



Oxford Cambridge and RSA

GCSE

Media Studies

J200/01: Television and promoting media

General Certificate of Secondary Education

Mark Scheme for June 2024

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

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

MARKING

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

Rubric Error Responses – Optional Questions

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

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

Multiple Choice Question Responses

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

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

Contradictory Responses

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
- there is nothing written in the answer space

Award Zero '0' if:













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

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

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

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

11. Annotations

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

12. Subject Specific Marking Instructions

Section A – Television

Candidates watch an extract from *Cuffs* which is approximately three minutes in length. The extract starts at 00:21:16 (at the point where the interview room door is closed) and ends at 00:24:12 (as Jake wipes his face).

1. Analyse how editing is used in the extract to create meaning. Refer to at least **two** examples 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.

Question		Answer	Mark	Guidance
1		<p>All responses except the most descriptive should show some ability to undertake semiotic analysis, but do not need to use terms such as 'semiotics', 'denotation' or 'connotation' to demonstrate this.</p> <p>Responses should analyse aspects of editing such as:</p> <ul style="list-style-type: none"> fast paced edit (allow 'quick cut/s') of a sequence of shots of Brighton and the young boys jumping down the steps contrasts with the slow-paced edit in the car with Ryan and Jake 	AO2 5xAO2(1a)	<p>Use Levels of Response criteria</p> <p>Level 3 (4-5 marks) An excellent analysis of media language.</p> <ul style="list-style-type: none"> A sophisticated, perceptive and accurate analysis of how editing is used in at least two examples. Highly relevant response to the question, demonstrated by full focus on how the editing in the extract is used to create meaning. <p>Excellent responses in the top mark band will typically explore how meaning is created, including connotative</p>

	<p>connoting the excitement of being young and the seriousness of the police and being an adult</p> <ul style="list-style-type: none"> • cross-cutting between the schoolboys jumping down the steps and Ryan and Jake in the car suggesting that the two worlds are about to collide • jump cut as Jake and Ryan run down the stairs after the shoplifters to connote the great speed with which they are running and the urgency of the situation • cross-cutting between Jake and Ryan who are trying to locate Donna and Lino, and Donna and Lino who are pursuing the thief, creating a sense of urgency and to heighten tension • increase in the pace of the edit as the four officers chase the shoplifter through the streets connoting the speed of the chase • Ryan has the most screen time in the car with Jake, connoting his seniority and experience • jump cuts as Donna chases the suspect through the crowds reinforce how the Police are closing in on the shoplifter quickly and will catch them • a sequence of shot reverse-shots between Jake and his colleagues connotes his lack of confidence in cuffing the shoplifter • an invisible edit on the ‘police’ sign on the back of Ryan’s jacket cuts to the same sign on the back of Donna’s jacket to transition the two sequences together and to show unity and strength. • allow examples of edited sound only if appropriately linked to editing and connotative effect. • any other relevant analysis. 	<p>effect(s), by two well-chosen examples described accurately using Media Studies terminology.</p> <p>Level 2 (2–3 marks) An adequate analysis of media language.</p> <ul style="list-style-type: none"> • A competent and generally accurate analysis of how editing 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 editing in the extract is used to create meaning. <p>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.</p> <p>Responses at the bottom of this band may provide one or two examples of the use of editing with a poorly developed analysis of how meaning is created.</p> <p>Level 1 (1 mark) A minimal analysis of media language.</p> <ul style="list-style-type: none"> • Analysis, if present, of the use of media language (editing) 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 the editing in the extract is used to create meaning. <p>Minimal responses in the bottom band may describe some aspect of editing in the extract but fail to establish how meaning is created or may be so short that neither example nor analysis is developed.</p> <p>Level 0 (0 marks)</p>
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					No response or no response worthy of credit.
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2. Analyse how far the extract creates tension.

In your answer you must:

- * analyse aspects of the extract using examples to support your analysis
- * judge how far these aspects create tension.

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.

