

GCSE (9–1)

Exemplar Candidate Work

MEDIA STUDIES

J200

For first teaching in 2017

**J200/01 Summer 2019
examination series**

Version 1

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Introduction

These exemplar answers have been chosen from the summer 2019 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but they do illustrate how the mark scheme has been applied.

Please always refer to the specification <https://www.ocr.org.uk/Images/316659-specification-accredited-gcse-media-studies-j200.pdf> for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2019 Examiners' report or Report to Centres available from Interchange <https://interchange.ocr.org.uk/>.

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2020. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information <http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/>).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.

Question 1

- 1 Analyse how camerawork is used to create meaning. Refer to at least **two** examples from the extract in your answer. [5]

Exemplar 1

5 marks

The extract begins with an aerial tracking shot of the policeman leaving the station, which gives the impression that we are following it. This is continued by the use of an over-the-shoulder tracking shot as the policeman enters the natural beach, which makes us feel like we are entering with him; and the low angle places him in a position of power. When he is in the natural beach there is a lot of 'shaky camera' and close ups of the holidays. The shaky camera could suggest a lack of control, and the close ups show the holidays emotion of excitement and fun, which overall highlights how chaotic the situation at the beach is.

Examiner commentary

This response accurately describes at least two examples using Media Studies terminology, with full focus on how camerawork is used to create meaning. The analysis is sophisticated, perceptive and accurate. This answer achieves 5 marks as it consistently meets the criteria for the level 3 band (4-5 marks).

The most effective analyses are those of the low angle, the handheld camera and the close ups. This is clearly not a perfect answer – the term 'shaky camera' is less effective than 'handheld camera', for example – but does enough to achieve full marks.

Note that this candidate has gained full marks with a response that does not exceed the space allocated in the exam paper, which helped the candidate to manage time effectively and achieve consistently high marks for all the questions on the paper.

Exemplar 2

3 marks

Camera work is used to create meaning by the establishing shot of Brighton Beach and pier which indicates the setting of the extract as well as allowing the audience to familiarise themselves with the location as we can all relate to being on some type of beach. As well as this the birds eye view of the officer driving on the road shows a familiar scene which

many can relate to and allows the programme to seem more realistic and not a fantasy as it is shown to be in normal and familiar type locations.

Examiner commentary

This answer reaches the top of the level 2 band. It does contain two examples of camerawork – the establishing shot and the bird's eye view – but these are not as distinct as in the previous exemplar and neither example lends itself to effective analysis of meaning ('establishing shot' is not a useful example here). The analysis focuses more on the mise-en-scène shown by the camerawork rather than the camerawork itself, but there is just enough to constitute a 'partially relevant response to the question' with 'some focus' on meaning, without the clear sense of connotation shown in the previous exemplar.

Question 2

2 Analyse how far the extract creates a humorous view of policing. In your answer you must:

- analyse aspects of the extract using examples to support your analysis
- make judgements and draw conclusions about how far these aspects create a humorous view of policing.

[10]

Exemplar 1

10 marks

Within the extract, CS Robert Vickers' voice is used in a voiceover whilst the nudist is fighting on the beach. He talks about how the ^{public} ~~public~~ has respect for the police and their important work. However this emphasises the humor portrayed in this extract as there is very clearly a lack of respect from both members of the public. It almost appears as if CS Vickers is ~~also~~ describing a completely different public than ~~with~~ the people the audience sees here.

When DC Ryan Draper is walking onto the beach there is a focus pull from himself to the 'Nudist beach' sign. This creates humor within the extract as the audience may be shocked by this as it is suddenly revealed. This also emphasises the humorous view of policing as ~~the~~ DC Draper's police uniform is juxtaposed next to the sign. This creates a humorous view of policing as it appears an almost trivial crime to what the audience would expect.

~~When~~ When the ~~prosecutor~~ ~~and~~ ~~the~~ men are fighting there is a use of crosscutting and fast paced editing. This creates humor within the extract as it generates chaos and confusion along with excitement. All of these combined may further generate humor.

within the extract.

