

**GCSE**

**Media Studies**

**J200/02: Music and news**

General Certificate of Secondary Education

**Mark Scheme for June 2024**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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

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

© OCR 2024

## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING

#### RM ASSESSOR

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

YOU MUST MARK 5 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

#### **Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the

highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

### Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

### Contradictory Responses

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

### Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

### Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

### Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
- there is nothing written in the answer space

Award Zero '0' if:













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

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

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

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

## 11. Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Tick
	Cross
	Unclear
	Highlighter to highlight
	No example
	Knowledge and understanding
	Judgement reached
	Benefit of doubt given
	Context
	Analysis
	Page seen

**Our main annotations are:**

**Ticks** placed next to valid points. **Do not tick irrelevant or inaccurate responses** – leave these unannotated or use the **SEEN** annotation to indicate that you have read a lengthy paragraph or a page and there is nothing to reward in it.

**SEEN** is used for no response or irrelevant material.

**CONT** is used in Q10 to indicate a context has been explained

? You may occasionally use '?' to indicate that a specific point, which might appear relevant, is slightly inaccurate or misunderstood.

Annotate in the margin, not on the answer.

## 12. Subject Specific Marking Instructions

## Section A - Music

1 BBC Radio One is an example of a PSB. What do the initials PSB stand for?

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

Answer	Marks	Guidance
'Public Service Broadcaster' Allow 'Public Service Broadcasting' and 'Public Service Broadcast'	<b>1 AO1</b> <b>1xAO1(1a)</b>	1 mark for correct answer.

2 Audiences might respond differently to the same radio content. Give one example of content from Radio 1 Live Lounge and explain two different audience responses.

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

Answer	Marks	Guidance
<b>AO1(1a)</b>  Statements of knowledge of audience may include: <ul style="list-style-type: none"> <li>• one possible audience response</li> <li>• target audience</li> <li>• any other knowledge of audience</li> <li>• any other relevant statement</li> </ul> Statements of knowledge of the Radio 1 Live Lounge may include: <ul style="list-style-type: none"> <li>• that musicians play live</li> <li>• that musicians cover other people's songs</li> <li>• that musicians play popular music</li> </ul>	<b>4 AO1</b> <b>2xAO1(1a)</b> <b>2xAO1(1b)</b>	<b>AO1(1a)</b> <b>2 marks</b> <b>1 mark</b> for a valid statement of any knowledge of audience <b>1 mark</b> for any example showing knowledge of the Radio 1 live Lounge

<ul style="list-style-type: none"> <li>any other knowledge of the Radio 1 Live Lounge</li> </ul>		
<p><b>AO1(1a) and AO1(1b)</b></p> <p>Valid explanations of audience response include, for example:</p> <ul style="list-style-type: none"> <li>audiences may be fans of the band/artist featured and may respond positively to seeing their heroes represented</li> <li>audiences may not be fans of the band/artist featured and may respond negatively to seeing them represented</li> <li>audiences may be fans of the song featured and may respond positively to seeing it represented by a different artist/band</li> <li>audiences may be fans of the song featured and may respond negatively to a different version by a different artist/band</li> <li>audiences may feel warm towards the presenter(s) so feel engaged with her/their work</li> <li>audiences may criticise the format/the genre of music/popular music, so respond with indifference</li> <li>any other relevant explanation of audience response</li> </ul> <p>A valid example from the Radio 1 Live Lounge might include, for instance:</p> <ul style="list-style-type: none"> <li>named artists featured in the Live Lounge</li> <li>the named presenters of the Live Lounge</li> <li>a specific example of the mode of address offered by the Live Lounge.</li> </ul>		<p><b>AO1(1a) and AO1(1b)</b>  <b>4 marks</b>  <b>2 marks</b> for a valid explanation of two audience responses  <b>2 marks</b> for an effective example from Radio 1 Live Lounge that illustrates response</p>

- (3) Explain how music videos use mise-en-scène to match their songs. Give examples from the pair of music videos you have studied from the list below.

- 1 Wheatus – Teenage Dirtbag / Avril Lavigne – Sk8er Boi
- 2 Mark Ronson, Bruno Mars – Uptown Funk / Beyoncé – If I Were a Boy
- 3 The Vamps – Somebody To You ft. Demi Lovato / Little Mix – Black Magic
- 4 Tinie Tempah, Jess Glynne – Not Letting Go / Paloma Faith – Picking Up the Pieces.



