

GCSE

Media Studies

J200/01: Television and promoting media

General Certificate of Secondary Education

Mark Scheme for June 2025

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

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

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

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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 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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.

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. There is a NR (**No Response**) option. Award NR (No Response):
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
 - OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

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

Section A – Television Candidates watch an extract from *Vigil* which is approximately three minutes in length. The extract starts at 00:00:33 (as the fishermen talk) and ends at approximately 00:03:33 (as the fishermen begin to slide into the water).

1 Analyse how **sound** is used in the extract to create meaning. Refer to **two** examples from the extract in your answer.

Assessment Objectives	AO2 - Analyse media products using the theoretical framework of media. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media. Maximum 5 marks		
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
Indicative content All responses except the most descriptive should show some ability to undertake semiotic analysis, but do not need to use the terms such as 'semiotics', 'denotation' or 'connotation' to demonstrate this. Responses should analyse aspects of the sound such as: - the bleep of the radar coupled with the high-pitched sound of the alarm on the fishing boat work together connote rising tension - the diegetic sounds of the waves crashing and the shouts of the fishermen as the boat is pulled backwards connote how out-of-control the situation has become - the shouted lines of dialogue, such as 'cut the rope!', illustrates how fearful the fishing boat's captain is about the danger they face - the pulsating non-diegetic drumming sound effect as the tension increases in the scene and the boat becomes more and more close to being pulled under the waves - the contrast in volume between the noise of the fishing boat and the relative quiet of the submarine connotes	5 AO2 5xAO2(1a)	Use Levels of Response criteria Level 3 (4–5 marks) An excellent analysis of media language. - A sophisticated, perceptive and accurate analysis of how sound is used in two examples. - Highly relevant response to the question, demonstrated by full focus on how the sound in the extract is used to create meaning. Excellent responses in the top mark band will typically explore how meaning is created, including connotative effect(s), by two well-chosen examples described accurately using Media Studies terminology. Level 2 (2–3 marks) An adequate analysis of media language. - A competent and generally accurate analysis of how sound is used in at least one example; responses may be descriptive in parts - Partially relevant response to the question, demonstrated by some focus on how sound in the extract is used to create meaning.	

the lack of control of those above the water compared to the control held by those below - the sudden silence as the camera dips below the surface of the water, as we see the submarine for the first time, connotes the secrecy surrounding Vigil's position below the water - dialogue of fishermen's voices becomes muffled as the boat begins to sink connoting the power of the sea as it takes control - reference to 'sound-track' as an example should be explained - any other relevant analysis.	Adequate responses at the top of the middle mark band may successfully explore how meaning is created by one example and either lack a second relevant example or fail to establish how meaning is created in a second example. Responses at the bottom of this band may provide one or two examples of the use of sound with a poorly developed analysis of how meaning is created. Level 1 (1 mark) A minimal analysis of media language. - Analysis, if present, of the use of media language (sound) to create meaning in the extract is minimal and/or largely descriptive and may not be relevant - Barely relevant response to the question, lacking focus on how sound in the extract is used to create meaning. Minimal responses in the bottom band may describe some aspect of sound in the extract but fail to establish how meaning is created or may be so short that neither example nor analysis is developed. Level 0 (0 marks) No response or no response worthy of credit.
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2. Analyse how far the extract creates a sense of danger.
In your answer you must:
- analyse aspects of the extract using examples to support your analysis
 - judge how far these aspects create a sense of danger.