To conclude, this extract achieves the goal of creating a humorous view of policing very well by including a nuclear beach scene and contrasting it with more serious shots. The audience would find it very amusing and would be able to see the humorous side to policing very clearly.

Examiner commentary

This answer consistently meets the level 3 criteria in the mark scheme so achieves full marks.

The question asks for 'examples' so at least two are required. In this case the response gives examples of the ironic use of voiceover, the effect of the focus pull, and the cross-cutting from chaotic to more serious shots.

Clear judgements and conclusions are reached which reflect the analysis. The addition of a concluding paragraph, though not absolutely necessary, does help bring this answer into focus.

Again this candidate has gained full marks with a response that does not exceed the space allocated in the exam paper, which helped this candidate's time management.

Exemplar 2

5 marks

The extract creates a humorous view on policing by contrasting what the police Chief Constable is saying to what Ryan is doing/experiencing. This is shown when the Chief Constable says "It takes courage and conviction to be a police officer" the camera then switches to showing Ryan looking down and like he doesn't want to do this anymore.

Another part of the extract which creates humour by contrasting the two characters is when the Chief

Contable says "Cokeison and Security".
Straight after he says that a Fight
breaks out between the nude man and
Someone who was harrasing him.

Examiner commentary

This is a mid-level 2 answer. The distinctive characteristic of this response is that it is descriptive – it gives two examples but does not show detailed Media Studies knowledge and understanding of editing, as it simply describes the sequencing in the extract. It does make a clear judgement – that the extract is humorous – but this is only partially supported by the analysis.

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]

Exemplar 1

15 marks

To a certain extent, police drama conventions are not massively adapted to its family audience. The most important conventions of a police drama are still present. For example there were still sounds of sirens and the use of the police radio which used code names - just like they do in real life to show its realistic. These sounds are basically only used this much in police dramas. Other conventions present were the bits of violence at the beach, the police car and police uniform.

However the nature of the crime and what happened is one of the least severe things police deal with. It was a low level crime - to intimidate the nudists or punch a police officer. In the extract there was not much violence and minimal blood - only briefly shown when Ryan - a police officer Ryan gets punched. These are in Blood and violence are genre conventions for police dramas,

but there is usually a lot more. They have clearly been minimalised and diluted to fit its family audience at 8pm. Due to the watershed which Ofcom regulates - nothing too gory can be shown that would scare ^{children} teenagers younger than 15.

Overall, Cuffs definitely adapted themselves to fit the family audience. This is shown most obviously by the cover up of the nudist's bodies. Viewers never see the genitals or boobs of the nudists - to show these would be unfit for a family audience. For example when a stag takes the towel from a nudist's ~~body~~ ~~the camera~~ body - a long shot camera angle is used and Ryan steps in the way of the naked body conveniently so viewers see nothing. A more hardcore police drama would just reveal that.

Examiner commentary

This answer consistently meets the level 3 criteria in the mark scheme so achieves full marks.

This is a synoptic question, as signalled by the instruction at the beginning of the question that candidates 'will be rewarded for drawing together elements from your full course of study, including different areas of the theoretical framework and media contexts'. This instruction may be omitted from future synoptic questions where the question explicitly requires more than one area of the framework and/or contexts to be covered, as this question clearly does.

The mark scheme states that responses are limited to a maximum of 8 marks out of 10 for AO2 (1a) – analysis – if more than one area of the framework and/or contexts is not covered. This response clearly covers both media language (in its discussion of genre conventions and camerawork) and media industries (in its discussion of the watershed), thus enabling full marks to be given.

Judgements are made throughout in the form of a nuanced and coherent evidence-based argument that leads to a conclusion.

Again, the candidate gains full marks without exceeding the length suggested by the exam paper.