Question		Answer	Mark	Guidance
2		<p>Responses are required to make judgements about how far the extract creates tension. Responses might judge that the extract does or does not create tension and are to be rewarded to the extent that they support this judgement through an analysis of examples from the extract.</p> <p>Responses may analyse the extract in terms of media language:</p> <ul style="list-style-type: none"> • how choice of elements of media language influences meaning, including to create narratives, to portray aspects of reality, to construct points of 	<p>10 AO2 5x AO2(1a) 5x AO2(1b)</p>	<p>Level 3 (7–10 marks) An excellent analysis of media language and/or representation.</p> <ul style="list-style-type: none"> • 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. <p>Excellent responses in the top mark band will typically explore how tension 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.</p>

		<p>view, and to represent the world in ways that convey messages and values.</p> <p>And/or</p> <p>Responses may analyse the extract in terms of representation:</p> <ul style="list-style-type: none"> • the choices media producers make about how to represent particular events, social groups and ideas • the different functions and uses of stereotypes • the ways aspects of reality may be represented differently depending on the purposes of the producers. <p>Evidence and examples might include:</p> <ul style="list-style-type: none"> • Panicked sounding voice of the female police officer over the radio foreshadowing what is to come and creating tension • Non-diegetic urgent-sounding music combined with the diegetic sound of the police siren, as Ryan replies to Donna’s radio message, signals the start of the chase and raises the tension in the scene • The diegetic sound of the argument between Ryan and his son suggests a growing tension between them, reinforced through Ryan’s dominant body language as he scowls at him angrily and his son’s submission as he backs down and accepts he is in trouble. • Ryan’s tone of voice when arguing with Jake in the car signifies a growing tension between two police officers • The rapid increase of the pace of the edit as the chase begins, which takes place in a crowded shopping area, creates tension as the police officers could lose sight of the shoplifter at any moment • The use of hand-held camera, as Donna starts to chase the shoplifter, creates tension as we feel we are part of the action 	<p>A candidate operating at level 3 would be expected to access most of the AO2(1a) marks and most of the AO2(1b) marks.</p> <p>Level 2 (4–6 marks) An adequate analysis of media language and/or representation.</p> <ul style="list-style-type: none"> • 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. <p>Adequate responses at the top of the middle mark band may successfully explore how tension is created by one example and either lack a second relevant example or fail to establish how tension is created in a second example. A judgement will be made.</p> <p>Responses at the bottom of the middle band may provide one or two examples with a poorly developed analysis of how tension is created. There will at least be an attempt to make a judgement.</p> <p>A candidate operating at level 2 would be expected to access some of the AO2(1a) marks and some of the AO2(1b) marks.</p> <p>Level 1 (1–3 marks) A minimal analysis of media language and/or representation.</p> <ul style="list-style-type: none"> • AO2(1a) A poor analysis of some aspects of the extract.
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		<ul style="list-style-type: none"> • Urgent sounding non-diegetic music accompanies the chase sequence to heighten the tension of the sequence, and only stops when the shoplifter is cornered by the police officers • The use of a 360-degree pan heightens the tension of the sequence as we observe, in turn, the faces of the police officers give orders to Jake as the shoplifter is caught. • Ryan’s repeated orders to Jake to ‘cuff her!’ heightens the tension of the sequence as we fear he will let her get away • The sudden shriek from the shoplifter is unexpected and adds tension to the stand-off between her and the police. • The narrative is constructed in a way that creates tension; the police are giving chase and outnumber the shoplifter but do not catch her easily and have to work hard to apprehend her. • The female shoplifter challenges the stereotype of a ‘villain’ and increases the tension as she runs fast and may outrun the police. • Any other relevant analysis 	<ul style="list-style-type: none"> • 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. <p>Minimal responses in the bottom band may describe some aspect of the extract but fail to establish how tension 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.</p> <p>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.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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3* How far does the extract challenge traditional stereotypes of gender?

In your answer you must:

- * analyse the representations in the extract, giving detailed examples
- * refer to relevant contexts
- * make judgements and reach conclusions.

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

Assessment Objectives		<p>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.)</p> <p>Maximum 15 marks</p>		
Additional Guidance		<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>		
Question		Answer	Mark	Guidance
3	(a)	<p>Responses are required to make judgements and reach conclusions in an extended response. Responses might conclude that the extract does or does not challenge traditional stereotypes of gender 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.</p> <p>Media Representations Responses must analyse the extract in terms of representation, for example:</p>	<p>15 AO2 10x AO2(1a) 5x AO2(1b)</p>	<p>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.</p> <p>AO2(1a) Analyse media products using the theoretical framework of media, including in relation to their contexts. (total 10 marks)</p> <p>Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework and of relevant media contexts.</p>