Assessment Objectives	AO2 - Analyse media products using the theoretical framework of media to make judgements and draw conclusions. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media; AO2(1b) Make judgements and draw conclusions.) Maximum 10 marks		
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
Indicative content Responses are required to make judgements about how far the extract creates a sense of danger. Responses might judge that the extract does or does not create a sense of danger and are to be rewarded to the extent that they support this judgement through an analysis of examples from the extract. Responses may analyse the extract in terms of media language: • how choice of elements of media language influences meaning, including to create narratives, to portray aspects of reality, to construct points of view, and to represent the world in ways that convey messages and values. And/or Responses may analyse the extract in terms of representation: • the choices media producers make about how to represent particular events, social groups and ideas. • the ways aspects of reality may be represented differently depending on the purposes of the producers.	10 AO2 5x AO2(1a) 5x AO2(1b)	Use Levels of Response criteria Level 3 (7–10 marks) An excellent analysis of media language and/or representation. • AO2(1a) A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more examples. • AO2(1b) Clear judgements are reached and are fully supported by the analysis. Excellent responses in the top mark band will typically explore how a sense of danger is created using two or more well-chosen examples described accurately using Media Studies terminology. Clear judgements may be evident throughout the analysis or in a conclusion. A candidate operating at level 3 would be expected to access most of the AO2(1a) marks and most of the AO2(1b) marks.	

Evidence and examples might include: - the mix of diegetic and non-diegetic sound of shouting, waves crashing, the boat creaking and urgent drumming sounds works together to signal impending danger - the dialogue, and in particular the shouted lines spoken by the fishing boat's crew, "what was that?!", "it's dragging us!" creates an increasing sense of danger for the crew - an increase in the pace of editing occurs at the point that the captain of the fishing boat realises the danger they are in - the quick succession of close up shots of machinery jamming, accompanied by loud grunts of the fishing crew as they are thrown to the side of the boat, connotes the danger they find themselves in - as the fishing boat's captain realises something is wrong on the radar screen, we are shown his reaction in a close up which reinforces the fear and increasing danger they are in - a high angle shot of the fishing boat filling with water connotes its powerlessness in the face of danger - the tracking shot of the boat being pulled backwards at great speed shows the danger the crew are in as it speeds out of control - a close up of the smoke coming from the winding mechanism shows how much strain the boat is under and how dangerous the situation is for them all – as they could face a fire onboard in addition to the obvious danger they face from the snared line - the powerlessness that the all-male crew have, despite their strength and skill at their job – if they can't save themselves then no one can help them, connoting a very dangerous situation for them all - The juxtaposition of the fast paced edit aboard the fishing boat with the relatively slow pace of edit onboard the submarine creates a contrast of fear and panic associated with impending danger with calmness and control of the safety of the submarine. - any other relevant analysis.	Level 2 (4–6 marks) An adequate analysis of media language and/or representation. AO2(1a) A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts. AO2(1b) Some judgements are clear and are partially supported by the analysis. Adequate responses at the top of the middle mark band may successfully explore how a sense of danger is created by one example and either lack a second relevant example or fail to establish how a sense of danger is created in a second example. A judgement will be made. Responses at the bottom of the middle band may provide one or two examples with a poorly developed analysis of how a sense of danger is created. There will at least be an attempt to make a judgement. A candidate operating at level 2 would be expected to access some of the AO2(1a) marks and some of the AO2(1b) marks. Level 1 (1–3 marks) A minimal analysis of media language and/or representation. AO2(1a) A poor analysis of some aspects of the extract. - Analysis, if present, of the use of media language and/or representations in the extract is minimal and/or largely descriptive and may not be relevant. AO2(1b) Attempt to reach judgements, partially supported by some analysis.
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		Minimal responses in the bottom band may describe some aspect of the extract but fail to establish how a sense of danger is created or may be so short that neither example nor analysis is developed. There may be at least an attempt to make a judgement at the top of the band. A candidate operating at level 1 would be expected to access AO2(1a) marks and, at the top of the band, at least one AO2(1b) mark. Level 0 (0 marks) No response or no response worthy of credit.
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3* How far does the extract create a stereotypical representation of masculinity?

In your answer you must:

- analyse aspects of media language and representation in the extract, giving detailed examples
- make judgements and reach conclusions.

