

Qualification accredited

Sample assessment material

GCSE

Media Studies

Cambridge OCR Level 1/Level 2 GCSE (9-1) in Media Studies

J200/02

Version 1.0 | February 2026
ocr.org.uk/gcsemediastudies

Introduction

This sample assessment material (SAM) is an example exam paper published alongside the specification. It's designed to show the style and structure you can expect from our question papers.

As the qualification develops, we may update the question paper template. To make sure you're working with the most up-to-date information, we recommend using the latest set of past papers where possible.

To help you get the most from this SAM, we also provide a supporting resource:

- **Annotated SAMs** – these guide you through the key features of the assessment and highlight the different types of questions students will encounter in the exam.

Summary of updates

Section	Change	Version	Date



Sample Question Paper

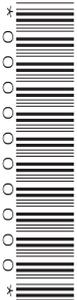
Cambridge OCR Level 1/Level 2 GCSE (9-1) in Media Studies

J200/02 Music and News

Time allowed: 1 hour 15 minutes

You must have:

- the Insert (inside this document)



Please write clearly in black ink. **Do not write in the barcodes.**

Centre number

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Candidate number

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First name(s) _____

Last name _____

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the space provided. You can use extra paper if you need to, but you must clearly show your candidate number, the centre number and the question numbers.
- Answer **all** the questions.

INFORMATION

- The total mark for this paper is **70**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document has **16** pages.

ADVICE

- Read each question carefully before you start your answer.

Section A

Music

Answer **all** the questions.

1 State which **one** of the following is the regulator for radio in the UK:

- Ofcom
- BBFC
- PEGI

..... [1]

2 Explain **two** ways that producers of radio programmes target different audiences.

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Section B

News

Answer **all** the questions.

6 State which **one** of the following decides what The Observer publishes:

- the editor
- the government
- the owner.

..... [1]

7 Explain **two** ways that newspapers are funded.

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[4]

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END OF QUESTION PAPER

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CAMBRIDGE OCR

...day June 20XX – Morning/Afternoon

Cambridge OCR Level 1/Level 2 GCSE (9-1) in Media Studies

J200/02 Music and News

Mark Scheme

Duration: 1 hour 15 minutes

Maximum Mark 70

This document has 27 pages

Marking Instructions

Preparation For Marking

1. RM Assessor

- Access and complete the on-screen marking training packages: OCR Examiner Training (RMA3).
- Read the mark scheme and question paper for this component or unit.
- The mark scheme and question paper are available in RM Assessor or on your Component Page if you use the Training Platform for standardisation.
- Log in to RM Assessor and mark the **required number** of practice scripts and the **required number** of standardisation scripts.

Marking

2. General Guidance

- Mark strictly to the mark scheme.
- Marks awarded must relate directly to the marking criteria.
- If you are in any doubt about applying the mark scheme, consult your Team Leader by phone, email or via the RM Assessor messaging system.
- It is **essential** that you meet the RM Assessor 50% and 100% batch deadlines. For traditional marking this will be 40% and 100%. If you experience problems, contact your Team Leader without delay.
- 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 the annotation '**SEEN**' to confirm that the work has been seen and mark any responses using the annotations in Section 6.
- The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Use these comments when checking your practice responses. **Do not use the comments box for any other reason.**
- **Before the end of the marking period** send a *brief report on the performance of candidates to your Team Leader via email. The report should contain notes on strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*

3. No Response and Crossed-out Answers

Using the No Response (NR) option. Only mark as NR if:

- the answer space is blank
- there is only a comment not related to the question (e.g., 'can't do', 'don't know')
- there is only a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Enter 0 marks for an attempt that earns no credit (including copying out the question). Do **not** use NR.

Crossed-out answers

If a candidate has crossed out an answer and written a clear alternative, do **not** mark the crossed-out answer.

If a candidate has crossed out an answer and **not** written a clear alternative, mark the crossed-out answer if it is readable.

4. Responses with more answers than needed

• **Multiple-choice question answers**

When a multiple-choice question has only **one** correct answer and a candidate has written two or more answers (even if one of these answers is correct), do **not** award a mark.

