



**GCSE**

**Media Studies**

**J200/02: Music and news**

General Certificate of Secondary Education

**Mark Scheme for June 2019**

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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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## Annotations

Annotation	Meaning
?	Unclear
✗	Incorrect point
✓	Correct point
NE	No example
KU	Knowledge and Understanding
BOD	Benefit of the doubt
J	Judgement/conclusion
BP	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.
CONT	Context
AN	Analysis

## Section A - Music

1 Identify the word that describes a large company which owns a set of companies that produce different media forms.  
(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

Answer	Marks	Guidance
'Conglomerate'	1 AO1	1 mark for correct answer.
Allow 'diversified' or 'diversification'	1xAO1(1a)	

2 Explain one way that music radio stations can meet the requirements of public service broadcasting (PSB). Use the Radio 1 Live Lounge as an example in your answer.  
(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
<p>This question is asking for media industries knowledge and understanding of PSB.</p> <p><b>AO1(1a)</b> PSB requirements stated, for example:</p> <ul style="list-style-type: none"> <li>• 'Inform, educate and entertain'</li> <li>• High quality content</li> <li>• Innovative and challenging content</li> <li>• Stimulating knowledge and learning</li> <li>• Informing the public</li> <li>• Original British-made programming</li> <li>• Reflecting the UK's cultural identity</li> <li>• Representing diversity and alternative viewpoints</li> <li>• Distinctive programmes</li> <li>• Any other relevant requirement</li> </ul>	4 AO1 2xAO1(1a) 2xAO1(1b)	<p><b>AO1(1a) (knowledge)</b> 1 mark 1 mark for a valid PSB requirement that is stated only <b>1 mark</b> 1 mark for an example from the Radio 1 Live Lounge that does not effectively exemplify PSB</p>

<p><b>AO1(1a) and AO1(1b)</b></p> <p>Explanation of the PSB requirement may be embedded in the exemplification using the Radio 1 live Lounge.</p> <p>Effective examples from the Radio 1 Live Lounge include, for example:</p> <ul style="list-style-type: none"><li>• The promotion of live music in the Radio 1 Live Lounge is distinctive and innovative as commercial music radio channels rely on recordings</li><li>• The range of artists featured in the Radio 1 Live Lounge brings diversity to the representations on BBC channels and reflects the cultural needs of the channels' young target audience</li><li>• The Radio 1 Live Lounge is produced by the BBC in the UK, so is original programming</li><li>• The requirement on the musicians to play live means that the Radio 1 Live Lounge is 'good of its kind' – it is superior popular music programming in a cultural context where live performance is valued over recorded music</li></ul> <p>Explanation of PSB requirements might include:</p> <ul style="list-style-type: none"><li>• High quality content means that BBC programmes, for example, should be 'good of their kind' – they don't all have to be high art, but even popular programmes should be well made</li><li>• Innovative and challenging content means that PSB programmes should not chase audiences by being conventional and easy to understand</li><li>• Stimulating knowledge and learning means that PSB channels must include information and educational content</li><li>• Informing the public means that PSB channels must include information and educational content</li><li>• Original British-made programming means that PSB channels cannot simply schedule cheap imports</li></ul>		<p><b>AO1(1a) and AO1(1b) (knowledge and understanding)</b></p> <p><b>2 marks</b></p> <p>2 marks for a valid detailed explanation of how music radio stations can meet PSB requirements</p> <p><b>2 marks</b></p> <p>2 marks for effective exemplification of public service broadcasting requirements being met in the Radio 1 Live Lounge</p>
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<ul style="list-style-type: none"> <li>Reflecting the UK's cultural identity means that PSB channels must schedule programmes that address UK issues and reflect UK culture in all its diversity</li> <li>Representing diversity and alternative viewpoints means that PSB channels must schedule programmes that reflect UK culture in all its diversity and address UK issues from a variety of viewpoints</li> <li>Distinctive programmes means that PSB channels must schedule programmes that are different from those on non-PSB commercial channels</li> <li>Any other relevant requirement</li> </ul>		
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3 Explain how music videos use representations to create difference. Refer to one set pair of music videos you have studied that use different representations to support your answer. The set pairs of music videos are:

Pair 1: Wheatus – Teenage Dirtbag and Avril Lavigne – Sk8er Boi

Pair 2: Mark Ronson, Bruno Mars – Uptown Funk and Beyoncé – If I Were A Boy

Pair 3: The Vamps, Demi Lovato – Somebody To You and Little Mix – Black Magic

Pair 4: Tinie Tempah, Jess Glynne – Not Letting Go and 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.

Indicative content.	Mark Scheme	Use Levels of Response criteria
<p>Responses must discuss difference in representations in one specific pair of set music videos. These differences may be with regard to the other set video or to music videos in general.</p> <p><b>Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8ter Boi (SB)</b></p> <ul style="list-style-type: none"> <li>• SB's representation of a powerful woman with agency contrasts with the stereotypical representation of women solely as love objects in TD</li> <li>• SB celebrates teenage rebellion and rule-breaking, whereas TD represents a character trying to conform and succeed</li> <li>• The highly individualistic, status-ridden and competitive world represented in TD contrasts with the representation of the solidarity of an outsider community in SB</li> <li>• The representations convey the meaning of the songs: celebrating skater culture in SB and commiserating with downtrodden teenagers in TD</li> <li>• any other representational difference</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>• STY emphasises the male gaze – some women are in the video simply as passive objects of attraction; BM has female protagonists and at times represents the female gaze at male objects of attraction or pity</li> <li>• STY represents community cohesion, whereas BM represents competition between women for male attention (thus re-establishing the importance of the male gaze?)</li> <li>• STY casts slim, young, white conventionally attractive actors, BM has a wider range of race and ethnicities, body types and ages to suggest a more inclusive message</li> <li>• The representations convey the meaning of the songs: celebrating gaining male attention in BM and falling in love in</li> </ul>	<p><b>10</b>  <b>AO1</b>  <b>4xAO1(1a)</b>  <b>6xAO1(1b)</b></p>	<p><b>Level 3 (7–10 marks)</b>  Excellent knowledge and understanding of media representations in music videos. <ul style="list-style-type: none"> <li>• <b>AO1(1a)</b> A clear demonstration of knowledge of how music videos use representations to create difference</li> <li>• <b>AO1(1b)</b> A clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use representations to create difference</li> <li>• <b>AO1(1b)</b> Excellent use of the set products to support the answer.</li> </ul> <p>Excellent responses in the top mark band will typically explain how music videos use representations to create difference with relevant reference to representational differences in the set music videos.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(1a) marks and most of the AO1(1b) marks.</p> <p><b>Level 2 (4–6 marks)</b>  Adequate knowledge and understanding of media representations in music videos.</p> <ul style="list-style-type: none"> <li>• <b>AO1(1a)</b> A partially clear demonstration of knowledge of how music videos use representations to create difference</li> <li>• <b>AO1(1b)</b> A partially clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use representations to create difference</li> <li>• <b>AO1(1b)</b> Adequate use of the set products to support the answer.</li> </ul> <p>Adequate responses at the top of the middle mark band will typically attempt to explain how music videos use representations to create difference with some relevant reference to the set music videos or discuss at least one representational difference in the</p> </p>