		<ul style="list-style-type: none"> • stereotypical representation of young males skipping school and wasting time • anti-stereotype of female thief running hard and giving the police officers a challenge to catch her • Panicked-sounding voice of female officer, over the radio, reinforces to the stereotype that women lack control in stressful situations • Donna is the fastest of the Police officers and reaches the shoplifter first, challenging the stereotype that women are weak and lack strength and power • Ryan displays authority over his son, by ordering him back to school, reinforcing the stereotype that males/fathers hold power and should be listened to • Ryan challenges the stereotype of a father being disinterested in their child's education by telling his son to go back to school. • Ryan is the officer who eventually arrests the female shoplifter, reinforcing the stereotype that males are strong and in control • any other relevant analysis. <p>Media Contexts Responses must refer to relevant contexts, for example:</p> <ul style="list-style-type: none"> • The programme responds to the 2010 Equality Act through its exploration of representation seen through both stereotypical and anti-stereotypical representations of gender. • The changing social attitudes to women are reflected in the gender equality between Donna and her colleagues. Donna is seen as 	<ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by two or more detailed examples • Specific, accurate and relevant reference to media contexts. <p><i>Responses that do not draw together elements from the full course of study including different areas of the theoretical framework and media contexts are limited to a maximum of 8 marks for AO2(1a).</i></p> <p>Answers higher in the band will provide effective representation analysis of two or more examples, with reference to relevant context(s), and should draw upon other areas of the theoretical framework.</p> <p>Answers lower in the band will provide effective representation analysis of at least two examples but reference to context may be implicit or missing.</p> <p>Level 2 (4–6 marks) An adequate application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> • 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 <p>Adequate responses in the middle mark band may provide some analysis of one or two examples.</p> <p>Level 1 (1–3 marks) A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.</p>
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		<p>physically strong and fit - equal to her colleagues</p> <ul style="list-style-type: none"> • The British police force as a more gender inclusive institution in the 2010s is reflected through the representation of the characters, with a strong female officer equally as skilled as her male counterparts. • Changing social attitudes to masculinity are reinforced through the mixed representation of the male characters, with none of them being defined by their strength but instead by their abilities as police officers • any other relevant analysis. <p>Media language Responses could analyse the extract in terms of media language, for example:</p> <ul style="list-style-type: none"> • The gesture and performance of the female shoplifter, who is shouting and aggressive towards the police office, is an anti-stereotypical representation of a woman • The close-up on Jake's face is used to show how uncertain he feels at the instruction to apprehend the shoplifter, which challenges the stereotype that male police officer are confident and single-minded • Any other relevant analysis <p>Media Industries Responses could analyse the extract in terms of industries, for example:</p> <ul style="list-style-type: none"> • Cuffs was made at a time of change and the BBC, as the producer, responded to equality act 	<ul style="list-style-type: none"> • Analysis, if present, of some aspects of the extract is minimal and/or largely descriptive and may not be relevant <p>Level 0 (0 marks) No response or no response worthy of credit.</p> <p>AO2(1b) Make judgements and draw conclusions. (total 5 marks)</p> <p>Level 3 (4–5 marks) 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>Excellent responses in the top mark band should make judgements and draw conclusions about how far the extract challenges traditional stereotypes of gender, providing evidence from their analysis.</p> <p>Level 2 (2–3 marks) 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 discuss the extent to which the extract challenges traditional stereotypes of gender, perhaps successfully providing evidence with, at the top of the band, a less successful attempt at a second.</p>
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		<p>by including strong female characters and an ensemble cast</p> <ul style="list-style-type: none"> • The BBC can be seen as reinforcing traditional values of the police being the agency of maintaining law and order in the society; shown through the female shop lifter challenging the police officer and representing ‘protesters’ and those who challenge the police as disrupters of public order. • Any other relevant analysis <p>Media Audiences: Responses could analyse the extract in terms of audiences, for example:</p> <ul style="list-style-type: none"> • Female audiences may read the programme as a comment on recent news stories, such as #metoo movement and the conduct of male police officers. • Any other relevant analysis <p>Extended responses that make judgements and draws conclusions. Responses must make judgments and draw conclusions about how far the extract challenges the stereotypes of gender using evidence and developing a line of reasoning.</p>		<p>Level 1 (1 mark) An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal response that may offer personal opinion supported by descriptive reference to the extract.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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4. Explain **two** ways that television producers try to attract large audiences for programmes such as Cuffs.