<b>Assessment Objectives</b>	<b>AO1</b> - Demonstrate knowledge and understanding of the theoretical framework of media. (Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media.)  <b>Maximum 10 marks</b>	
<b>Additional Guidance</b>	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.	
<b>Indicative content.</b>  Responses should explain how music videos use mise-en-scène to match their songs, for example, to: <ul style="list-style-type: none"> <li>• using mise-en-scène that reflects the tone and themes of the song</li> <li>• using mise-en-scène that reflects the artists' image</li> <li>• using mise-en-scène that reflects the themes of the musical genre</li> <li>• any other relevant explanation.</li> </ul> Responses must discuss the use of mise-en-scène in one specific pair of set music videos.  Reward examples of mise-en-scène such as: <ul style="list-style-type: none"> <li>• location/sets</li> <li>• costume</li> <li>• props</li> <li>• hair and make up</li> <li>• lighting</li> <li>• blocking</li> <li>• performance.</li> </ul> Allow 'monochrome' in the case of 'If I Were a Boy' but better exemplification will link this to the specifically mise-en-scène aspects such as urban locations or naturalistic costume.	<b>10 AO1</b> <b>4xAO1(1a)</b> <b>6xAO1(1b)</b>	<b>Use Levels of Response criteria</b>  <b>Level 3 (7–10 marks)</b> Excellent knowledge and understanding of media language. <ul style="list-style-type: none"> <li>• <b>AO1(1a) (2 marks)</b> A clear demonstration of knowledge of how music videos use mise-en-scène.</li> <li>• <b>AO1(1b)</b> A clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use mise-en-scène to match their songs.</li> <li>• <b>AO1(1b)</b> Excellent use of the set products to support the answer.</li> </ul> Answers at the top of the level 3 band will explicitly address the 'matching' aspect of the question with exemplification from both videos.  Answers lower in the level 3 band may: <ul style="list-style-type: none"> <li>• explain the use of mise-en-scène in the two set videos with a weaker focus on how they match their songs</li> </ul> or <ul style="list-style-type: none"> <li>• successfully explain how music videos use mise-en-scène to match their songs but exemplification using one of the videos is weaker than that for the other.</li> </ul> A candidate operating at level 3 would be expected to access most of the AO1(1a) marks and most of the AO1(1b) marks.  <b>Level 2 (4–6 marks)</b>

<p>Do not reward examples of camerawork or editing unless they directly relate to mise-en-scène (e.g. a long shot revealing location).</p> <p><b>Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8er Boi (SB)</b></p> <ul style="list-style-type: none"> <li>• both videos use naturalistic locations to match the tone of their videos about high school romantic angst and urban rebellion</li> <li>• TD uses costume to signify status and sexual appeal to reflect the song's theme of unequal attractiveness</li> <li>• SB uses costume to signify a classless, unisex, rebel image</li> <li>• any other relevant mise-en-scène points.</li> </ul> <p><b>Mark Ronson, Bruno Mars – Uptown Funk (UF) and Beyoncé – If I Were a Boy (IIWAB)</b></p> <ul style="list-style-type: none"> <li>• both videos use naturalistic locations to create a sense of realism to match the themes of their songs about street sexual prowess and power differences in relationships</li> <li>• UF uses some unexpected locations (for the genre) such as the hairdressers to match the knowing tone of the song</li> <li>• UF uses costume and props (e.g. the stretch limo) to connote 'class', matching the bragging tone of the song</li> <li>• IIWAB uses costume and props such as the police uniform and squad car to connote power and freedom, matching the song's theme</li> <li>• any other relevant mise-en-scène points.</li> </ul> <p><b>Little Mix – Black Magic (BM) and The Vamps – Somebody to You (STY)</b></p> <ul style="list-style-type: none"> <li>• BM uses a recognisable everyday location – the high school – plus magical visual effects to match the song's theme of transcendence</li> </ul>		<p>Adequate knowledge and understanding of media language.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a)</b> A partially clear demonstration of knowledge of how music videos use mise-en-scène.</li> <li>• <b>AO1(1b)</b> A partially clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use mise-en-scène to match their songs.</li> <li>• <b>AO1(1b)</b> Adequate use of the set products to support the answer.</li> </ul> <p>Answers at the top of the level 2 band may successfully explain the mise-en-scène in both set videos but with little or no reference to the 'matching the song' aspect of the question OR may explain how the MES matches the songs with weak exemplification for both videos.</p> <p>Answers lower in the level 2 band may discuss the mise-en-scène in at least one set video but with no reference to matching the song.</p> <p>A candidate operating at level 2 would be expected to access some of the AO1(1a) marks and some of the AO1(1b)marks.</p> <p><b>Level 1 (1–3 marks)</b></p> <p>Minimal knowledge and understanding of media language.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a)</b> An attempt to demonstrate some knowledge of how music videos use mise-en-scène.</li> <li>• <b>AO1(1b)</b> An attempt to demonstrate some understanding (demonstrated by application of knowledge) of the use of media language in music videos.</li> <li>• <b>AO1(1b)</b> Minimal or no use of the set products to support the answer.</li> </ul> <p>Responses at the top of level 1 may make an attempt at mise-en-scène analysis of at least one set product.</p>
--	--	--