When a multiple-choice question asks candidates to select **more than** one option the marking guidance from your Principal Examiner will ensure consistency of approach.

Contradictory answers in points-based questions

Do **not** award any marks, even if one of the answers is correct.

• **Rubric error answers – optional questions**

Where candidates have a choice of question/s and they provide more answers than required, all responses are marked and entered into RM Assessor. The highest mark allowable within the rubric will automatically be selected.

- **Questions that ask for a set number (including 1) of short answers or points**

Mark only the **first set number** of answers/points. (e.g. **two** reasons for something)

First mark the answers/points against printed numbers on the answer lines. Mark the first answer/point against each printed number. **Second**, if candidates have not followed the printed numbers, mark the answers/points from left to right on each line. **Third**, mark line by line until the set number of answers/points have been marked. Do **not** mark any remaining answers/points.

Examiners should use their own judgement to decide if a 'second answer' on the same line is adding more detail to the first answer, or if it is a completely separate answer.

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

If the candidates are required to provide a description of, for example, three items and four items are provided, mark line by line until the set number of descriptions have been marked (it is unlikely a candidate will provide more than one response on each line in this scenario).

- **Longer Answer Questions (requiring a developed response)**

If a candidate has written two or more answers to a question that only requires one (developed) answer, only mark the first answer (which has not been crossed out).

5. Questions using levels of response (LOR):

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, use the following:

Descriptor	Award mark
Consistently meets the criteria for this level	At top of level
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)
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)
On the borderline of this level and the one below	At bottom of level

6. Annotations available in RM Assessor

Annotation	Meaning

7. Subject-specific Marking Instructions

Introduction

Your first task is to familiarise yourself with:

- the specification, especially the assessment objectives
- the question paper and any inserts or resource booklets
- the mark scheme, including annotation requirements
- the administrative procedures related to the marking process.

The administrative procedures are set out in the OCR booklet **Instructions for Examiners**.

If you are examining for the first time, please read **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

All relevant training materials are accessed from the Training Platform.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Section A – Music

1 State which **one** of the following is the regulator for radio in the UK:

- Ofcom
- BBFC
- PEGI

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

Answer	Marks	Guidance
Ofcom Accept the correct answer whether written or marked (e.g. ticked or circled) in the question.	1 AO1 1xAO1(1a)	1 mark for correct answer.

2 Explain **two** ways that producers of radio programmes target different audiences.

(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
AO1(1a) Statements might include: <ul style="list-style-type: none"> • era of music played • genre of music • presenters • availability • advertising and marketing • any other valid statement. 	4 AO1 2xAO1(1a) 2xAO1(1b)	AO1(1a) 1 mark 1 mark for a statement of audience targeting (up to a maximum of 2 marks).

<p>AO1(1b)</p> <p>Explanations might include:</p> <ul style="list-style-type: none"> • producers of radio programmes may target an older audience by playing music from older eras (such as Absolute 80s) or a younger audience with more contemporary music (such as Radio 1) • producers may target specialist audiences by the genre of music played, such as classical on Radio 3 or Asian music on BBC Asian Network • producers can target audiences by hiring presenters that appeal to that audience, e.g. a programme may have a more formal and informative presentation to address a niche target audience (e.g. Radio 3) or a more informal and entertaining presentation to address a mass audience (e.g. Radio 1) • producers of local radio programmes can target geographically defined specialised audiences, whereas producers of national radio programmes may target mass audiences, or specialised audiences on a national scale • producers of radio programmes will use advertising and marketing to develop a brand image to suit their target audience, e.g. local radio programmes participating in community events, national radio programmes will engage with events around the country such as Radio 1's Big Weekend • any other valid explanation. 		<p>AO1(1b)</p> <p>2 marks</p> <p>2 marks for each valid explanation of how producers of radio programmes target different audiences.</p>
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3 Explain how music videos use media language to differ from each other. Give examples from the pair of music videos you have studied from the list below:

- 1 Wheatus – Teenage Dirtbag/Avril Lavigne – Sk8er Boi
- 2 Beyoncé – Brown Skin Girl/The Lathums – I'll Get By
- 3 Arlo Parks – Hope/ Harry Styles – Adore You
- 4 Tinie Tempah, Jess Glynne – Not Letting Go/Paloma Faith – Picking Up the Pieces

Assessment Objectives	<p>AO1 - Demonstrate knowledge and understanding of the theoretical framework of media. (Elements tested in this question: AO1(1a) Demonstrate knowledge of the theoretical framework of media; AO1(1b) Demonstrate understanding of the theoretical framework of media.)</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>	
<p>Indicative content.</p> <p>Explanations of how music videos use media language to differ from each other may include:</p> <ul style="list-style-type: none"> • videos may use linear narratives telling the story of the song or performance montages to draw attention to the song or the performers • videos may use contrasting settings and associated lighting – location or studio or in performance, urban or rural, exotic or every day, to match the style of music and the musician's image • videos may use contrasting camerawork and editing to create a tone to match the song and the musician(s), by creating documentary style naturalism or a more stylised performance, for example • videos may use only the music track as soundtrack or may add diegetic elements to help create a self-contained fictional world <p>Wheatus – Teenage Dirtbag (TD) and Avril Lavigne – Sk8ter Boi (SB)</p> <ul style="list-style-type: none"> • the documentary-style mostly hand-held camerawork, de-saturated colour and fast-paced editing in SB contrasts with more controlled camerawork, saturated colour and slower-paced editing in TD • the linear narrative in TD follows the song, contrasting with the montage of preparation and performance in SB 	<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 media language for music videos.</p> <ul style="list-style-type: none"> • AO1(1a) (2 marks) A clear demonstration of knowledge of how music videos use media language to differ from each other • AO1(1b) A clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use media language to differ from each other • AO1(1b) Excellent use of the set products to support the answer. <p>Answers at the top of the level 3 band will explicitly address the 'to differ from each other' aspect of the question with exemplification from both videos.</p> <p>Answers lower in the level 3 band may:</p> <ul style="list-style-type: none"> • explain the use of media language in the two set videos with a weaker focus on how they differ <p>or</p> <ul style="list-style-type: none"> • successfully explain how music videos use media language to differ but exemplification using one of the videos is weaker than that for the other. <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>

<ul style="list-style-type: none"> any other relevant exemplification. <p>The Lathums – I’ll Get By (IGB) and Beyoncé – Brown Skin Girl (BSG)</p> <ul style="list-style-type: none"> the northern popular culture settings in IGB contrast with BSG’s formal country house setting IGB uses mostly static camera and more rapid editing pace to connote snapshots whereas BSG uses a lot of slow tracking and slow-paced editing to connote elegance and sophistication IGB’s linear narrative based on a day trip contrasts with BSG’s montage any other relevant exemplification <p>Arlo Parks – Hope (H) and Harry Styles – Adore You (AY)</p> <ul style="list-style-type: none"> the social realist narrative in H contrasts with the magical realist narrative in AY the use of the documentary-style hand-held camera and fast-paced editing in the celebratory passages in H contrast with the largely static, more filmic camerawork and slower editing pace in AY there is some performance of the song in AY, but H is purely narrative any other relevant exemplification <p>Tinie Tempah, Jess Glynne – Not Letting Go (NLG) and Paloma Faith – Picking Up the Pieces (PUTP)</p> <ul style="list-style-type: none"> PUTP’s linear narrative contrasts with NLG’s performance montage the naturalistic media language and social realist tone for NLG contrasts with the stylised and more cinematic media language for PUTP PUTP’s rural upmarket setting contrasts with NLG’s urban social housing setting any other relevant exemplification. 		<p>Level 2 (4–6 marks) Adequate knowledge and understanding of media language for music videos.</p> <ul style="list-style-type: none"> AO1(1a) A partially clear demonstration of knowledge of how music videos use media language to differ from each other AO1(1b) A partially clear demonstration of understanding (demonstrated by application of knowledge) of how music videos use media language to differ from each other AO1(1b) Adequate use of the set products to support the answer. <p>Answers at the top of the level 2 band may successfully explain the media language in both set videos but with only implicit reference to the ‘to differ from each other’ aspect of the question.</p> <p>Answers lower in the level 2 band may discuss the media language in at least one set video but with little or 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>Level 1 (1–3 marks) Minimal knowledge and understanding of media language for music videos.</p> <ul style="list-style-type: none"> AO1(1a) An attempt to demonstrate some knowledge of how music videos use media language to differ from each other audiences AO1(1b) An attempt to demonstrate some understanding (demonstrated by application of knowledge) of how music videos use media language to differ from each other AO1(1b) Minimal or no use of the set product to support the answer. <p>Minimal responses in the bottom band may attempt to describe music videos use media language to differ from each other, with minimal reference to the set products at the top of the band and no reference to how they differ.</p>
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		<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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4 Refer to **Extract 1** in the Insert. Analyse the representation of musicians in Extract 1, which is from MOJO magazine.