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

Assessment Objectives	AO2 - Analyse media products using the theoretical framework of media, 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.) Maximum 15 marks		
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
Indicative content This question provides learners with the opportunity to draw together elements from their full course of study, including different areas of the theoretical framework and media contexts. Responses are required to make judgements and reach conclusions in an extended response. Responses might conclude that the extract does or does not create a stereotypical representation of masculinity and are to be rewarded to the extent that they support this judgement through an analysis of relevant examples from the extract in a clear and logically structured line of reasoning. Media Language Responses must analyse the extract in terms of media language, for	15 AO2 10x AO2(1a) 5x AO2(1b)	Use Levels of Response criteria. For this question there are two Levels of Response schemes. Award a mark out of ten for the first scheme and a mark out of five for the second. AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks) Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework. • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more detailed examples.	

example: - the captain of the submarine, Newsome, is shot in a low angle reinforcing his power and status in control of the submarine – a job stereotypically associated with men. - the crew of the fishing boat are shown to have great strength, pulling ropes, lifting boxes and engaging in dangerous tasks reinforcing their masculine strength in a dangerous environment. - a high angle shot of the fishing boat, as it becomes perilously close to sinking, shows the shift in power felt by the fishing crew as they lose their strength and are overcome by the power of the water - the unusual sound heard on the radar by Burke causes confusion for the crew of the submarine as they are unsure what has happened, which demonstrates a lack of knowledge on the part of the captain – challenging his authority and control - the diegetic sound of the fishermen's lighthearted conversation reinforces the stereotypical view that men enjoy 'banter' and making fun of each other - any other relevant analysis. Media Representations Responses must analyse the extract in terms of representation, for example: - Newsome issues commands to his crew in a controlled, unemotional manner reinforcing stereotypes of masculinity. - the crew of the fishing boat is all-male, reinforcing the idea that fishing is a dangerous job to do and that it's the domain of male workers - the crew of the submarine is almost entirely male, which reflects the current gender imbalance of the Navy which is an occupation predominated by men. - as the crew of the fishing boat become more panicked, they lose their control and become emotional, shouting and crying out – characteristics more often associated with women. - dialogue between the fishermen, referring tattoos and heterosexual romance, suggests a normative view of masculinity conforming to stereotypes	Answers in this band must address both the areas of the framework listed in the question: media language and representation. <i>Responses that do not draw together elements from the full course of study including different areas of the theoretical framework are limited to a maximum of 8 marks for AO2(1a).</i> Level 2 (4–6 marks) An adequate application of the relevant elements of the theoretical framework. - A competent and generally accurate analysis of mostly relevant aspects of the extract supported by one or more examples; responses may be descriptive in parts. Level 1 (1–3 marks) A minimal application of the relevant elements of the theoretical framework. - Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant. Level 0 (0 marks) No response or no response worthy of credit. AO2(1b) Make judgements and draw conclusions. (total 5 marks) Level 3 (4–5 marks) A clear judgement and conclusion is reached and is fully supported by the analysis.
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- the banter and light-hearted mocking between the fishermen suggests strong male camaraderie on board, stereotypical of men in physical jobs such as the fishing industry - any other relevant analysis. Media Contexts Responses may discuss the representations in terms of media contexts, for example: - the extract reinforces the stereotype that working on a submarine is a job undertaken by men because of the long periods away at sea and the difficulty of the job, a fact which is reinforced through the small numbers of women currently employed in active service in the British Navy. - the existence of some women on board the submarine reinforces institutional changes in the Armed forces around this time after the ban on women serving on submarines was lifted, reflecting wider social trends towards greater gender equality. - any other relevant analysis Media Industries: Responses may discuss the representations in terms of media industries, for example: - Vigil was made at a time of change and the BBC, as the producer, has responded to this and the Equality Act and its own Public Purposes by challenging masculinity through showing female submariners aboard Vigil - The BBC can be seen as reinforcing traditional values associated with the armed forces, and in particular the Royal Navy Submarine Service, through the almost exclusively male staff aboard Vigil which reinforces the reality in the Navy today. - any other relevant analysis Media Audiences:	<i>There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and substantiated.</i> Excellent responses in the top mark band should make judgements and draw conclusions about how far the extract creates a stereotypical representation of masculinity providing evidence from their analysis. Level 2 (2–3 marks) A partially clear judgement and conclusion is reached and is partially supported by the analysis. <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> Adequate responses in the middle mark band are more likely to discuss the extent to which the extract creates a stereotypical representation of masculinity, perhaps successfully providing evidence using one of the different areas of the theoretical framework with, at the top of the band, a less successful attempt at a second. Level 1 (1 mark) An attempt to reach a judgement and a conclusion, partially supported by some analysis. <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> Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the extract. At the top of the band there should be an attempt at
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• Audience interpretation of the representations of stereotypes of masculinity in the extract could be influenced by their own background; different genders may interpret the representations differently • audiences may watch Vigil in order to gain new insight into a male dominated world of the Royal Navy Submarine Service • any other relevant analysis Extended response that makes judgements and reach conclusions Responses must make judgements and draw conclusions about how far the extract creates a stereotypical representation of masculinity using evidence and developing a line of reasoning.		providing evidence using one of the different areas of the theoretical framework- Level 0 (0 marks) No response or no response worthy of credit.
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- 4 Explain **two** reasons why audiences might watch television programmes. Refer to Blumler and Katz's theory in your answer.