<ul style="list-style-type: none"> <li>• Costume is used in BM to connote the difference between the conventionally unattractive ‘ordinary’ and the sexually attractive, to match the song’s theme of using magic to change the ordinary</li> <li>• STY uses locations – beach, pool, stage – to connote ‘fun’ to match the song’s upbeat tone</li> <li>• STY uses unremarkable teenage costume to match the song’s theme of teenage love</li> <li>• any other relevant mise-en-scène points.</li> </ul> <p><b>Tinie Tempah, Jess Glynne – Not Letting Go (NLG) and Paloma Faith – Picking Up the Pieces (PUTP)</b></p> <ul style="list-style-type: none"> <li>• NLG uses naturalistic locations to create a sense of joy in the streets that matches the song’s theme of finding true love</li> <li>• NLG uses a rich variety of costume to connote that ‘all life is here’, matching the universal theme and upbeat tone</li> <li>• PUTP uses hair and make up to connote the flawless other woman to match the song’s theme of picking up the pieces of a doomed relationship</li> <li>• PUTP uses a stuffy upmarket location – the country house hotel – and period props and uptight costume to match the song’s downbeat tone</li> <li>• any other relevant mise-en-scène points</li> </ul>		<p>Answers at the bottom of level 1 will include some minimal description of the media language in at least one video.</p> <p>A candidate operating at level 1 would be expected to access AO1(1a) marks and, at the top of the band, at least one AO1(1b) mark.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
---	--	---

- 4 Refer to Extracts 1 and 2 in the Insert. Analyse the representation of musicians in these extracts from MOJO and Songlines magazines.

<b>Assessment Objectives</b>	<b>AO2 - Analyse media products using the theoretical framework of media.</b> (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media.)  <b>Maximum 5 marks</b>		
<b>Additional Guidance</b>	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
<b>Indicative content</b>  Responses must analyse representations of musicians, for example: <ul style="list-style-type: none"> <li>the representation of Lana Del Rey as a stereotypically feminine (highly made-up) female musician</li> <li>the unsexualised representation of Sekou Keita as a male musician</li> <li>The similar representation of the musicians Lana Del Rey and Steve Marriott in terms of their seriousness</li> <li>any other relevant representation.</li> </ul> If the response does not suggest anything about the representations of musicians as a group but only analyses how these two individuals are presented, then it is unlikely to reach 5 marks, as this is veering towards characterisation.		<b>5 AO2 5xAO2(1a)</b>	<b>Use Levels of Response criteria</b>  <b>Level 3 (4–5 marks)</b> An excellent application of the relevant aspects of the theoretical framework to the question. <ul style="list-style-type: none"> <li>A sophisticated perceptive and accurate analysis of relevant aspects of the extracts.</li> <li>Highly relevant response to the question, demonstrated by full focus on representations of musicians in the extracts.</li> </ul> Excellent responses at the top of level 3 will typically offer sophisticated analysis of representations of musicians in both extracts. Responses at the bottom of the band will analyse representations of musicians but may be slightly weaker on the representation in one extract OR the analysis of both extracts might veer towards characterisation.  <b>Level 2 (2–3 marks)</b> An adequate application of the relevant aspects of the theoretical framework to the question. <ul style="list-style-type: none"> <li>A competent, generally accurate analysis of relevant aspects of the extracts; responses may be descriptive in parts</li> <li>Partially relevant response to the question, demonstrated by some focus on representations of musicians in the extracts.</li> </ul>