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.	
<p>Indicative content</p> <p>Responses should analyse representations of musicians in the extract from MOJO Magazine in terms of one or more of the following: the choices media producers make about how to represent social groups, stereotyping, how the representations reflect the purposes of the producers, the viewpoints, messages, values and beliefs conveyed, the significance of the representations in terms of the themes or issues they address.</p> <p>Analysis of the representations of musicians may include:</p> <p>The choice of media language to connote the reverence MOJO accords to musicians due to their purpose to celebrate 'classic rock':</p> <ul style="list-style-type: none"> • language use such as 'Arise! Ray Davies' and use of the term 'legends' • the restrained use of colour on the front cover. <p>The choice of media language to associate musicians with quest, danger and struggle, knowingly fitting stereotypes of rock musicians as grappling with grand themes:</p> <ul style="list-style-type: none"> • the 'authentically' monochrome photograph of a young Ray Davies with a eyeline suggesting a look towards the heavens combined with the cover line 'Rock's dark knight on surviving the Kinks and saving his soul' connoting a spiritual quest, albeit ironically 	<p>5 AO2 5xAO2(1a)</p>	<p>Use Levels of Response criteria</p> <p>Level 3 (4–5 marks) An excellent application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract. • Highly relevant response to the question, demonstrated by full focus on how media representations are used in the extract. <p>Excellent responses in the top band will typically offer sophisticated analysis of two or more well-chosen examples of representational elements in the extract. These will typically give a clear and detailed analysis of how media language is used to construct representations of musicians on the front cover; and a clear and detailed analysis of how media producers have selected musicians to represent on the front cover.</p> <p>Level 2 (2–3 marks) An adequate application of the relevant aspects of the theoretical framework to the question.</p> <ul style="list-style-type: none"> • A competent, generally accurate analysis of relevant aspects of the extract; responses may be descriptive in parts. • Partially relevant response to the question, demonstrated by some focus on how media representations are used in the extract

<ul style="list-style-type: none"> language use such as: 'their year of living dangerously', 'KLF burn again', 'the torment of..' connoting danger and struggle, albeit ironically the choice of a black background connoting seriousness, darkness, or realism, adds to this representation <p>The selection of musicians to represent on the front cover</p> <ul style="list-style-type: none"> the selection of white male musicians as front cover images fits stereotypes of rock musicians the anti-stereotypical positive representation of older people as popular musicians, e.g. the artist from CSNY on the front cover of the extract gives direct eye contact and dominates the frame the selection of an old photograph of Ray Davies in his youth to dominate the front cover may suggest a stereotypical preference – for the producers or for audiences - for youthful images of rock musicians, however, MOJO do routinely use contemporary images. <p>Any other relevant representation analysis.</p>	<p>Adequate responses in the middle band may analyse at least two representational elements in the extract. At the top of the band one analysis may be underdeveloped or both may lack the clarity and detail of a level 3 response. Responses at the bottom of this band are likely to be more descriptive than analytical and may lack focus on representational devices.</p> <p>Level 1 (1 mark) A minimal application of the relevant aspects of the theoretical framework to the question.</p> <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>Minimal responses in the bottom band are likely to undeveloped in relation to the focus of the set question and describe aspects of the extract without focussing on representational devices.</p> <p>Level 0 (0 marks) 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 is media language used differently in Extracts 1 and 2 to reflect genre conventions?