Exemplar 2

9 marks

In Cuffs they try to use police genre conventions to put the family audience, we see this because the writered hasn't started yet so there can be no rude language, as children will be watching this and the show doesn't want to give them ideas that swearing is a good thing.

Cuffs uses pretty much all the different conventions because we see them in their police gear, them in their car and at the station. We can see there are five or six main characters in cuffs who have different amounts of screen time depending on how important they are.

They have a variety of genders in Cuffs who both male and female have a main role in the episode with different ethnicities, races and sexuality.

It shows how you don't just have to be a male to have a main role in the programme.

The Conventions show how the police have all the power and at the start he doesn't have the power as he gets punched and the audience has a go.

sat him saying 'why do I bother'
 So overall, he shows the conventions
 positive and negative because they
 are all in the gear looking the
 same and all powerful, in their
 flash police can so people know
 who ~~you~~^{they} are and it always
 goes on about the super intender
 of the police ~~group~~^{force}, saying how hard
 you have to work to become a
 top policeman and then it shows
 how he is weak because he
 gets a punch and lets the stag
 party go.

Examiner commentary

This response gains 6 marks for analysis – AO2 (1a).

It applies knowledge and understanding about the watershed in analysing the lack of 'rude language'. It analyses the use of police drama conventions, albeit rather simply. It makes some points about representation, but these are not linked to the question. The analysis is supported by examples and fits the level 2 descriptor of a 'competent and generally accurate analysis of mostly relevant aspects of the extract'. It is 'descriptive in parts'.

This response gains 3 marks for judgements and conclusions – AO2 (1b).

It has a 'partially clear' judgement and conclusion in that it starts to make an argument for the extract both fitting and adapting the conventions then loses focus on the question and ends on a non-conclusion that does not address the question, meaning that the information is 'for the most part relevant'.

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]

Exemplar 1

5 marks

Audiences may want to watch or catch up shows as it may appeal more to them as it may not have been at a convenient time for them so they rather watch it after it has aired at a much more preferable time to them so they can fully be entertained and escape into the TV world. As well as this you can also watch episodes on youtube at your own pleasure if you want to rewatch or even see what other people think of the show and have social interaction of the episodes and see others reactions and comments.

Examiner commentary

This response gains full marks by fully explaining why audiences might prefer the two chosen ways of accessing television after live airing. Catch up is explained in terms of the advantages of time-shifting. YouTube is explained differently in terms of interactivity via comments. Both these explanations show a clear knowledge and understanding of the role of technology in audience consumption and usage.

Exemplar 2

3 marks

Audiences can watch it on catch-up after the show has gone live because they can get a review of how good it is and if there is any point watching it, they might prefer that way to check if it is what they like. They can also get it on youtube with everyone's thoughts underneath saying if they liked it or not and how they can improve the show.

Examiner commentary

This response clearly states two methods of accessing non-linear television – catch up and YouTube – with partially clear explanations, so reaches the top of level 2.

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]

Exemplar 1

10 marks

The Avengers was made in 1965, during a time where the cold war fueled the public's fear of things such as espionage, and Avengers helped to ease the public's fears.

Our heroes are John Steed & Emma Peel. Emma Peel is both a reactionary and anti-stereotype. She is sexualised for her through her tight cat suit, and the close ups of her assets. However, she is also portrayed as strong in combat, being able to keep up with John in their fencing spar. She is also seen as intellectual, educating John Steed on things she had discovered, which he wouldn't have known of otherwise. This contrast reflects gender in the 1960s - it was a time where women were going to school more and pursuing professional careers, but still they were sexualised and some heavily criticised - some saying 'working women ruined family life'. John Steed is the strong, stereotypical male who possess strength, wit & courage. Their love winning in the end of 'A Town of No Return' & boosts the audience's confidence in the country's forces, and the humour and likability of the two ^{characters} helped to ease their fears. This is further explored through the use of the villains

being in the end, which suggests being weak, which could be communicating to the audience how they do not need to fear espionage or other aspects related to war.