<p>STY</p> <ul style="list-style-type: none"> <li>any other representational difference</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>IIWAB's representation of a powerful woman with agency (in the first half) contrasts with the explicit sexual objectification of women in UF</li> <li>The UF video is portraying a self-parody of masculine bragging by deliberate exaggeration and undercutting of the machismo (e.g. by drying hair in curlers alongside a middle aged woman), the IIWAB video is trying to represent a serious message about gender relations</li> <li>IIWAB's cast of conventionally attractive actors in their adult prime (putting a glamorous gloss on a serious message) contrasts with the cornucopia of different types of actors of all ages in UF (creating an insincere but inclusive message)</li> <li>The representations reflect the contrasting public images of the artists: UF reflects a brash yet knowing image, IIWAB promotes a social message that reflects Beyoncé's feminist image</li> <li>any other representational difference</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 represents street life as an example of community cohesion (a cohesion that reflects a successful personal relationship) whereas PUTP represents the difficulties of personal relationships in a social setting concerned with status and impression management</li> <li>NLG's celebration of youthful exuberance, energy and community contrasts with PUTP's representation of young love as conflict and pain</li> <li>The representations convey the meaning of the songs: NLG celebrates young love in an authentic urban setting, PUTP</li> </ul>		<p>set music videos.</p> <p>Answers lower in this band might explain representations in the set videos with no reference to difference.</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 representations in music videos.</p> <ul style="list-style-type: none"> <li><b>AO1(1a)</b> An attempt to demonstrate some knowledge of how music videos use representations to create difference</li> <li><b>AO1(1b)</b> An attempt to demonstrate some understanding (demonstrated by application of knowledge) of how music videos use representations to create difference</li> <li><b>AO1(1b)</b> Minimal or no use of the set products to support the answer.</li> </ul> <p>Minimal responses in the bottom band may describe representations in music videos, with some reference to the set products at the top of the band.</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></p> <p>No response or no response worthy of credit.</p>
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<ul style="list-style-type: none"> <li>explores insecurities in relationships</li> <li>any other representational difference</li> </ul> <p>Responses may discuss how representations are used generally to create difference in music videos, for example, to:</p> <ul style="list-style-type: none"> <li>convey the meaning of the song</li> <li>promote the artist online and on music television by representing the artist in a way that matches or changes their public image</li> <li>promote social messages that reflect well on the artist, possibly provoking debate or controversy to fit an 'outsider' image</li> <li>any other relevant reason.</li> </ul>		
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4 Refer to **Extract 1** in the insert. Analyse the use of stereotypes in the representations in **Extract 1**, the front cover of *MOJO* magazine.

<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 should analyse representations in the extract from <i>MOJO Magazine</i> in terms of stereotyping (or anti-stereotyping), for example: <ul style="list-style-type: none"> <li>the stereotypical treatment of Kate Bush on the cover with use of make-up and costume and choice of facial expression to emphasise the construction of stereotypical feminine glamour</li> <li>the stereotypical treatment of the male artists at the top of the cover, with no use of eye lights, less flattering lighting, use of</li> </ul>	<b>5</b> <b>AO2</b> <b>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 extract.</li> <li>Highly relevant response to the question, demonstrated by full focus on how media representations are used in the extract.</li> </ul>

<p>close up with the chest out of shot, choice of facial expressions ('naughty' and 'sombre'), all emphasising their stereotypically rough and authentic masculinity</p> <ul style="list-style-type: none"><li>• 'Her greatest triumph' suggests stereotypes of success and stardom</li><li>• 'The Madness...by Noel Gallagher' suggests stereotypes of rock excess</li><li>• 'Paul Weller Waves the Red Flag' suggests stereotypes of crusading left-wing musicians</li><li>• any other relevant stereotyping analysis.</li></ul> <p>Only reward reference to conventional features of MOJO magazine when these also cover issues of representation. Answers that conflate 'stereotypical' with 'conventional for MOJO magazine' and fail to discuss representation are likely to achieve a level 1 mark.</p>	<p>Excellent responses in the top band will typically offer sophisticated analysis of two or more well-chosen examples of stereotypes in the extract.</p> <p><b>Level 2 (2–3 marks)</b> An adequate application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"><li>• A competent, generally accurate analysis of relevant aspects of the extract; responses may be descriptive in parts</li><li>• Partially relevant response to the question, demonstrated by some focus on how media representations are used in the extract</li></ul> <p>Adequate answers at the top of the middle band may analyse the use of at least one stereotype in the extract. Responses at the bottom of this band are likely to be more descriptive than analytical and may lack focus on stereotypes.</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>
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5\* Refer to **Extracts 1 and 2 in the Insert**.