		<p>At the top of the middle band there will be a partially successful attempt at analysing representations of musicians in both extracts.</p> <p>Responses at the bottom of this band will:  <b>EITHER</b>  be more descriptive than analytical (e.g. descriptively listing the representations)  <b>OR</b>  only analyse one extract.</p> <p><b>Level 1 (1 mark)</b>  A minimal application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"> <li>• Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant</li> </ul> <p>Minimal responses in the bottom band are likely to be undeveloped in relation to the focus of the set question and describe aspects of the extract without focussing on representational devices.</p> <p><b>Level 0 (0 marks)</b>  No response or no response worthy of credit.</p>
--	--	--

**(5)\*** Refer to Extracts 1 and 2 in the Insert. How far are Extracts 1 and 2 more similar than different in their use of media language?

In your answer you must:

- analyse the media language in Extracts 1 and 2 from MOJO and Songlines magazines
- make judgements and reach conclusions.

<b>Assessment Objectives</b>	<b>AO2</b> - Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts; AO2(1b) Make judgements and draw conclusions.)  <b>Maximum 15 marks</b>		
<b>Additional Guidance</b>	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
<b>Indicative content</b>  Responses may analyse examples of differences in the use of media language in the two extracts, such as: <ul style="list-style-type: none"> <li>• capitalised cover lines in MOJO connoting loudness versus sentence case cover lines in SONGLINES connoting a more reserved approach</li> <li>• direct mode of address in a MCU in the cover photo in MOJO connotes intimacy versus indirect mode of address in a MS in the cover photo in SONGLINES connotes greater distance</li> <li>• use of exclamation marks in MOJO to connote excitement versus no use in SONGLINES connoting a more respectful approach</li> <li>• any other relevant difference.</li> </ul> Responses may analyse similarities in the use of media language in the two extracts, such as: <ul style="list-style-type: none"> <li>• both covers use conventional layout for music magazines, e.g. both covers use main images to dominate the page</li> </ul>		<b>15 AO2</b> <b>10xAO2(1a)</b> <b>5xAO2(1b)</b>	<b>Use Levels of Response criteria. For this question there are two Levels of Response schemes. Award a mark out of ten for the first scheme and a mark out of five for the second.</b>  <b>AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks)</b>  <b>Level 3 (7–10 marks)</b> An excellent application of the relevant elements of the theoretical framework and of relevant media contexts. <ul style="list-style-type: none"> <li>• A sophisticated, perceptive and accurate analysis of relevant examples of media language used in the two extracts supported by two or more detailed examples.</li> </ul> <b>Level 2 (4–6 marks)</b> An adequate application of the relevant elements of the theoretical framework and of relevant media contexts. <ul style="list-style-type: none"> <li>• A competent and generally accurate analysis of mostly relevant media language used in the two extracts supported</li> </ul>

<p>and place most or all cover lines on the right hand side, with the CD on the left</p> <ul style="list-style-type: none"> <li>• both covers use serif fonts for the cover lines connoting respect</li> <li>• both covers use specialist fonts to connote exclusivity</li> <li>• both covers use contrasting colours to connote energy</li> <li>• any other relevant similarity.</li> </ul> <p>Responses must make judgments and reach conclusions about how far the media language is used differently in both extracts to create different styles. Conclusions do not need to be made in a separate concluding paragraph, but may be argued throughout.</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> <li>• that both magazines are using similar media language</li> <li>• that each magazine uses different media language</li> <li>• that there are some similarities and some differences</li> <li>• any other judgements and conclusions supported by evidence from the extracts.</li> </ul>		<p>by one or more detailed examples; responses may be descriptive in parts.</p> <p><b>Level 1 (1–3 marks)</b> A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>• Analysis of the use of media language in the two extracts, if present, is minimal and/or largely descriptive and may not be relevant</li> </ul> <p>Answers higher in the band will describe some aspects of the media language with some reference to one or both extracts.</p> <p>Answers lower in the band may be very underdeveloped or lacking reference to a media language element.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p> <p><b>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</b></p> <p><b>Level 3 (4–5 marks)</b> A clear judgement and conclusion is reached and is fully supported by the analysis.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i></p> <p>Level 3 responses clearly answer the question. They do not have to conclude one way or the other - reward nuance in the answer.</p> <p>Answers higher in level 3 will explicitly discuss differences and/or similarities in media language use, using examples.</p>
---	--	--

