the audience
End of Audience Theory by Shand suggest as

producers we must be allowed to consume the
content given to us, then produce our own to
suicide with it. (cultural)
Examiner commentary

A top-level response which addresses the question – how newspapers have responded to technological and social changes in order to survive with reference to the Daily Mirror website and social media such as Twitter. For more credit a wider range of examples need to be discussed in relation to wider academic ideas. Institutional factors such as experiments in different models for monetising online newspapers could further be considered.

Exemplar 2

AO1 5 marks, AO2 1 marks

<table>
<thead>
<tr>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers have responded to the technological and social advancements to the way society reads news in a number of ways, including creating websites, apps and social media pages such as Facebook accounts in order to reach and engage with their audience. For example, the Daily Mirror newspaper has its own dedicated news app, which is available for iOS and Android devices, as well as its own website, which can be accessed and can adapt to different digital devices, large or small. The website layout has been made with their target audience in mind, which is the C2/N/E demographic (lower working class and unemployed). They have sections for simplistic news entertainment articles such as ‘dogs’, ‘reels’, and ‘holidays’. Many of the articles they publish are sensationalistic and non-complicated grammar and extensive use of colloquialisms whenever possible, giving a feeling of informality to the reader. The website also often use images (often head shots or close ups), which could be in place of writing. This again would suit their audience demographic, of which there could be more and less educated readers.</td>
</tr>
</tbody>
</table>

Examiner commentary

An adequate response which is concise in address of the question set. Valid points are made in relation to the Daily Mirror and technological changes via the Internet and android devices/apps used. This is connected to how the audience read the news and the content is more focussed for its audience online and the style of sensational news presented. For a higher level the candidate needs to engage with a wider range of points addressing the question and make connections to relevant academic ideas.
Examiner commentary

Some credit due for the understanding of news and audience, for example the reference to subscription and how the Daily Mirror has responded with social networks, but this is an example of a minimal response to the question set.
We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here: www.ocr.org.uk/expression-of-interest

OCR Resources: the small print
OCR’s resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by OCR. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

This resource may be freely copied and distributed, as long as the OCR logo and this small print remain intact and OCR is acknowledged as the originator of this work.

Our documents are updated over time. Whilst every effort is made to check all documents, there may be contradictions between published support and the specification, therefore please use the information on the latest specification at all times. Where changes are made to specifications these will be indicated within the document, there will be a new version number indicated, and a summary of the changes. If you do notice a discrepancy between the specification and a resource please contact us at: resources.feedback@ocr.org.uk.

OCR acknowledges the use of the following content:
Square down and Square up: alexwhite/Shutterstock.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: resources.feedback@ocr.org.uk.

Looking for a resource?
There is now a quick and easy search tool to help find free resources for your qualification: www.ocr.org.uk/i-want-to/find-resources/