Assessment Objectives	AO1 - Demonstrate knowledge and understanding of: the theoretical framework of media. Elements tested in this question: AO1(1a) demonstrate knowledge of the theoretical framework of media: AO1(1b) demonstrate understanding of the theoretical framework of media. Maximum 5 marks		
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
Indicative content Responses should demonstrate knowledge of media audiences, in particular - the factors affecting audience interpretations of representations, including their own experiences and beliefs. Responses should demonstrate knowledge of Blumler and Katz's Uses and Gratifications Theory Responses must explain at least two reasons why audiences watch television programmes, such as: For personal identity - audiences could empathise with a character or situation that they have experienced themselves (allow personal relations/relationships if properly explained) - audiences could explore and/or reinforce their own views and values. For social interaction and integration	5 AO1 2xAO1(1a) 3xAO1(1b)	Use Levels of Response criteria Level 3 (4–5 marks) Excellent knowledge and understanding of the reasons why audiences may watch television programmes, with reference to Blumler and Katz's theory. - A clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of the reasons why audiences may watch television programmes. Excellent responses in the top mark band will typically explain two reasons why audiences might watch television programmes. Answers will refer to Blumler and Katz's theory. Level 2 (2–3 marks) Adequate knowledge and understanding of the reasons why audiences may watch television programmes. - A partially clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of the factors	

• audiences could collectively watch programmes as a group, enjoying the shared experience of watching together. • audiences could discuss the plotline of a programme with others. • audiences could build personal relationships with familiar characters in programmes For entertainment or diversion • audiences could enjoy the sense of escapism felt when watching a programme with an immersive plot. • audiences can relax through the plot of a fantasy world which offers a different life to their own For surveillance • audiences could feel like they are learning new information about the world. Allow education or 'educated' if explained. • audiences could feel they are gaining insight into new ideas and the way people behave. • allow 'information/informed' for surveillance if properly explained Any other relevant example.		affecting how audiences interpret representations in media products. Adequate responses in the middle mark band will typically explain one reason why audiences watch television programmes with some reference to Blumler and Katz's theory and may state a second at the top of the band. Level 1 (1 mark) Minimal knowledge and understanding of the reasons why audiences may watch television programmes • An attempt to demonstrate some knowledge (AO1(1a)) and understanding (AO1(1b)) of the reasons why audiences may watch television programmes. Minimal responses in the bottom band may simply state one reason but show little or no understanding of why. Responses may reference Blumler and Katz's theory. Level 0 (0 marks) No response or no response worthy of credit.
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- 5 Explain how social and/or cultural contexts influence representations in television programmes. Refer to *The Avengers* to support your answer.

