

**GCSE (9–1)**

*Examiners' report*

# ***MEDIA STUDIES***

**J200**

For first teaching in 2017

**J200/01 Summer 2019 series**

Version 1

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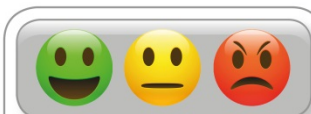
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## Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates. The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.

## Paper 1 series overview

This is the first examination series for the new GCSE in Media Studies. J200/01 Television and Promoting Media is one of the two examined components for this GCSE.

This paper targets both AO1 (Knowledge and Understanding) and AO2 (Analysis) questions and includes a synoptic element.

To do well on this paper candidates need to be prepared to:

- analyse an unseen extract from one of the set products for crime drama and show their understanding of media language and representation
- make judgements and reach conclusions in at least two questions, which requires candidates to formulate an answer that creates a line of reasoning or argument and concludes in response to the question stem
- make links to the wider theoretical framework of Media Studies in at least one question
- make links between contexts and representation.

Candidates had prepared well for the paper and it was accessible to most, although timing was an issue for some. Candidates were familiar with the set product that the extract was taken from and responded to questions focused on this with a degree of confidence.

<i><b>Candidates who did well on this paper generally</b></i>	<i><b>Candidates who did not perform as well tended to</b></i>
<ul style="list-style-type: none"> <li>• answered all the questions in the time available</li> <li>• read the questions carefully and identified which area(s) of the theoretical framework and contexts were being assessed</li> <li>• understood the question stems and were able to address these effectively. This was particularly noticeable for Question 2 and Question 3 which both required students to analyse 'how far' and therefore required a judgement</li> <li>• used their wider knowledge of industries in response to Question 4 and Question 7</li> <li>• made clear links between contexts and their influence(s) on representation in Question 5 and Question 9.</li> </ul>	<ul style="list-style-type: none"> <li>• miss out questions, in particular the larger mark Questions 5, 8 and 9</li> <li>• describe rather than analyse in Questions 1, 2, 3 and 9</li> <li>• not refer to the wider theoretical framework in Question 3</li> <li>• confuse Uses and Gratifications theory with Active/Passive audience theory in Question 8.</li> </ul>

## Section A overview

Section A consists of five questions. Three questions were based on the unseen extract which was taken from the set product *Cuffs*, and the remaining two required candidates to refer to their knowledge of wider contexts and industry. The questions were a mix of AO1 (Knowledge and Understanding) and AO2 (Analysis). Candidates were familiar with the extract and most coped well with the demand of the questions.

### Question 1

#### SECTION A –Television

The extract is from the television crime drama *Cuffs* (Episode 1, BBC One, 2015)

- 1 Analyse how camerawork is used to create meaning. Refer to at least **two** examples from the extract in your answer.

.....

.....

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.....

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..... [5]

Most candidates were able to identify two examples of camerawork in the extract. Some were able to effectively discuss how meaning was created through these examples, thus accessing Level 3 marks. Candidates who identified shot types such as close up or medium shot, rather than movement or angle, often found identifying meaning more difficult. Some candidates incorrectly discussed editing techniques, such as cross-cutting or slow motion.



## Question 3

- 3\* In this question you will be rewarded for drawing together elements from your full course of study, including different areas of the theoretical framework and media contexts.

How far does *Cuffs* adapt police drama genre conventions to fit its family audience at 8pm on BBC1?

In your answer you must:

- analyse the extract's use of genre conventions
- make judgements and draw conclusions about how far the extract adapts the conventions of police drama to fit its scheduling and audience.

[15]

Question 3 is a synoptic question that requires candidates to refer to more than one area of the theoretical framework of Media Studies (media language, representation, audiences, industries and contexts). As with Question 2, this question is asking candidates to make a judgement about 'how far' the programme adapts the conventions, and in this question there are a separate set of marks available for this. The marks for this question are split into two; with a mark out of 10 being given for analysis and a separate mark out of 5 for how well the candidate made a judgement and reached a conclusion about how far the genre conventions were adapted to suit a family audience.

Most candidates were able to identify the 'toning down' in swearing, violence and nudity evident in the extract in order to meet the requirements of a pre-watershed programme, thus adapting the typical conventions of television crime drama in the process. Some responses provided excellent discussion of the more family-friendly ensemble cast, with its appeal to a mass pre-watershed audience, and how the pre-watershed scheduling was unconventional for typical crime dramas and therefore showed how the programme adapted to suit its audience. Exemplar 2 shows this. Other candidates focused too much on the audience itself, missing the necessity to focus on adaptation of the programme's genre conventions. Some candidates focused a little too much on scheduling, ignoring the focus on genre conventions.