Examiner commentary

Question 5 asked for the influence of historical contexts, in the plural, so answers needed to explain at least two contexts.

This response covers two media contexts – fear of espionage during the Cold War and the changing role of women in 1960s society – and gives a detailed explanation of their effect on television programmes (in this case, *The Avengers*' ambiguous representation of the female hero and the spying villains). Historical contexts can include any social/cultural/political contexts of the historical period.

The response gains 10 marks for the detail and the sophistication of the explanations.

Exemplar 2

4 marks

In Avengers the heroes are a woman and a man which suggests anyone can be a hero. Villains are portrayed as the people who one try they to take over and run everything for everyone.

Heroes are the good people and are always there to make everything better, for example in the Avengers steel and peel ~~are~~ solve why there are no people in a small town. Along the way fight by villains, which supports my point that villains are there to run everything for the heroes. This could relate to ~~use~~ war.

Historical contexts influenced this as war has heroes and bad guys to all the countries involved and influenced how they are portrayed because it is how it was seen during war.

Examiner commentary

This response covers one historical context – the Cold War – in a partially clear manner. There is some explanation of how this context influences programmes with some slight reference to *The Avengers*, allowing this answer to rise above level 1, as it is better than 'minimal', but not very far into level 2.

Question 6

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

[1]

Exemplar 1

1 mark

Warner brothers [1]

Examiner commentary

This was an accessible AO1 (1a) question which required knowledge only in order to achieve one mark for a correct answer.

Question 7

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

[4]

Exemplar 1

4 marks

One way in marketing a film could be to release a trailer in which legs make did to give a short insight to the storyline of the film and make the younger audience want to see it more. As well as this they also decided to produce a videogame alongside the movie which will allow Warner Bros to widen their audience as well boost profits and if children play the game they will also want to go see the film.

Examiner commentary

One mark each for 'trailer' and 'videogame alongside the movie', plus the second mark for each explanation of how these two ways of marketing a film work. This is not the most sophisticated answer one might expect, but enough to earn full marks.

Exemplar 2

2 marks

Advertisements on TV.
on the Happy Meals at McDonalds.

Examiner commentary

One mark each for each 'way of marketing a film' stated only. This is a simplistic answer, but the two ways stated are distinct from each other.

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]

Exemplar 1

8 marks

The Lego Movie video game helps on create rather than passive audiences as the Lego Movie Video game ^{gives} ~~creates~~ actual identity where the audience actually take part and control the characters as well as aspirational identity for them to ~~be~~ find a role model in one of the characters such as Emmet who in the movie saved everyone and ~~so~~ ~~and~~ players would want to choose him as a character and play ~~with~~ as him to complete missions and advance to next levels. Also, active audiences would socially interact with people as they would play the Lego movie video game it multiplayer it will allow them to play and socialize with other players and talk about the game when they meet up, this makes them active and not passive as they take control of how they use the product ^{by taking and giving periods of the game when they play} and not be influenced as much as the video games as they can control the characters and ~~decide~~ control how they will win or lose.

Examiner commentary

This response focuses on the theoretical perspective of active and passive audiences and uses the set product as an example of the opportunities for activity offered by video games – the ability to control characters, to choose characters, to complete missions and rise to higher levels, and to socially interact in multiplayer versions. This easily exceeds the two ways required, but none is developed in enough detail to fully demonstrate excellent knowledge and understanding, so the answer does not reach the top of the level 3 band.

Exemplar 2

6 marks

The Lego Movie Game is ~~also~~ ^{also} targeted towards a family audience, and achieves this through the option to play the game in multiplayer. This encourages links to ~~the~~ the social interaction aspect of 'Uses & Grabs', and causes families to talk, laugh and enjoy the game together, instead of passively playing it in silence.

The Lego Movie Game also has levels where there are chase scenes, ~~and~~ explosions and combat. The action in the game is entertaining, especially for younger audiences ~~to~~ who find them very amusing & exciting, which causes them to be more involved in the game and therefore more active when playing it.