Assessment Objectives	AO1 - Demonstrate knowledge and understanding of: • contexts of media and their influence on media products. (Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.) Maximum 10 marks		
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
Indicative content Responses should demonstrate knowledge and understanding of one or more social/and or cultural contexts as they influence representations in television programmes. Candidates should make reference to <i>The Avengers</i> as an example of this influence. They may refer to the format of the programme as a whole and/or to the specific programme they have studied to illustrate the influence of media contexts. Examples of social and/or cultural contexts and their influence on the representations in television programmes could include one or more of the following or any other relevant social or cultural context: • Peel represents changing attitudes to gender in the 1960s as she is depicted as confident, knowledgeable and uses her initiative, taking the lead in trying to establish who is behind the grave digging crimes • Steed represents the old-fashioned culture of post-war Britain through the way he's dressed, with his bowler hat and umbrella, which is in contrast to Peel's more fashionable costume reflecting a more modern-looking 1960s Britain	10 AO1 5xAO1(2a) 5xAO1(2b)		Use Levels of Response criteria Level 3 (7–10 marks) Excellent knowledge and understanding of how social and/or cultural contexts influence representations in television programmes such as <i>The Avengers</i> • AO1(2a) A clear demonstration of knowledge of relevant media contexts and their influence on media products. • AO1(2b) A clear demonstration of understanding of how the relevant media contexts are reflected in the programme. Excellent responses in the top mark band will typically explain how social and/or cultural contexts influence representations in television programmes such as <i>The Avengers</i> by giving either a description of two contexts with a detailed and sophisticated explanation of how they influence representations with reference to <i>The Avengers</i>, or an effective description of a number of social and/or cultural contexts with an explanation of their influence, with reference to <i>The Avengers</i>.

• Peel's confidence in her own sexuality and as a sex object in the series reflects the influence of changing attitudes to sexuality and the sexual revolution of the 1960s • The assumption that everyone is heterosexual in 1960s television programmes, such as <i>The Avengers</i>, reflects the marginalisation of LGBT+ groups before the change in the law • The all-white cast of <i>The Avengers</i> represents racial and ethnic inequalities of society in the 1960s • The Cold War, which created a culture of paranoia and fear in society, is linked to a renewed sense of nationalism - as shown through Steed's 'British' appearance and behaviour, and his ability to overthrow external enemies. • any other relevant contexts and their influence.	A candidate operating at level 3 would be expected to access most of the AO1(2a) marks and most of the AO1(2b) marks. Level 2 (4–6 marks) Adequate knowledge and understanding how social and/or cultural contexts influence representations in television programmes such as <i>The Avengers</i> • AO1(2a) A partially clear demonstration of knowledge of relevant media contexts and their influence on media products. • AO1(2b) A partially clear demonstration of understanding of how the relevant media contexts are reflected in the programme. Adequate responses at the top of the middle mark band will address the social and/or cultural contexts and their influence on representations in programmes, including reference to <i>The Avengers</i>: however, one might be underdeveloped or both might lack the sophistication or detail of a level 3 response. Responses at the bottom of this band may fail to develop both elements (the contexts and their influence on programmes) but give some explanation of one. A candidate operating at level 2 would be expected to access some of the AO1(2a) marks and some of the AO1(2b) marks. Level 1 (1–3 marks) Minimal knowledge and understanding how social and/or cultural contexts influence representations in television programmes such as <i>The Avengers</i> • AO1(2a) An attempt to demonstrate knowledge of relevant media contexts and their influence on media products.
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		• AO2(1b) An attempt to demonstrate understanding of how the relevant media contexts are reflected in the programme. Minimal responses in the bottom band may show some understanding of media contexts and/or influence but fail to develop specific examples of either. A candidate operating at level 1 would be expected to access AO1(2a) marks and, at the top of the band, at least one AO1(2b) mark. Level 0 (0 marks) No response or no response worthy of credit.
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Section B – Promoting Media

6 Identify which regulatory body regulates the video gaming industry in the UK:

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

Answer	Marks	Guidance
PEGI or Video Standards Council or VSC Or 'Games Rating Authority'	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain **two** benefits of vertical integration.