	<p>Answers lower in level 3 may be more implicit in judgements about comparison/contrast or these judgements may have weaker links to the analysis.</p> <p><b>Level 2 (2–3 marks)</b>  A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p> <p><i>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p>Answers in level 2 may make implicit judgements about similarity or difference in media language, perhaps by juxtaposing two analyses.</p> <p><b>Level 1 (1 mark)</b>  An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the products.</p> <p><b>Level 0 (0 marks)</b>  No response or no response worthy of credit.</p>
--	--



## Section B - News

6 Identify the name of the trust that owns The Observer.

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

Answer	Marks	Guidance
The Scott Trust. Accept 'Scott'	<b>1 AO1</b> <b>1xAO1(1a)</b>	1 mark for a correct answer.

7 Explain how ownership by a trust makes The Observer different from most other newspapers.

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

Answer	Marks	Guidance
<b>AO1(1a)</b> Knowledge stated, for example: <ul style="list-style-type: none"> <li>• conglomerates</li> <li>• Press Barons (named or unnamed)</li> <li>• funding</li> <li>• profit</li> <li>• IPSO or IMPRESS</li> <li>• passing reference to journalistic values (e.g. 'trustworthy')</li> <li>• any other knowledge.</li> </ul>	<b>4 AO1</b> <b>2xAO1(1a)</b> <b>2xAO1(1b)</b>	<b>AO1(1a)</b> <b>2 marks</b> <b>1 mark</b> for any knowledge of ownership or regulation of newspapers (other than ownership of the Observer by a trust)
<b>AO1(1a) and AO1(1b)</b> Explanations may include, for example: <ul style="list-style-type: none"> <li>• the Scott Trust has a remit for its newspapers to uphold liberal values and the freedom of the press</li> <li>• the Scott Trust appoints the editor of the Observer</li> <li>• the Scott Trust is set up not to interfere with the editorial independence of the newspaper, unlike some other newspapers where owners (e.g. Press Barons or</li> </ul>		<b>AO1(1a) and AO1(1b)</b> <b>4 marks</b> <b>4 marks</b> for a valid explanation of a difference between the Observer ( <b>2 marks</b> ) and other newspapers ( <b>2 marks</b> ) OR <b>2 marks</b> for <b>each</b> valid explanation of how ownership by the Scott Trust influences the Observer

conglomerates) may impose their views <ul style="list-style-type: none"> <li>the Scott Trust is set up not to interfere with the commercial independence of the newspaper, unlike other newspapers where advertisers may have influence</li> <li>the Scott Trust is set up to prevent the Observer being affiliated to a political party, whereas some other newspapers traditionally support one political party</li> <li>any profits from the Observer can be reinvested in the newspapers as the Scott Trust does not require payment whereas profits from other newspapers have to be shared with owners</li> <li>any other valid explanation.</li> </ul>		
---	--	--

(8) Refer to Extracts 3, 4 and 5 in the insert. Analyse the use of **camerawork** to create meaning in **two** of these social and participatory media feeds.