Assessment Objectives		<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> the theoretical framework of media. <p>Elements tested in this question: AO1(1a) demonstrate knowledge of the theoretical framework of media: AO1(1a) demonstrate understanding of the theoretical framework of media.</p> <p>Maximum 5 marks</p>		
Additional Guidance		<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>		
Question		Answer	Mark	Guidance
4	(a)	<p>Responses must explain ways that television producers try to attract large audiences for television programmes such as:</p> <ul style="list-style-type: none"> scheduling programmes on BBC1 which has a remit to show a range of programmes designed to attract large audiences from different backgrounds scheduling programmes at peak time, such as Cuffs which was scheduled pre-watershed at 8pm to appeal to a family audience including elements of comedy within the narrative, as Cuffs does, to attract a large audience including families using recognisable locations, such as Brighton in Cuffs, to attract a large audience using an ensemble cast of characters to appeal to a large diverse audience the narrative in programmes such as Cuffs, which explores ideologically challenging beliefs, 	<p>5 AO1 2xAO1(1a) 3xAO1(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) Excellent knowledge and understanding of how television producers try to attract large audiences for programmes such as Cuffs:</p> <ul style="list-style-type: none"> A clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of how television producers try to attract large audiences. <p>Excellent responses in the top mark band will typically explain two ways.</p> <p>Level 2 (2–3 marks) Adequate knowledge and understanding of how television producers try to attract large audiences for programmes such as Cuffs.</p> <ul style="list-style-type: none"> A partially clear demonstration of knowledge (AO1(1a)) and understanding (AO1(1b)) of how television producers try to attract large audiences

		<p>can be used to target a broad audience with differing perspectives</p> <ul style="list-style-type: none"> • use of advertising, such as trailers on the BBC channels between shows and official BBC social media posts to raise awareness of the show and to target as wide an audience as possible. • use of well-known actors to bring an inherited audience, such as Ashley Walters and Amanda Abbington, who appeal to different audience demographics • making the programme available on Iplayer/catch-up afterwards to increase audience share • any other relevant explanation. 	<p>Adequate responses in the middle mark band will typically explain one example.</p> <p>Level 1 (1 mark) Minimal knowledge and understanding of how television producers try to attract large audiences for programmes such as Cuffs.</p> <ul style="list-style-type: none"> • An attempt to demonstrate some knowledge (AO1(1a)) and understanding (AO1(1b)) of how television producers try to attract large audiences. <p>Minimal responses in the bottom band may simply state one way television producers try to attract large audiences.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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5. Explain how historical contexts influence the representations in television programmes. Refer to *The Avengers* Series 4 Episode 1 to support your answer.

Assessment Objectives	<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • contexts of media and their influence on media products. <p>(Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.)</p> <p>Maximum 10 marks</p>		
Additional Guidance	<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>		
Question	Answer	Mark	Guidance
5	<p>Responses should demonstrate knowledge and understanding of one or more historical contexts as they influence representations in television programmes.</p> <p>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.</p> <p>Examples of historical contexts and their influence on the representations in television programmes could include one or more of the following or any other relevant historical context:</p> <ul style="list-style-type: none"> • the perceived threat from the East, which concerned life in Britain in the 1960s, is 	<p>10 AO1 5 x AO1(2a) 5 x AO1(2b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks)</p> <p>Excellent knowledge and understanding of the media contexts and their effects on programmes such as <i>The Avengers</i>.</p> <ul style="list-style-type: none"> • 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. <p>Excellent responses in the top mark band will typically explain how historical contexts can influence representations in television programmes 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</p>

		<p>represented through the threat to life in Lower Bazeley from fifth columnists.</p> <ul style="list-style-type: none"> • references to WWII and Britain's triumphant role in it, is represented through Steed's actions (doffing his hat in a mirror and paying respect at the airfield) • spying and espionage, both actions associated with the Cold War and something that people living in Britain the 1960s feared, are represented through the secret operations taking place in Lower Bazeley • allow comments about the changing role of women in the 1960s if tied to a sense of historical and social change, such as the sexual liberation movement and how the representation of Peel is influenced by this • the cultural re-emergence of what it means to be 'British' during times of historical and political decline • John Steed representing, through his costume and performance, traditional values of post-war Britain • Britain's ethnocentric focus/lack of ethnic diversity in the 1960s is represented through the programme. The exclusively white representation in the programme, along with a xenophobic fear of foreigners and outsiders, represents the fear of those from overseas felt by many in Britain at the time. • references to the emergence of second wave of feminism and its influence on the representation of Emma Peel. • any other relevant explanation. 	<p>effective description of a number of historical contexts with an explanation of their influence, with reference to <i>Avengers</i>.</p> <p>A candidate operating at level 3 would be expected to access most of the AO1(2a) marks and most of the AO1(2b) marks.</p> <p>Level 2 (4–6 marks) Adequate knowledge and understanding of the media contexts and their effects on programmes such as <i>The Avengers</i>.</p> <ul style="list-style-type: none"> • 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. <p>Adequate responses at the top of the middle mark band will address the historical contexts and their influence on representations in programmes, including reference to <i>The Avengers</i>. One might be underdeveloped or both might lack the sophistication or detail of a level 3 response.</p> <p>Responses at the bottom of this band may fail to develop both elements (historical contexts and influence on representations in programmes) but give some explanation of one.</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>Level 1 (1–3 marks) Minimal knowledge and understanding of the media</p>
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				<p>contexts and their effects on programmes such as <i>The Avengers</i>.</p> <ul style="list-style-type: none"> • AO1(2a) An attempt to demonstrate knowledge of relevant media contexts and their influence on media products. • AO2(1b) An attempt to demonstrate understanding of how the relevant media contexts are reflected in the programme. <p>Minimal responses in the bottom band may show some understanding of media contexts and/or influence but fail to develop specific examples of either.</p> <p>A candidate operating at level 1 would be expected to access AO1(2a) marks and, at the top of the band, at least one AO1(2b) mark.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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Section B – Promoting Media