How far do **Extracts 1 and 2** differ in their use of media language because they are covering different types of music?

In your answer you should:

- analyse the media language in **Extracts 1 and 2**, which are from *MOJO* and *BBC Music* magazines
- make judgements and draw conclusions about how far the media language is used differently in both extracts to fit different types of music.

<b>Assessment Objectives</b>	<p><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.)</p> <p><b>Maximum 15 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 may analyse examples of similarities in the two extracts, such as:</p> <ul style="list-style-type: none"> <li>• both feature mastheads, cover lines, straplines, celebrities giving direct address, a free CD, celebration of musical artists</li> </ul> <p>Responses must analyse differences in media language in the two magazine extracts, such as:</p> <ul style="list-style-type: none"> <li>• the difference between the medium close up of Kate Bush and the more respectful medium shot of John Eliot Gardiner connoting greater formality</li> </ul>	<p><b>15</b> <b>AO2</b> <b>10xAO2(1a)</b> <b>5xAO2(1b)</b></p> <p><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></p> <p><b>AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks)</b></p> <p><b>Level 3 (7–10 marks)</b> An excellent application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>• A sophisticated, perceptive and accurate analysis of relevant examples of media language used in <i>BBC Music Magazine</i> and <i>MOJO</i> supported by two or more detailed examples.</li> </ul> <p><b>Level 2 (4–6 marks)</b> An adequate application of the relevant elements of the theoretical</p>

<ul style="list-style-type: none"> <li>the difference between the more glamorous mise-en-scène for Kate Bush and the more naturalistic mise-en-scène for John Eliot Gardiner, emphasised by his somewhat quizzical smile</li> <li>the difference between the use of more modern and informal sans-serif fonts in MOJO and the more formal serif fonts in BBC music magazine</li> <li>the difference between the slightly brash use of splashes of saturated red and yellow in MOJO and the restrained use of colour in BBC music magazine</li> <li>the difference between the slightly more emphatic and informal language in MOJO, including direct address, and the slightly more objective and formal language in BBC music magazine</li> <li>the difference between the more symmetrical layout of MOJO, which emphasizes the artist's image, and the asymmetrical layout of BBC music magazine, with its more ordered connotations</li> <li>any other relevant difference</li> </ul> <p>Responses must make judgments and reach conclusions about whether there are significant differences due to the different types of music covered.</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> <li>that there are more similarities than differences</li> <li>that there are significant differences and that these are due to the connotations of the type of music covered</li> <li>that there are significant differences and that these are due other factors such as the older target audience for BBC Music Magazine or the brand image of the BBC compared to MOJO</li> <li>that there are significant differences and that these are due both to the connotations of the type of music covered and to other factors such as industry and audience factors that are related to the type of music covered</li> <li>any other judgements and conclusions supported by evidence from the extracts.</li> </ul>	<p>framework and of relevant media contexts.</p> <ul style="list-style-type: none"> <li>A competent and generally accurate analysis of mostly relevant media language used in BBC Music Magazine and MOJO supported by one or more detailed examples; responses may be descriptive in parts.</li> </ul> <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 BBC Music Magazine and MOJO, if present, is minimal and/or largely descriptive and may not be relevant</li> </ul> <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>Responses in the top mark band should make clear judgements and draw conclusions based on how far the media language is used differently in both extracts to fit different types of music, providing judgements fully supported by the analysis. Responses do not have to conclude one way or the other - reward nuance in the answer.</p> <p><b>Level 2 (2–3 marks)</b></p>
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## Section B - News

6 Identify the word that describes the way newspapers increasingly operate on a world-wide scale.  
(Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media.)