In your answer you must:

- analyse examples of how media language is used similarly and differently in **Extracts 1** and **2**, which are from We Love Pop and MOJO magazines
- make judgements and reach conclusions about whether there are more similarities due to genre conventions than differences in the extracts.

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>	
<p>Indicative content</p> <p>Responses must analyse examples of similarities in the two extracts that, such as:</p> <ul style="list-style-type: none"> • both feature a range of musicians on the front cover, either in cover lines or images • both use language to try to create an inclusive mode of address addressing an audience of music fans • both use a range of sans-serif fonts • both have mastheads at the top of the page and cover lines <p>Responses should analyse differences in media language in the two magazine extracts such as:</p> <ul style="list-style-type: none"> • the difference between use of neon pink in We Love Pop and the use of black in MOJO • the difference between the cluttered layout of We Love Pop with a range of images and little column justification and the 	<p>15 AO2 10xAO2(1a) 5xAO2(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"> • A sophisticated, perceptive and accurate analysis of relevant examples of media language used in We Love Pop and MOJO supported by two or more detailed examples. <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

<p>more ordered layout in MOJO, dominated by one large central image and justified columns</p> <ul style="list-style-type: none"> • The relative demotion of the masthead on We Love Pop compared to the banner masthead of MOJO • the difference between the highly stylised typography in We Love Pop (e.g. the ‘dripping ‘Love Sucks’) and the more conventional typography in MOJO • the difference between the more informal language use suggesting commonality of experience in We Love Pop (e.g. ‘decode his Snapchat’, ‘Crush Cringes & Dating Disasters’) and a language use suggesting differences in experience in MOJO (e.g. ‘Society tried to extinguish me’) • the difference between the multiple conventionally lit photographs in We Love Pop and the single, chiaroscuro lit photograph in MOJO. <p>Responses must make judgements and reach conclusions about whether the similarities due to genre conventions outweigh differences. Responses may argue:</p> <ul style="list-style-type: none"> • that most similarities are not due to genre but are either conventions of consumer magazines in general (mastheads, cover lines, inclusive mode of address etc.) and/or are style decisions that are not generic conventions (e.g. use of sans serif fonts) and that the other similarities (e.g. featuring musicians) are trivial • that there are similarities due to genre conventions but these are outweighed by differences in media language use • that similarities are due to genre conventions and that many of the differences are due to differences in sub-genre between ‘rock’ and ‘pop’ magazines and/or that We Love Pop is an example of generic hybridity – a hybrid of music magazine and lifestyle magazine • any other judgements and conclusions supported by evidence from the extracts. 		<p>relevant of media language used in We Love Pop and MOJO supported by one or more detailed examples; responses may be descriptive in parts.</p> <p>Level 1 (1–3 marks) A minimal application of the relevant elements of the theoretical framework and of relevant media contexts.</p> <ul style="list-style-type: none"> • Analysis of the use of media language in We Love Pop and MOJO, if present, 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 clear judgements and draw conclusions based on how far media language is used differently in both extracts to reflect genre conventions, 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>Level 2 (2–3 marks) A partially clear judgement and conclusion is reached and is partially supported by the analysis.</p>
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		<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 judgments based on how far media language is used differently in both extracts to reflect genre conventions, providing judgements partially supported by the analysis. Responses do not have to conclude one way or the other – reward nuance in the answer.</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 responses in the lower mark band may offer personal opinion supported by descriptive reference to the extracts.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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Section B – News

6 State which **one** of the following decides what The Observer publishes:

- the editor
- the government
- the owner.

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

Answer	Marks	Guidance
The editor Accept the correct word whether written or marked (e.g. ticked or circled) in the question.	1 AO1 1xAO1(1a)	1 mark for correct answer.