<b>Assessment Objectives</b>	<b>AO2</b> - Analyse media products using the theoretical framework of media. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media.)  <b>Maximum 5 marks</b>		
<b>Additional Guidance</b>	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
<b>Indicative content</b>  Responses must analyse how the use of camerawork creates meaning – reward use of semiotic terms such as 'anchorage', 'denotation' and 'connotation', but these terms are <b>not</b> a requirement for a level 3 answer.  If responses cover all three extracts, reward the <b>best two</b> analyses.	<b>5 AO2</b> <b>5xAO2(1a)</b>	<b>Use Levels of Response criteria</b>  <b>Level 3 (4–5 marks)</b> An excellent analysis of media language. <ul style="list-style-type: none"> <li>A sophisticated, perceptive and accurate analysis of the use of camerawork in at least one extract.</li> <li>Highly relevant response to the question, demonstrated by full focus on analysis of meaning.</li> </ul>	

<p>Analysis might include:</p> <ul style="list-style-type: none"> <li>• Extract 3 – uses a low angle/wide angle/long shot/medium long shot/wide shot to include the National Gallery in the background of a shot dominated by the kneeling protestor in the foreground, connoting the power of the protestor against the background of the establishment</li> <li>• Extract 4 – uses a wide angle/long shot/wide shot to include the butcher in the background (connoting his service to shoppers) as well as the produce in the foreground – emphasising its resemblance to meat and the ambience of the shop, connoting its 'butcheriness'</li> <li>• Extract 5 – uses a long lens shot to create a medium shot (accept medium close up, but <b>not</b> close up or wide shot or long shot) of the MP, connoting her being in the eye of the storm</li> <li>• any other relevant analysis.</li> </ul>	<p>Answers higher in this band effectively analyse both use of camerawork, including accurate terminology, and creation of meaning in two tweets.</p> <p>Answers lower in the band will analyse two posts but may provide weaker analysis of one post or the link to meaning in the analysis may be less clear.</p> <p><b>Level 2 (2–3 marks)</b> An adequate analysis of media language.</p> <ul style="list-style-type: none"> <li>• A competent and generally accurate analysis of at least one relevant example of the use of camerawork in the extracts; responses may be descriptive at times.</li> <li>• Partially relevant response to the question, demonstrated by some focus on analysis of meaning.</li> </ul> <p>Answers higher in the band may provide analysis of use of camerawork (with accurate terminology) in at least one post with some link to meaning.</p> <p>Answers lower in the band may describe some element of camerawork present in the extract without reference to meaning OR reference to meaning with implicit or descriptive discussion of camerawork.</p> <p><b>Level 1 (1 mark)</b> A minimal analysis of media language.</p> <ul style="list-style-type: none"> <li>• Analysis of media language in the extract, if present, is minimal and/or largely descriptive and may not be relevant</li> </ul> <p>Minimal responses in the bottom band may describe some aspect of the extracts but fail to discuss the media language, or may be so short that no analysis is developed.</p>
---	---

		<b>Level 0 (0 marks)</b> No response or no response worthy of credit.
--	--	--

**(9)\*** Extracts 3, 4 and 5 are from The Observer's social and participatory media feed. How far do these representations target The Observer's audience?

In your answer you must:

- analyse the representations in all three extracts
- refer to the target audience for The Observer
- make judgements and reach conclusions.

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

<b>Assessment Objectives</b>	<b>AO2</b> - Analyse media products using the theoretical framework of media to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media; AO2(1b) Make judgements and draw conclusions.)  <b>Maximum 15 marks</b>	
<b>Additional Guidance</b>	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.	
<b>Indicative content</b>  Responses must analyse the representations in the extract and make judgements and draw conclusions about how far these target the audience of the newspaper.  Responses must analyse the representations using at least two detailed examples, for example: <ul style="list-style-type: none"> <li>• the positive representation of protestors – shown as dignified and socially responsible – countering the</li> </ul>	<b>15 AO2</b> <b>10xAO2(1a)</b> <b>5xAO2(1b)</b>	<b>Use Levels of Response criteria. For this question there are two Levels of Response schemes. Award a mark out of ten for the first scheme and a mark out of five for the second.</b>  <b>AO2(1a) Analyse media products using the theoretical framework of media. (total 10 marks)</b>  <b>Level 3 (7–10 marks)</b> An excellent application of the relevant elements of the theoretical framework.