Answer	Marks	Guidance
'Globalisation' or 'Globalised' Accept 'Globalist'	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain one of the uses and gratifications of online news using Blumler and Katz's theory. Use the online version of *The Observer* as an example in your answer.  
(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
<p><b>AO1(1a)</b> Use and gratification stated, for example:</p> <ul style="list-style-type: none"> <li>information</li> <li>personal identity</li> <li>interaction</li> <li>entertainment</li> <li>escape/escapism</li> <li>belonging</li> <li>being up to date</li> <li>reinforcing values</li> <li>any other use or gratification.</li> </ul> <p>Examples that do not effectively exemplify the use and gratification may:</p> <ul style="list-style-type: none"> <li>be valid examples from the Observer online that do not link to the use and gratification</li> <li>be very underdeveloped examples from The Observer online that do link to the use and gratification.</li> </ul>	4 AO1 2xAO1(1a) 2xAO1(1b)	<p><b>AO1(1a)</b> <b>1 mark</b> 1 mark for a valid use and gratification of online news that is stated only <b>1 mark</b> 1 mark for an example from The Observer online that does not effectively exemplify the use and gratification</p>

<p><b>AO1(1a) and AO1(1b)</b></p> <p>Use and gratification explained, for example:</p> <ul style="list-style-type: none"><li>• surveillance – audiences gain a sense of knowing what is going on the world immediately as online news is continuously updated and available</li><li>• personal identity – audiences may have their values and viewpoints reinforced by the newspaper of their choice; audiences may gain a sense of identity as a regular reader of one newspaper which has a consistent set of strong values</li><li>• social interaction/social integration – audiences may use the content of online news as the basis of conversations; audiences may use participation in online newspapers as a means of gaining a sense of belonging and interacting with others</li><li>• entertainment – audiences may use online newspapers as a source of comedy, for the pleasures of professional journalistic writing, as a means of escape from the everyday world into, for example, political dramas, and so on</li><li>• any other valid detailed explanation</li></ul> <p>Effective exemplification, for example:</p> <ul style="list-style-type: none"><li>• an example of surveillance may be the offering of live updates of political events or sports matches on the website, 'Politics Live', for example</li><li>• an example of personal identity may be the offering of a consistently liberal set of viewpoints and values by The Observer, such as: support for civil liberties, internationalism, criticism of the abuse of political power, and the refusal of the website to charge for access in order to maximise the public good</li><li>• an example of social interaction/social integration may be the offering of moderated comments on opinion pieces on the website in which the audience can argue with each other in reaction to an article</li><li>• an example of entertainment may be the offering of the satirical political cartoon on the home page of the website</li><li>• any other effective exemplification</li></ul>		<p><b>AO1(1a) and AO1(1b)</b></p> <p><b>2 marks</b> 2 marks for a valid detailed explanation of one of the uses and gratifications of online news using Blumler and Katz's theory</p> <p><b>2 marks</b> 2 marks for effective exemplification of this use and gratification being offered by The Observer online</p>
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8 Analyse the representations of social groups in **Extract 3**, the front page of *The Observer*. Give **two** examples from the extract.