7 Explain **two** ways that newspapers are funded.

(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
2 marks for each explanation of a funding stream, which might include: <ul style="list-style-type: none"> • income from advertising as advertisers pay to reach the newspaper’s audience, either online or in print editions, in an environment that carries the status of the newspaper • income from membership, online subscriptions or donations from readers, where readers voluntarily pay to support a news organisation they see as trustworthy • income from the cover price of the print edition or print subscription, especially important for ‘quality’ newspapers with higher cover prices • income from online paywalls, where online users have to pay to access premium content or to access more than a certain number of pages 	4 AO1 2xAO1(1a) 2xAO1(1b)	<p>4 marks Two clearly explained examples of ways in which newspapers are funded.</p> <p>3 marks One clearly explained and one stated example of ways in which newspapers are funded.</p> <p>2 marks One clearly explained example or two stated examples of ways in which newspapers are funded.</p> <p>1 mark One stated example of a way in which newspapers are funded.</p>

<ul style="list-style-type: none"> losses are covered by media owners who value aspects other than profitability, such as the role of news journalism or the influence newspaper ownership brings any other funding stream. <p>Statements of funding streams might include:</p> <ul style="list-style-type: none"> advertising paying for the print or online newspaper membership any other statement of funding. 		
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8 Refer to Extracts **3, 4 and 5** in the **Insert**, which are Instagram posts from The Observer. Analyse the use of media language to create meaning in **two** examples from the extracts.

Assessment Objectives	<p>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.)</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>		
<p>Indicative content</p> <p>Responses must analyse how the use of media language creates meaning – reward use of semiotic terms such as ‘anchorage’, ‘denotation’ and ‘connotation’, but these terms are not a requirement.</p> <p>Analysis might include:</p> <ul style="list-style-type: none"> extract 3 – the framing, the direction of Agyemang’s gaze and her facial expression may have been chosen to connote her strength and determination extract 4 – the body language in the mise-en-scène and tight 	<p>5 AO2 5xAO2(1a)</p>	<p>Use Levels of Response criteria Level 3 (4–5 marks)</p> <p>An excellent analysis of media language.</p> <ul style="list-style-type: none"> A sophisticated, perceptive and accurate analysis of the use of media language in two examples. Highly relevant response to the question, demonstrated by full focus on analysis of meaning. <p>Answers higher in this band effectively analyse both use of media language and creation of meaning in two examples. Answers lower in the band may provide weaker analysis of one example or the link to meaning may be less clear.</p>	

<p>framing connotes closeness and shared wit</p> <ul style="list-style-type: none"> • extract 5 – the direct address to camera and the large microphone connotes objective journalism and ‘newsness’ • any other relevant analysis. 		<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 at least one relevant example of the use of media language in the extracts; responses may be descriptive at times. • Partially relevant response to the question, demonstrated by some focus on analysis of meaning. <p>Answers higher in the band may provide analysis of use of media language in at least one example with some link to meaning. Answers lower in the band may analyse some media language present in the extracts without reference to meaning.</p> <p>Level 1 (1 mark) A minimal analysis of media language.</p> <ul style="list-style-type: none"> • Analysis of media language in the extract, if present, is minimal and/or largely descriptive and may not be relevant <p>Minimal responses in the bottom band may describe some aspect of the extracts but fail to discuss the media language, or may be so short that no analysis is developed.</p> <p>Level 0 (0 marks) No response or no response worthy of credit.</p>
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9* How far do the representations in **Extracts 3, 4 and 5** reflect the Observer's values and beliefs?

In your answer you must:

- analyse the representations in all three extracts
- refer to media contexts
- make judgements and reach conclusions.