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

Answer	Marks	Guidance
Detailed explanations of the benefits of vertical integration could include: • Cost savings: companies that are vertically integrated own more than one stage in the production processes involved in making media products and will therefore save money by keeping those processes in-house • Creative control: companies that are vertically integrated will retain more creative control over the production of media products as they will be able to maintain a consistent creative vision across all stages of production • Greater potential for increased profits: companies that own the production and distribution stages of media production have a greater chance of increasing profits • A more secure supply chain: vertically integrated companies have a more secure supply chain and easier access to distribution networks and are therefore less dependent upon other companies to distribute and release their products • any other valid explanation.	4 AO1 2xAO1(1a) 2xAO1(1b)	2 marks for each valid detailed explanation, up to a maximum of 2 explanations.
Benefits that are stated only might include: • cost savings • creative control • increased profits • any other valid way.		Where 4 marks are not achieved above, award 1 mark for each valid benefit that is stated only (up to a maximum of two reasons).

- 8 Explain **two** ways that audiences are targeted by film poster campaigns. Refer to the *Lego Movie* poster campaign to support your answer.

Assessment Objectives	AO1 - Demonstrate knowledge and understanding of: the theoretical framework of media. (Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media) Maximum 10 marks		
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
Indicative content Responses should demonstrate knowledge and understanding of media audiences: - the way in which media organisations target audiences through marketing Reward knowledge and understanding of film promotion, for example: - film poster campaigns often comprise more than one poster targeting a range of audiences: the <i>Lego Movie</i> poster campaign comprises five posters including a main traditional poster with a release date and billing block, and four additional posters for individual characters to appeal to a wide audience - film poster campaigns target audiences through visuals such as key characters or moments from the film; the <i>Lego Movie</i> uses action shots of the key characters running	10 AO1 4xAO1(1a) 6xAO1(1b)	Use Levels of Response criteria Level 3 (7–10 marks) Excellent knowledge and understanding of the ways that audiences are targeted by film poster campaigns AO1(1a) A clear demonstration of knowledge of ways that audiences are targeted by film poster campaigns AO1(1b) A clear demonstration of understanding of ways that audiences are targeted by film poster campaigns AO1(1b) Excellent use of the set product to support the answer. Answers higher in the band will explicitly explain at least two ways that audiences are targeted by film poster campaigns and will choose relevant examples of how the <i>Lego Movie</i> poster campaign fits these reasons. Answers lower in the band may be weaker in their explanation or their relevant examples from the <i>Lego Movie</i> poster campaign, but both will be present.	