<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 analysis two examples of the representation of social groups. This may be two examples of the same social group or examples of two different social groups.  'Social group' may include groups defined by gender (including cis/trans), sexuality, race and/or ethnicity, class, age, disability/ability and any other demographic category. 'Social group' may also include groups such as actors, cooks, bankers, and Syrian children that are referenced on the front page.  Analysis might include: <ul style="list-style-type: none"> <li>• the stereotypical use of a woman in a nurturing pose holding a teddy bear to represent protest against the plight of children</li> <li>• the internationalism of the Aleppo story reflecting the values of <i>The Observer</i>, but the use of a British actor to illustrate this reflecting celebrity culture and possibly a western bias</li> <li>• the possibly deliberate anti-stereotyping of illustrating 'black Britons' with a man in a suit, which fits the <i>Observer</i>'s liberal tolerant agenda, but the equation of 'influential' with male and formally-dressed fits traditional stereotypes of gender and class</li> <li>• the unexplained gender category disturbance of an apparently female Jack Monroe suggests an ease with non-binary gender which fits the <i>Observer</i>'s liberal tolerant agenda</li> </ul>	<b>5</b> <b>AO2</b> <b>5xAO2(1a)</b> <p><b>Use Levels of Response criteria</b></p> <p><b>Level 3 (4–5 marks)</b>          An excellent analysis of media representations.         <ul style="list-style-type: none"> <li>• A sophisticated, perceptive and accurate analysis of at least two well-chosen examples of media representations of social groups in the extract.</li> <li>• Highly relevant response to the question, demonstrated by full focus on analysis of media representations in the extract.</li> </ul> </p> <p><b>Level 2 (2–3 marks)</b>          An adequate analysis of media representations.         <ul style="list-style-type: none"> <li>• A competent and generally accurate analysis of at least one relevant example of media representation of a social group in the extract; responses may be descriptive at times.</li> <li>• Partially relevant response to the question, demonstrated by some focus on analysis of media representations in the extract.</li> </ul> </p> <p>At the bottom of level two answers may list social groups present in the extract with some attempt at representation analysis.</p> <p><b>Level 1 (1 mark)</b>          A minimal analysis of media representations.         <ul style="list-style-type: none"> <li>• Analysis of media representations in the extract, if present, is</li> </ul> </p>

<ul style="list-style-type: none"> <li>both the cooks named are female, which may reinforce traditional stereotypes of domestic femininity (though this is unusual for <i>The Observer</i>)</li> <li>Bankers are stereotypically represented as powerful decision-makers, ready to hit buttons to make major changes, and the two stories about 'the city' – so famous it need not be named in headlines – reinforces the London-centric British news agenda</li> <li>The bankers headline fits <i>The Observer</i>'s strongly anti-Brexit news agenda in its implication that Brexit might bring economic chaos</li> <li>any other relevant representation analysis.</li> </ul>		<p>minimal and/or largely descriptive and may not be relevant</p> <p>Minimal responses in the bottom band may describe some aspect of media representations in the extract but fail to discuss the representation of social groups or may be so short that neither example nor analysis is developed.</p> <p><b>Level 0 (0 marks)</b></p> <p>No response or no response worthy of credit.</p>
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9\* In this question you will be rewarded for drawing together elements from your full course of study, including different areas of the theoretical framework and media contexts.

How far does the media language in **Extract 3**, the front page of *The Observer*, reflect genre conventions?

In your answer you should:

- analyse the media language in **Extract 3** giving examples from the extract
- make judgements and draw conclusions about how far the media language reflects generic conventions or other areas of the theoretical framework and media contexts.

<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.