<p>stereotype of violent and irresponsible protest</p> <ul style="list-style-type: none"> <li>the positive representation of veganism as ordinary – shown by the reassuring traditional costume of the butcher – countering traditional stereotypes of vegans as ‘cranks’</li> <li>the negative representation of Tory MPs as greedy and hypocritical – reinforcing traditional left-wing stereotypes of Tory politicians</li> <li>any other representation analysis.</li> </ul> <p>Responses may analyse representations and audience using <b>media language</b> analysis, for example:</p> <ul style="list-style-type: none"> <li>the use of mise-en-scène in the tweets</li> <li>the use of camerawork in the tweets</li> <li>any other relevant media language analysis.</li> </ul> <p>Responses may analyse representations and audience using <b>media industries</b> knowledge and understanding, for example:</p> <ul style="list-style-type: none"> <li>the Observer’s centre-left standpoint</li> <li>how the Guardian/Observer use online media</li> <li>any other relevant media industries knowledge and understanding.</li> </ul> <p>Responses may analyse representations and audience using <b>media contexts</b> knowledge and understanding, for example:</p> <ul style="list-style-type: none"> <li>the impact of Covid</li> <li>the George Floyd murder and Black Lives Matter movement</li> <li>the increasing popularity of Veganism</li> <li>the Conservative government</li> <li>any other relevant contexts.</li> </ul> <p>Responses must make judgments and reach conclusions about how far the representations target the Observer’s audience.</p>	<ul style="list-style-type: none"> <li>A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by examples.</li> </ul> <p><i>Responses that do not draw together elements from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO2(1a).</i></p> <p>Answers higher in the band will provide effective representation analysis of all three extracts, including how these representations fit or do not fit the target audience for the Observer</p> <p>Answers lower in the band may provide effective representation analysis of at least two extracts with some discussion of audience OR May effectively discuss audience targeting but with weaker representation analysis of all three extracts.</p> <p><b>Level 2 (4–6 marks)</b> An adequate application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> <li>A competent and generally accurate analysis of mostly relevant aspects of the extract supported by at least one example; responses may be descriptive in parts.</li> </ul> <p>Answers higher in the band will provide effective representation analysis of at least one example but the other examples may be weak or undeveloped OR may effectively discuss audience targeting but with more sketchy accounts of representation.</p> <p>Answers lower in the band may provide more descriptive accounts of at least one example of representation or of audience targeting.</p> <p><b>Level 1 (1–3 marks)</b></p>
--	---

<p>Responses may argue:</p> <ul style="list-style-type: none"> <li>• that the representations target the newspaper's younger liberal British audience in their anti-Tory, anti-racist and pro-vegan viewpoint</li> <li>• that the representations do not target the newspaper's audience (e.g. some international audiences)</li> <li>• that some representations target the audience and other do not</li> <li>• any other judgements and conclusions supported by evidence from the extracts.</li> </ul>		<p>A minimal application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> <li>• Analysis if present, of some elements of the extract, is minimal and/or largely descriptive and may not be relevant.</li> </ul> <p>Answers higher in the band will describe some aspects of the representations, possibly in the form of a list of what is represented</p> <p><b>OR</b></p> <p>will describe some aspects of audience.</p> <p>Answers lower in the band may be very underdeveloped or lacking reference to representations.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p> <p><b>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</b></p> <p><b>Level 3 (4–5 marks)</b> A clear judgement and conclusion is reached and is fully supported by the analysis.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i></p> <p>Level 3 responses clearly answer the question. They do not have to conclude one way or the other - reward nuance in the answer.</p> <p><b>Level 2 (2–3 marks)</b> A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p>
--	--	--

		<p><i>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</i></p> <p><b>Level 1 (1 mark)</b> An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the products.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
--	--	---

- (10) Explain how political or historical contexts influenced the representations in newspapers from the 1960s such as The Observer. Refer to examples from the set newspapers you have studied in your answer.