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

Assessment Objectives	<p>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.)</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>	
<p>Indicative content Responses must analyse the representations in the extract and make judgements and draw conclusions about how far these reflect the Observer's values and beliefs. Responses must analyse the representations using at least two detailed examples, for example:</p> <ul style="list-style-type: none"> • the positive representation of the black woman footballer reflects the Observer's valuing of feminism and racial equality and opposition to prejudice • the post implicitly criticising the Reform Party's sponsor reflects the Observer's centre-left political values and its commitment to environmentalism • the 'We Have Notes' post positively represents the two women as witty and insightful, reflecting the Observer's valuing of contemporary cultural; commentary and its embrace of a mix between high and low culture • any other representation analysis. 	<p>15 AO2 10xAO2(1a) 5xAO2(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. (total 10 marks)</p> <p>Level 3 (7–10 marks) An excellent application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> • A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by examples. <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>Responses must refer to media contexts that influence the representations or the Observer's values and beliefs, for example:</p> <ul style="list-style-type: none"> the increasing prominence of women's sports, especially the success of the England football team, reflecting the impact of feminism on Britain British multiculturalism and increasingly diverse representations – the presence of a white and a black woman on the 'We Have Notes' podcast needs no comment in the post, for example the debate over the climate crisis and the changing political landscape as context for the Reform conference post any other relevant context <p>Responses may draw upon other areas of the media framework such as Media Language and Media Audiences, for example:</p> <ul style="list-style-type: none"> the presence of sport on the front page may suggest more tabloid values in a broadsheet newspaper, reflecting genre change in British newspapers the choice of the term 'fake news' in the Reform conference post may connote an American right-wing viewpoint the creation of the 'We Have Notes' podcast reflects convergence within the newspaper industry and the Observer's upmarket audiences' interest in culture <p>Responses must make judgments and reach conclusions about how far the representations reflect the Observer's values and beliefs.</p> <p>Responses may argue:</p> <ul style="list-style-type: none"> that the representations do reflect the Observer's values and beliefs that the representations do not reflect the Observer's values and beliefs that some representations reflect the Observer's values and beliefs and others do not any other judgements and conclusions supported by evidence from the extracts. 		<p>Answers higher in the band will provide effective representation analysis of at least two examples, including how these representations and/or the Observer's values and beliefs reflect at least one media context.</p> <p>Answers at the bottom of the band may provide effective representation analysis of at least two examples but fail to refer to media contexts.</p> <p>Level 2 (4–6 marks) An adequate application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> A competent and generally accurate analysis of mostly relevant aspects of the extract supported by at least one example; responses may be descriptive in parts. <p>Answers higher in the band will provide effective representation analysis of at least one example but the other examples may be weak or undeveloped.</p> <p>Answers lower in the band may provide more descriptive accounts of at least one example of representation.</p> <p>Level 1 (1–3 marks) A minimal application of the relevant elements of the theoretical framework.</p> <ul style="list-style-type: none"> Analysis if present, of some elements of the extract, is minimal and/or largely descriptive and may not be relevant. <p>Answers higher in the band will describe some aspects of the representations, possibly in the form of a list of what is represented.</p> <p>Answers lower in the band may be very underdeveloped or lacking reference to representations.</p>
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	<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>Level 3 responses clearly answer the question. They do not have to conclude one way or the other - reward nuance in the answer.</p> <p>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>Level 1 (1 mark)</p> <p>An attempt to reach a judgement and a conclusion, partially supported by some analysis.</p> <p><i>The information is basic and communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.</i></p> <p>Minimal responses in the lower mark band may offer personal opinion supported by descriptive reference to the products.</p>
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		Level 0 (0 marks) No response or no response worthy of credit.
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- 10** Explain how broadsheet newspapers reflect the historical contexts in which they were published. Refer to examples from the set 1960s Observer newspapers you have studied to support your answer.