<p><b>Indicative content</b></p> <p>Responses must analyse the media language used in the extract and make judgements and draw conclusions about how far the media language reflects generic conventions or other factors.</p> <p><b>Generic conventions</b></p> <p>Responses may analyse a number of features that fit the generic conventions of the 'broadsheet' or 'quality' press, for example:</p> <ul style="list-style-type: none"> <li>the restrained use of colour on the front pages, particularly the subtle blue used for the masthead</li> <li>the hard news agenda suggested by the layout of three stories on the front page with relatively small headlines and relatively large body copy (as compared to 'tabloid newspapers')</li> <li>the use of serif fonts for the headlines</li> <li>the fairly formal language register used in the headlines, connoting objective news reporting</li> <li>any other relevant feature</li> </ul> <p>They may or may not judge that this is sufficient evidence to conclude that the media language does reflect genre conventions.</p> <p>Responses may analyse a number of features that fit the increasing generic hybridity of the 'broadsheet' or 'quality' press with the conventions of the 'tabloid' press, for example:</p> <ul style="list-style-type: none"> <li>the use of sans serif fonts for the masthead, skybox headings and standfirs, for example</li> <li>the use of celebrity to convey stories in the Aleppo story</li> <li>the extensive use of images on the front page</li> <li>the extensive use of colour on the front page, contrasting orange</li> </ul>	<p>15 AO2 10xAO2(1a) 5xAO2(1b)</p>	<p><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></p> <p><b>AO2(1a) Analyse media products using the theoretical framework of media. (total 10 marks)</b></p> <p><b>Level 3 (7–10 marks)</b> An excellent application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> <li>A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by a range of 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). This means that answers earning above 8 marks must:</i></p> <ul style="list-style-type: none"> <li><i>either draw together more than one area of the framework</i></li> <li><i>or draw together at least one area of the framework plus media contexts.</i></li> </ul> <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 some examples; responses may be descriptive in parts.</li> </ul> <p><b>Level 1 (1–3 marks)</b> 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><b>Level 0 (0 marks)</b></p>
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<p>and blue, for example, to bring energy to the layout</p> <ul style="list-style-type: none"> <li>the use of less formal language in the skyboxes – ‘delicious desserts from a star line-up of cooks’, for example</li> <li>any other relevant feature.</li> </ul> <p>They may judge that this is sufficient evidence to conclude</p> <ul style="list-style-type: none"> <li>that the media language does not reflect genre conventions</li> <li>that media language does reflect newspaper genre conventions in their increasingly hybridity</li> <li>any other appropriate conclusion.</li> </ul> <p><b>Other factors</b></p> <p><b>Media industries</b></p> <p>Responses may argue that media industries factors are key in explaining the media language, for example:</p> <ul style="list-style-type: none"> <li>the extensive use of self-promotion on the front page in the large skyboxes (or skyline) reflects the increasing competition between newspapers due to the threat from online news, so newspapers have to increasingly sell themselves to their readers</li> <li>the emphasis given by the layout to hard news stories reflects the mission of the Guardian Media Group/Scott Trust to offer fearless independent journalism</li> <li>any other relevant media industries point</li> </ul> <p><b>Media contexts</b></p> <p>Responses may argue that media contexts are key in explaining the</p>	<p>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></p> <p>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>Responses in the top mark band should make clear judgements and draw conclusions based on how far the media language reflects generic conventions or other factors, providing judgements fully supported by the analysis.</p> <p>Responses do not have to conclude one way or the other - reward nuance in the answer.</p> <p><b>Level 2 (2–3 marks)</b></p> <p>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>Adequate responses in the middle mark band are more likely to make partially clear judgements based on how far the media language reflects generic conventions or other factors, providing judgements partially supported by the analysis.</p> <p>Responses do not have to conclude one way or the other - reward nuance in the answer.</p>
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<p>media language, for example:</p> <ul style="list-style-type: none"><li>• The closely-framed photograph of the actor on the front page reflects the influence of celebrity culture – the audience must be able to see both the teddy bear and the identity of the famous actor</li><li>• The emphasis on pleasure in 'delicious desserts', for example, and the extensive use of self-promotion in the skyboxes (or skyline) on the front page reflects the media context of consumerism</li><li>• The prominence of the photographs of Chiwetel Ejiofor and Jack Monroe shows the influence of the contexts of multiculturalism and the increasing visibility of trans issues as the media language constructs this as an ordinary reality</li><li>• any other relevant media contexts point.</li></ul> <p><b>Media audiences</b> (the specification does not include audience for print newspapers but candidate's will have studied the online newspaper's audience, so may transfer this knowledge)</p> <p>Responses may argue that media audiences are key in explaining the media language, for example:</p> <ul style="list-style-type: none"><li>• the language used is aimed at a middle class, educated, socially liberal target audience</li></ul>	<p><b>Level 1 (1 mark)</b> 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 products.</p> <p><b>Level 0 (0 marks)</b> No response or no response worthy of credit.</p>
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10 Explain how social and cultural contexts influence newspapers from the 1960s. Refer to stories from the front pages of the set newspapers you have studied to support your answer.