<b>Assessment Objectives</b>	<p><b>AO1</b> - Demonstrate knowledge and understanding of contexts of media and their influence on media products. (Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.)</p> <p><b>Maximum 10 marks</b></p>	
<b>Additional Guidance</b>	<p>The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.</p>	
<p><b>Indicative content</b></p> <p>Responses should demonstrate knowledge and understanding of media contexts as they influence and are reflected in newspapers.</p>	<p><b>10</b> <b>AO1</b> <b>5xAO1(2a)</b> <b>5xAO1(2b)</b></p>	<p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (7–10 marks)</b> Excellent knowledge and understanding of the media contexts and their effects on newspapers.</p>

<p>Candidates must refer to front pages they have studied.</p> <p>Allow any plausible use of a context as 'political' or 'historical' (as there is no clear demarcation between different kinds of contexts). Responses may either cover one of the two types of context or both of them.</p> <p>Responses might demonstrate the influence of contexts as they influenced the differences in the <b>representations</b> in newspapers in the 1960s, for example:</p> <ul style="list-style-type: none"> <li>• greater deference in the 1960s influencing more formal attitudes and language when referring to politicians such as 'Mr Wilson'</li> <li>• the domination of politics by men influencing representation, so only one woman politician is named in all three front covers</li> <li>• the way that limited changes to gender roles in the 1960s influenced politics are reflected in the report on divorce reform – 'Lawyers will urge divorce by consent' – from a Commission staffed only by men</li> <li>• the representation of the 'Wilson-Brown market clash' reflects the political context of contentious relationships with Europe</li> <li>• the top headline of 'unions postpone strike' reflects the political context of greater trade union power in the 1960s</li> <li>• the 'Police will appease marchers' headline reflects the rise of protests by young people in the 1960s</li> <li>• the 'Jobs direction if prices and pay plan fails' headline reflects the political context of much greater state intervention in the economy in the (pre-Thatcher) 1960s</li> <li>• the cold war, represented in the 'So polite, this North Sea spy game' story</li> <li>• any other relevant context and influence.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>AO1(2a)</b> A clear demonstration of knowledge of relevant media contexts</li> <li>• <b>AO1(2b)</b> A clear demonstration of understanding of the impact of media contexts on the front pages of the Observer.</li> </ul> <p>Excellent responses higher in the top mark band will typically explain how <b>two</b> or more clear explained political or historical contexts influenced the representations in newspapers with detailed reference to the set products.</p> <p>Answers lower in the band may be weaker on one context or set product.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(2a) marks and most of the AO1(2b) marks.</p> <p><b>Level 2 (4–6 marks)</b> Adequate knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> <li>• <b>AO1(2a)</b> A partially clear demonstration of knowledge of relevant media contexts</li> <li>• <b>AO1(2b)</b> A partially clear demonstration of understanding of the impact of media contexts on the front pages of the Observer.</li> </ul> <p>Adequate responses at the top of the middle mark band may successfully explain how at least one political or historical context can influence representations in newspapers with reference to the <i>Observer</i>.</p> <p>Responses at the bottom of this band may explain the influence of at least one political or historical context but reference to newspapers will be undeveloped.</p> <p>A candidate operating at level 2 would be expected to access some of the AO1(2a) marks and some of the AO1(2b) marks.</p>
--	--



		<p><b>Level 1 (1–3 marks)</b>  Minimal knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> <li>• <b>AO1(2a)</b> An attempt to demonstrate knowledge of relevant media contexts</li> <li>• <b>AO1(2b)</b> An attempt to demonstrate understanding of the impact of media contexts on the content of the front pages of the <i>Observer</i>.</li> </ul> <p>Minimal responses higher in the bottom band may be underdeveloped, offering:</p> <ul style="list-style-type: none"> <li>• an attempt at explaining political or historical contexts but without application to newspapers</li> <li>• or knowledge and understanding of the set products but not of media contexts.</li> </ul> <p>Answers lower in the band may be short and/or have very minimal reference to contexts or newspapers.</p> <p>A candidate operating at level 1 would be expected to access AO1(2a) marks and, at the top of the band, at least one AO1(2b) mark.</p> <p><b>Level 0 (0 marks)</b>  No response or no response worthy of credit.</p>
--	--	--

## Assessment Objectives Grid

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

## Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

### Call us on

**01223 553998**

### Alternatively, you can email us on

**support@ocr.org.uk**

### For more information visit



**ocr.org.uk/qualifications/resource-finder**



**ocr.org.uk**



**Twitter/ocrextams**



**/ocrextams**



**/company/ocr**



**/ocrextams**



**CAMBRIDGE**  
UNIVERSITY PRESS & ASSESSMENT

OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2024 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA.

Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up-to-date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.