6. Identify the word that describes big budget films which aim to be very popular.
(Elements tested in this question: AO1 (1a) Demonstrate knowledge of the theoretical framework of media)

Question	Answer	Mark	Guidance
6	Blockbuster(s) Allow 'tentpole' film as the description can also apply to a tentpole film.	1 AO1 1xAO1(1a)	1 mark for correct answer

7. Explain one reason why films are regulated. Use The Lego Movie 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)

Question	Answer	Marks	Guidance
7	<p>A statement of why films are regulated might include:</p> <ul style="list-style-type: none"> • protection • censorship • marketing. <p>An explanation of why films are regulated might include:</p> <ul style="list-style-type: none"> • to protect audiences from explicit language • to protect audiences from sex, violence or drug use • to remove content deemed too explicit through imposing cuts to films in order for them to be released to audiences • to help market films at specific audiences; film producers may cut scenes in order to achieve a particular rating. • to help parents understand if the content is suitable for their child. <p>Relevant examples from The Lego Movie might include:</p> <ul style="list-style-type: none"> • The Lego Movie was awarded 'U' certification and so is suitable for young audiences as no one is seen to get hurt; • The Lego Movie was awarded 'U' certification and so is suitable for young audiences as it does not contain any explicit language, sexual references or drug use 	<p>4 AO1 2xAO1(1a) 2xAO1(1b)</p>	<p>1 mark for one reason stated or 2 marks for one reason explained. Then: 1 mark for knowledge of The Lego Movie that does not exemplify this reason or 2 marks for a reference to The Lego Movie that exemplifies this reason.</p>

		<ul style="list-style-type: none">• The Lego Movie was awarded 'U' certification and so is suitable for young audiences because any violence is between animated toy figures meaning that the fantasy nature of the violence is very clear.• The U certificate issued to The Lego Movie helps parents understand that there is no challenging, difficult or inappropriate content, such as swearing or imitable behaviour, and that it would be suitable for children to watch.• Any other relevant explanation.		
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8. Explain how releasing a video game based on a film helps promote both the game and the film. Refer to The Lego Movie Video Game in your answer.

Assessment Objectives		<p>AO1 - Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> the theoretical framework of media. <p>(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)</p> <p>Maximum 10 marks</p>		
Additional Guidance		<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>		
Question		Answer	Marks	Guidance
8		<p>Reward knowledge and understanding for example:</p> <ul style="list-style-type: none"> the promotion of The Lego Movie film is extended by the release and promotion of The Lego Movie video game a video game based on a film will bring a new audience of video gamers to the film, creating a wider market reach the same characters are used in the Lego Movie video game as the film, which creates synergy used across the products – audiences will recognise the well-known superhero characters the promotion of a video game is easier if it is linked to a film; the Lego Movie video game is more popular with audiences because it is linked to a successful film release (The Lego Movie). releasing a video game after a film will help to extend the life of the franchise, increasing profits 	<p>10 AO1 4xAO1(1a) 6xAO1(1b)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) Excellent knowledge and understanding of the ways a video game based on a film helps to promote both the game and film, with reference to The Lego Movie Video Game.</p> <ul style="list-style-type: none"> AO1(1a) A clear demonstration of knowledge how releasing a video game based on a film helps promote both the game and the film AO1(1b) A clear demonstration of understanding of how releasing a video game based on a film helps promote both the game and the film AO1(1b) Excellent use of the set product to support the answer. <p>Excellent responses in the top mark band will typically explain at least two of the ways a video game based on a film helps to promote both the game and film, and</p>