<b>Assessment Objectives</b>	<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.)  <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>	<b>10 AO1 5xAO1(2a) 5xAO1(2b)</b>	<b>Use Levels of Response criteria</b>
<p>Answers do not have to cover social and cultural contexts separately – 'social and cultural contexts' should be taken as 'social and/or cultural contexts'.</p> <p>Candidates may discuss the advertisements on the front pages, but the question asks for reference to stories, so references to advertisements must be additional to references to stories.</p> <p>Responses should demonstrate knowledge and understanding of media contexts as they influence and are reflected in newspapers. Candidates must refer to stories or front pages they have studied to illustrate the influence of media contexts but may also use examples from any other newspapers.</p> <p>Responses should demonstrate the influence of 1960s social and cultural contexts as they influence and are reflected in 1960s newspapers through some of the following:</p> <ul style="list-style-type: none"> <li>the persistence of gender inequalities and traditional gender roles in the 1960s is reflected in female exclusion from nearly all news about politics, the law, and the economy</li> </ul>		<p><b>Level 3 (7–10 marks)</b> Excellent 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 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 in the top mark band will typically explain how two or more social and cultural contexts can influence newspapers by showing clear, detailed knowledge and understanding of contexts and sophisticated explanation of how the media contexts influenced the front pages.</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>

<ul style="list-style-type: none"> <li>most women are referenced in relation to 'women's issues' such as knitting or in terms of their relationship with men in stories such as 'Jackie: we're very happy' that reflect their patriarchal social/cultural context</li> <li>stories such as 'Lawyers will urge divorce by consent' – reflects the social/cultural context of a changing society in the 1960s with some limited moves to greater gender equality</li> <li>only one female politician is mentioned in all three front pages – Barbara Castle in 'Unions postpone strike' – as she argues for less unequal pay for men and women, reflecting the patriarchal social/cultural context of the 1960s in which it was accepted that women are paid less than men for doing the same job</li> <li>'Briton shoots a gold' – this article mentions the 'Black Power' protest at the 1968 Mexico Olympics, reflecting the social/cultural context of the increasing visibility of anti-racist movements in the 1960s</li> <li>'Stephen Pollock...with Elizabeth Vambe, 21, a Rhodesian-born African, after their marriage yesterday' – reflects the social/cultural context of a white culture that saw what were then known as 'mixed marriages' as so unusual to be newsworthy, reflecting the lack of development of multiculturalism in the mid-1960s</li> <li>The absence of LGBT issues reflects the homophobic social/cultural context in which male gay sex was only legalised against much opposition</li> <li>the lesser development of marketing and of celebrity culture in the 1960s compared to today is reflected in the relative lack of self-promotion in the 1960s front pages</li> <li>the lower cultural expectations of colour and photography in newspapers in the 1960s is reflected in their monochrome, text-heavy layout</li> <li>any other relevant context and influence.</li> </ul>		<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 two social and cultural contexts can influence newspapers by showing partial knowledge and understanding of the influence of media contexts, with some reference to the set front pages; one explanation may be underdeveloped or both may lack the clarity and detail of a level three response.</p> <p>Responses at the bottom of this band may explain the influence of social and cultural contexts without reference to newspapers or fail to refer to the set front pages.</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 Observer.</li> </ul> <p>Minimal responses in the bottom band may be underdeveloped, offering an attempt at explaining social and cultural contexts but without application to newspapers or the set front pages.</p>
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**OCR (Oxford Cambridge and RSA Examinations)**  
**The Triangle Building**  
**Shaftesbury Road**  
**Cambridge**  
**CB2 8EA**

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Facsimile: 01223 552553

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