Assessment Objectives	AO1 - Demonstrate knowledge and understanding of contexts of media and their influence on media products. (Elements tested in this question: AO1(2a) Demonstrate knowledge of contexts of media and their influence on media products; AO1(2b) Demonstrate understanding of contexts of media and their influence on media products.)	
	Maximum 10 marks	
Additional Guidance	The 'indicative content' is an example of valid content. Any other valid content is acceptable and should be credited in line with the levels of response. The 'indicative content' shown is not a full exemplar answer. It is not expected for candidates to cover all elements of the indicative content.	
Indicative content Responses should demonstrate knowledge and understanding of media contexts as they influence and are reflected in newspapers. Candidates must refer to front pages they have studied. Responses might demonstrate the influence of historical contexts on newspapers in the 1960s, for example:	10 AO1 5xAO1(2a) 5xAO1(2b)	<p style="text-align: center;">Use Levels of Response criteria Level 3 (7–10 marks)</p> <p>Excellent knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> • AO1(2a) A clear demonstration of knowledge of relevant media contexts • AO1(2b) A clear demonstration of understanding of the impact of media contexts on the front pages of the Observer. <p>Excellent responses higher in the top mark band will typically explain how two or more clear explained historical contexts influenced newspapers with detailed reference to the set products.</p> <p>Answers lower in the band may be weaker on one context.</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)</p>
<ul style="list-style-type: none"> • the cold war, reflected by the 'So polite, this North Sea spy game' story, or the 'Yard suspects Blake used two-way radio' story, or the 'America accused of spy frame-up' story • the greater prevalence of racism in 60s Britain, reflected by the front page photo of a marriage between a white aristocrat and a black Rhodesian, linking this to ways of dealing with 'race troubles' • the more limited printing technology used in 1960s newspapers, reflected by monochrome pages, the poor type quality and poor reproduction of photographs • greater deference in the 1960s influencing more formal attitudes and language when referring to politicians such as 'Mr Wilson' 		

<ul style="list-style-type: none"> • the domination of politics by men influencing representation, so only one woman politician is named in all three front covers • limited changes to gender roles in the 1960s are reflected by the report on divorce reform – ‘Lawyers will urge divorce by consent’ – from a Commission staffed only by men • the representation of the ‘Wilson-Brown market clash’ reflects the contentious relationships with Europe in the 1960s • the top headline of ‘unions postpone strike’ reflects the greater trades union power in the 1960s • the ‘Police will appease marchers’ headline reflects the rise of protests by young people in the 1960s and the influence of the Vietnam war • the ‘Jobs direction if prices and pay plan fails’ headline reflects the greater state intervention in the economy in the (pre-Thatcher) 1960s • any other relevant context and influence. 		<p>Adequate knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> • AO1(2a) A partially clear demonstration of knowledge of relevant media contexts • AO1(2b) A partially clear demonstration of understanding of the impact of media contexts on the front pages of the <i>Observer</i>. <p>Adequate responses at the top of the middle mark band may successfully explain how at least one historical context can influence newspapers with reference to the <i>Observer</i>.</p> <p>Responses at the bottom of this band may explain the influence of historical contexts but reference to newspapers will be undeveloped (they may fail to refer to <i>Observer</i> 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>Level 1 (1–3 marks) Minimal knowledge and understanding of the media contexts and their effects on newspapers.</p> <ul style="list-style-type: none"> • AO1(2a) An attempt to demonstrate knowledge of relevant media contexts • AO1(2b) An attempt to demonstrate understanding of the impact of media contexts on the content of the front pages of the <i>Observer</i>. <p>Minimal responses higher in the bottom band may be underdeveloped, offering:</p> <ul style="list-style-type: none"> • an attempt at explaining historical contexts but without application to newspapers • or knowledge and understanding of the set products but not of media contexts.
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	<p>Answers lower in the band may be short and/or have very minimal reference to contexts or newspapers.</p> <p>A candidate operating at level 1 would be expected to access AO1(2a) marks and, at the top of the band, at least one AO1(2b) mark.</p> <p>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	1						1
2	2	2					4
3	4	6					10
4					5		5
5*					10	5	15
6	1						1
7	2	2					4
8					5		5
9*					10	5	15
10			5	5			10
Element total	10	10	5	5	30	10	
AO Total	30			40			70

Summary of updates

Date	Version	Change
September 2022	6.1	Minor amends to the wording of questions 8, 9 and 10.
June 2023	7	Updated the marking guidance for question 2 to reflect changes to the set products.
February 2026	7.1	Updated the mark scheme to reflect changes to the Sample Question Paper.

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Extracts 3, 4 and 5: Published by The Observer

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