		<ul style="list-style-type: none"> the wide range of characters in the video game is used to maximise the audience for both the game and the film, targeting fans of other super hero franchises any other relevant explanation. 	<p>choose relevant examples of how The Lego Movie Video Game offers these.</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>Level 2 (4–6 marks) Adequate knowledge and understanding of the ways a video game based on a film helps to promote both the game and film, with reference to The Lego Movie Video Game.</p> <ul style="list-style-type: none"> AO1(1a) A partial demonstration of knowledge of how releasing a video game based on a film helps promote both the game and the film AO1(1b) A partial demonstration of understanding of how releasing a video game based on a film helps promote both the game and the film AO1(1b) Adequate use of the set product to support the answer. <p>Adequate responses at the top of the middle mark band may successfully explain one way video games based on films help promote both products, with some reference to The Lego Movie Video Game. Responses at the bottom of this band may discuss promotion methods without reference to video games or fail to refer to the set product.</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>Level 1 (1–3 marks) Minimal knowledge and understanding of how releasing a video game based on a film helps promote both the</p>
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				<p>game and the film with reference to The Lego Movie Video Game.</p> <ul style="list-style-type: none"> • AO1(1a) An attempt to demonstrate knowledge of how releasing a video game based on a film helps promote both the game and the film • AO1(1b) An attempt to demonstrate understanding of how releasing a video game based on a film helps promote both the game and the film • AO1(1b) Minimal or no use of the set product to support the answer. <p>Minimal responses in the bottom band may be underdeveloped or descriptive, offering some attempt at explaining promotion methods or the set product.</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>Level 0 (0 marks) No response or no response worthy of credit.</p>
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9. Refer to **Extracts 1, 2, 3, 4 and 5 in the Insert**. Analyse the representations in The Lego Movie poster campaign.

Assessment Objectives	<p>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)</p> <p>Maximum 10 marks</p>
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.

Question		Answer	Marks	Guidance
	9	<p>Responses should analyse representations in the film posters such as:</p> <ul style="list-style-type: none"> there are many more male characters than female characters in the posters and a wider range of male characterisation, which suggests a stereotypically higher valuation of masculinity over femininity the genre of action is traditionally male dominated and this is reflected in the poster campaign the representation of active, confident and self-sufficient femininity in the Wyldstyle character is anti-stereotypical for a female, e.g. through her representation using sword play, stereotypical representation of the mystical character – Vitruvius – as older and wiser the stereotypical aggressive masculinity of the Lord Business character is represented in his body stance and facial expression 	<p>10 AO2 10xAO2(1a)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (7–10 marks) An excellent analysis of representations.</p> <ul style="list-style-type: none"> A sophisticated, perceptive and accurate analysis of the representations in <i>The Lego Movie</i> poster campaign Highly relevant response to the question, demonstrated by full focus on representation. <p>Excellent responses in the top mark band will typically explain two or more examples of representation with detailed reference to the poster campaign.</p> <p>Level 2 (4–6 marks) An adequate analysis of representations.</p> <ul style="list-style-type: none"> A competent and generally accurate analysis of the representations in <i>The Lego Movie</i> poster campaign; responses may be descriptive in parts Partially relevant response to the question, demonstrated by some focus on representation.

		<ul style="list-style-type: none"> • the anti-stereotypical representation of Emmet’s vulnerability, as shown in his look of panic in many posters, despite his traditionally masculine builder’s costume • the city-scape in the first poster seen as a stereotypical representation of the capitalism • discussion of the representation of characters (such as heroes or villains) to be rewarded when linked to a specific social group such as gender, age or ethnicity. • any other relevant analysis. 	<p>Adequate responses at the top of the middle mark band may explain at least two examples of representation, though one explanation may be less developed. Responses at the bottom of this band may explain at least one example of representation it but may be very underdeveloped.</p> <p>Level 1 (1–3 marks) A minimal analysis of representation.</p> <ul style="list-style-type: none"> • Analysis, if present, of representation in <i>The Lego Movie</i> poster campaign is minimal and/or largely descriptive and may not be relevant • Barely relevant response to the question, lacking in focus on representation. <p>Minimal responses in the bottom band may describe some aspect of representation but this may be descriptive.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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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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