away from an explosion which indicates the genre and provides some early narrative clues • film poster campaigns target audiences through key textual information such as release dates, tag lines, actor names and quotes from the movie to attract an audience; the main Lego Movie poster provides a key tag line and release date, and the individual posters introduce audiences to the voice actors including Morgan Freeman as Vitruvius. • using recognisable generic conventions on the posters, such as established super-heroes, explosions and urban settings, meeting the needs of the film audience who come to the film with expectations based on the film's genre, making them more likely to engage with the film. • using 'star appeal' such as the names of actors including Morgan Freeman, Chris Pratt and Will Ferrell on the posters to target audiences. Star appeal is used to target an inherited audience of fans who may choose to watch the film because they like the actors in it • the use of intertextual references to well known comic-book characters, such as Batman, would target audiences of other DC films/comics. • any other relevant response.		A candidate operating at level 3 would be expected to access most of the AO1(1a) marks and most of the AO1(1b) marks. Level 2 (4–6 marks) Adequate knowledge and understanding of the ways that audiences are targeted by film poster campaigns. • AO1(1a) A partial demonstration of knowledge of ways that audiences are targeted by film poster campaigns • AO1(1b) A partial demonstration of understanding of ways that audiences are targeted by film poster campaigns • AO1(1b) Adequate use of the set product to support the answer. Adequate responses at the top of the middle mark band may successfully explain one way that audiences are targeted by film poster campaigns, with some reference to the <i>Lego Movie</i> poster campaign. Responses at the bottom of this band may discuss ways without reference to the poster campaign or fail to refer to the set product. A candidate operating at level 2 would be expected to access some of the AO1(1a) marks and some of the AO1(1b) marks. Level 1 (1–3 marks) Minimal knowledge and understanding of the ways that audiences are targeted by film poster campaigns. • AO1(1a) An attempt to demonstrate knowledge of the ways that audiences are targeted by film poster campaigns • AO1(1b) An attempt to demonstrate understanding of ways that audiences are targeted by film poster campaigns
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		• AO1(1b) Minimal or no use of the set product to support the answer. Minimal responses in the bottom band may be underdeveloped or descriptive, offering some attempt at explaining ways for the use of poster campaigns or the set product. 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. Level 0 (0 marks) No response or no response worthy of credit.
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- 9 Analyse how gender has been represented in the trailer for the Lego Movie.
Refer to the trailer only, not the advertising break that runs before the trailer.

Assessment Objectives	AO2 - Analyse media products using the theoretical framework of media, including in relation to their contexts. (Elements tested in this question: AO2(1a) Analyse media products using the theoretical framework of media including in relation to their contexts) Maximum 10 marks		
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.		
Indicative content Responses should analyse how gender has been represented in the trailer: • The character of Wyldestyle is strong and defiant, standing on the top of a tall building, which offers a challenge to expected stereotypes of females being weak and scared • Emmet challenges stereotypes of men being strong in action films by shouting 'I want to go home!', showing him to be scared and fearful. He is frequently seen as hopeless and vulnerable, two attributes stereotypically associated with female characters • The character of Vitruvius, a wise old man, is a stereotypical representation of gender • The villain in the Lego Movie trailer, Lord Business, is represented as strong and powerful – typical attributes associated with men • Lord Business is represented as a stereotypical male leader; he commands respect and has a 'command and control' style of leadership stereotypical of men being authoritative and confident in business • any other relevant analysis.	10 AO2 10xAO2(1a)	Use Levels of Response criteria Level 3 (7–10 marks) An excellent analysis of gender representation. • A sophisticated, perceptive and accurate analysis of representation of gender in the <i>Lego Movie</i> trailer • Highly relevant response to the question, demonstrated by full focus on representation of gender Excellent responses in the top mark band will typically explain two or more examples of how gender has been represented with detailed reference to the movie trailer. Level 2 (4–6 marks) An adequate analysis of genre conventions. • A competent and generally accurate analysis of the representation of gender in the <i>Lego Movie</i> trailer; responses may be descriptive in parts	

	- Partially relevant response to the question, demonstrated by some focus on representations of gender Adequate responses at the top of the middle mark band may explain two examples of the representation of gender, though one explanation may be less developed. Responses at the bottom of this band may explain at least one example of gender representation. Level 1 (1–3 marks) A minimal analysis of gender representation. - Analysis, if present, of the representations of gender in the <i>Lego Movie</i> trailer is minimal and/or largely descriptive and may not be relevant - Barely relevant response to the question, lacking in focus on representation of gender. Minimal responses in the bottom band may describe some aspect of the representation of gender but this may be descriptive. Level 0 (0 marks) No response or no response worthy of credit.
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Assessment Objectives Grid							
Question	AO1(1a)	AO1(1b)	AO1(2a)	AO1(2b)	AO2(1a)	AO2(1b)	Marks
1					5		5
2					5	5	10
3*					10	5	15
4	3	2					5
5			5	5			10
6	1						1
7	2	2					4
8	4	6					10
9					10		10
Element total	10	10	5	5	30	10	
AO Total	30				40		70

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