Examiner commentary

This response demonstrates the tendency for candidates to apply Uses and Gratifications theory to this question rather than the theory of passive/active audiences. However, the candidate does touch upon issues of activity in the discussion of social interaction, so does successfully explain one way that audiences are active, reaching the top of the level 2 mark band. The second paragraph on entertainment attempts to make a second point about activity but this is insufficient to reach level three.

Question 9

Extract 1

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Link to material: https://upload.wikimedia.org/wikipedia/en/1/10/The_Lego_Movie_poster.jpg

Extract 2

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Link to material: <http://cdn.collider.com/wp-content/uploads/lego-movie-poster-morganfreeman-vitruvius.jpg>

Extract 3

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Extract 5

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- 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]

Exemplar 1

7 marks

The Lego Movie posters provide both stereotypical and unconventional representations of men, and anti-stereotypical representations of women.

In extract 1, I can see lots of explosions and chaos in the background, and the main protagonist, Emmet, has an emotion of panic and fear on his face. This links to newer conventions of men (in today's society), where it is ~~is~~ perfectly fine for males to show emotions and be scared from time to time, and, as it doesn't make them any ~~more~~ ^{less} masculine. In extract 2, Vitruvius is quite a quite conventional representation of males. The beard, and bright eyes suggest that he has wisdom, and is quite powerful also. The colours used (white, and yellow) show he's a hero. In extract 3, Emmet has the same expression as extract 1, and his ~~is~~ ordinary, builders attire could show that anyone can still be ~~be~~ a leader, despite what society expected: male leaders / protagonists to be in past generations. Lord Business' ^{in extract 4} brown and black and red costume shows he's a villain, which could be a way of labelling business owners.

Extract 5 shows Wildstyle sporting a cheeky smile and black, blue, ^{and} pink hair. She goes against stereotypical female representations, and ~~is~~ is portrayed as confident and brave. Her hair isn't like many other female characters in other media texts, which shows her transgression of stereotypes. Warner Bros use subtextuality too, using the DC's Wonder Woman who is also confident and brave in the face of danger as shown in her facial expressions in Extract 1.

Examiner commentary

This response includes a representation analysis that is clearly level three standard but it only briefly implies media contexts in a passing reference to 'men (in today's society)' and a reference to male leaders expected 'in past generations'. For this reason it only achieves the bottom of the level 3 mark band as it does not fully meet all the criteria for this band, particularly the 'specific, accurate and relevant reference to media contexts' criterion.

There will be at least one question across the two exam papers that asks for analysis in relation to media contexts, as this is included in the AO2(1a) assessment objective element.

Exemplar 2

3 marks

Firstly, in extract 1 gender here is represented through the idea of ~~the~~ what the characters are wearing and how they look. For example, the main character has an appearance of a male with short hair and ~~a~~ a male costume. Whereas, the woman has ~~a~~ long hair, lipstick and a female costume.

Secondly, in extract 2 the gender here is of a male who is also represented as Morgan Freeman. ~~the~~ For example, the character has a beard which clearly symbolises manhood.

Thirdly, in extract 3 the character is a male called 'Chris Pratt', here the gender (male) is shown through the voice and costume of the character.

Fourthly, in extract 4 the character here is also a male, who is a comedian called 'Will Ferrell', here you will notice the ~~is~~ male voice of the character and the costume ~~of the~~

~~Character~~ The character is wearing.

Lastly, in extract 5 the gender here is a female who is portrayed as Elizabeth Bennet, here you are able to know that this character is a female is through the costume, and speech.

Examiner commentary

This is a good example of a descriptive level 1 answer that, moreover, includes no reference to media contexts. This answer does focus on gender, although describing characterisation rather than analysing representation, so reaches the top of the level 1 band due to its relevance. The references to voice suggest that the candidate is applying knowledge of the film trailer rather than the posters.

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