## Exemplar 2

Moreover, there are 4  
phenomena, 1 of which is ~~ff~~ ~~to~~ wearing a hijab,  
which reflects the multiculturalism within  
The UK, as well as the increasing equality in terms of  
gender, which transgresses the male dominated  
police drama genre.

## Question 4

- 4 State **two** ways audiences can watch dramas like *Cuffs* after they have first been shown on television. Explain why audiences might prefer these ways.

.....

.....

.....

.....

.....

..... [5]

Most candidates were able to state two ways audiences can watch dramas after they've been shown on television. Some candidates missed the requirement to explain why audiences might prefer these ways and were therefore limited to 2 marks. Candidates who responded well discussed self-scheduling and time-shifting, and the impact of convergent technology on these, as the reasons for using catch-up services or iPlayer. Others needed to develop their answers beyond explanations of 'watching when they want' in order to access higher marks.



## Question 5

5 *The Avengers*

Explain how historical contexts influenced the portrayal of heroes and villains in television programmes. Refer to *The Avengers* from 1965 to support your answer. [10]

This question was generally well answered and appeared to be accessible to most candidates. The majority of candidates were able to identify the impact of the Cold War and feminism, as examples of historical contexts, on the programme and many candidates were able to show how these historical contexts affected the representation of heroes and villains within the programme. Higher ability candidates were able to effectively link the effect of the Cold War to the representation of the villains in the programme. Exemplar 3 illustrates this. Many candidates were able to confidently discuss how feminism affected the representation of Peel as a hero.

Some lower ability candidates described the representation of the heroes and villains in the programme but did not link these representations to the influence of contexts.

## Exemplar 3

The Avengers was produced in the 1960's during the Cold War therefore the spy thriller genre would draw attention upon real world events to create a strong sense of realism for a viewer. The use of Russian spies would play on social anxieties of the time and create deeper meaning within the show for audiences.

## Section B overview

Section B consists of four questions which were a mix of AO1 (Knowledge and Understanding) and AO2 (Analysis) questions. Candidates performed well on Questions 6 and 7. Some candidates ran out of time on Question 8 and a number did not attempt Question 9.

### Question 6

#### SECTION B – Promoting Media

- 6 Identify which Hollywood studio distributed *The Lego Movie*.

..... [1]

Almost all candidates successfully identified the correct studio.

### Question 7

- 7 Explain **two** ways of marketing a film.

.....  
.....  
.....  
.....  
.....  
..... [4]

Most candidates were able to identify two ways of marketing a film. Excellent responses were able to explain these ways and therefore access Level 3 marks. Some candidates stated institutional synergy and convergence but needed to give explanation.

## Question 8

- 8 Explain at least **two** ways that audiences are active rather than passive when playing video games. Refer to *The Lego Movie* video game to support your answer. [10]

Some candidates were able to effectively discuss active / passive audiences in relation to video games, and provided clear examples of 'activity' when playing *The Lego Movie* video game. These included audiences being active through undertaking quests, audiences being active through choosing a character and making decisions in the game as them through the first person protagonist, and audiences being active because of the options (as a multi-platform game) to play directly with other gamers.

Many candidates appeared unfamiliar with the theory of active/passive audiences and instead discussed Blumler and Katz's Uses and Gratifications theory. Candidates who were able to show how this theory could be an example of activity/passivity were rewarded, but many candidates resorted to listing elements of the Uses and Gratifications theory without doing so and therefore did not receive credit.

Some candidates were unable to identify examples from *The Lego Movie* video game to show activity, and instead discussed *The Lego Movie*.

## Question 9

- 9 Refer to **Extracts 1, 2, 3, 4 and 5 in the Insert**. Analyse how gender has been represented in *The Lego Movie* poster campaign.

In your answer you must also refer to relevant media contexts.

[10]

Timing was a problem for some candidates who had rushed this final question. Candidates were familiar with these posters as they are the set products.

Most candidates who attempted this question were able to effectively identify the use of at least one gender stereotype in the poster campaign, thus accessing at least the bottom of Level 2 marks.

Some excellent responses were able to link representation to wider contexts such as feminism and identity politics and could access high Level 3 marks. Exemplar 4 illustrates how contexts can be successfully linked to representation.

Lower ability candidates described the content of the posters without identifying any examples of representation and were therefore restricted to Level 1 marks.

## Exemplar 4

but they  
have represented her as equal or higher than  
her male peers which may relate to the  
pro-feminist views which have been adapted over  
the years for action films to have more dominant  
female characters for young audiences so  
to idolise.

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