OCR
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GCSE (9–1)

Candidate Style Answers

MEDIA STUDIES

J200
For first teaching in 2017

J200/01 Television and promoting media (01)

Version 1

Contents

INTRODUCTION

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers. Whilst a senior examiner has provided a possible level for each response, in a live series the mark a response would get depends on the whole process of standardisation, which considers the big picture of the year's scripts. Therefore the level awarded here should be considered to be only an estimation of what would be awarded. How levels and marks correspond to grade boundaries depends on the Awarding process that happens after all/most of the scripts are marked and depends on a number of factors, including candidate performance across the board. Details of this process can be found here: http://www.ocr.org.uk/Images/142042-marking-and-grading-assuring-ocr-s-accuracy.pdf

The sample assessment material used in this resource is here: http://www.ocr.org.uk/Images/402832-unit-j200-01-television-and-promoting-media-sample-assessment-material.pdf

QUESTION 1

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

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

[5]

Exemplar 1 – Level 3 answer

One way sound is used in the extract is the use of non-diegetic music that connotes danger and a sense of the bottom falling out of your world as the large digger breaks through the shop window. This is emphasised by the sudden cut back to the calm, naturalistic sound world of the canteen where the officers are having lunch.

Another way sound is used is the diegetic sound of the woman officer's voice coming out of the walkie-talkie in the canteen. This has been altered to sound like it has been transmitted and the high-pitched sound of her voice with lots of background noise connotes panic and chaos.

Examiner commentary

This answer contains two well-chosen examples described accurately and includes connotative effect for both. Non-diegetic music connoting danger and diegetic sound of voice from walkie-talkie connoting panic and chaos. 5 marks.

Exemplar 2 – Level 2 answer

Exciting music plays during the car chase making everything sound more dangerous. You can hear police sirens going throughout the chase, telling the audience that the police are on the case.

Examiner commentary

The example of exciting music during the car chase making everything sound exciting includes connotative effect. This second answer to Question 1 lacks connotative effect. 3 marks.

QUESTION 2

Analyse how far the extract depicts the police's point of view rather than the criminals' point of view. In your answer you must:
- analyse aspects of the extract using examples to support your analysis
- judge how far these aspects depict the police's point of view.

[10]

Exemplar 1 – Level 3 answer

The extract mostly depicts the police's point of view. The narrative follows two police officers as they have most of the screen time; the criminals are on screen for much less time – their main role in the extract is to ruin the police officers' lunch. The extract starts with a series of close ups of some police officers, where the audience get to know them as individual characters. The criminals, on the other hand are only shown in long shot so the audience can only see shadowy figures inside vehicles or masked characters wielding weapons. The soundtrack has the sound of the police's voices high up in the mix, so the audience can clearly hear what they are saying, which connotes that they are part of the conversation. When we hear the criminals, it is only to learn how threatening they are. The narrative is mostly about the relationship between the police characters, especially that between the hard-boiled older officer and the younger rookie and the emotions that this creates, for example, the insecurity of the younger officer. We also hear the panic in the voice of the PCSO as she calls in the robbery and we are invited to empathise with her difficulty in calling in the description of the vehicle while under threat – the mise-en-scène and camerawork combine to make the PCSO and the police officer look small and vulnerable as the actors used are smaller than those for the criminals. They are shot low down in the frame, sometimes with a high angle shot, and they are dwarfed by the yellow machine. The criminals, on the other hand, have no characterisation other than an easily read stereotype of the criminal: male, masked, working class and angry.

In conclusion, in Propp's terms, the police as a team are the hero, the criminals are the villain and the narrative represents the hero's point of view.

Examiner commentary

This response addresses both parts of the question by providing a sophisticated analysis of the extract supported by several examples and also making clear judgements about how far the extract depicts the police's point of view rather than the criminals. The candidate demonstrates clear understanding of Media Studies terminology through their choice of examples from the extract. 10 marks.

Exemplar 2 – Level 2 answer

The extract shows the police chasing some robbers. The police are sitting down for lunch when the robbery takes place and one of them doesn't get any lunch – this shows that we are being shown the police's point of view. We don't find out if the robbers have had any lunch. It is clear that the two police officers in the car don't get on very well and that the younger one is worried about doing a good job. We don't get to see whether the robbers are worried about doing a good job. This means that the audience gets to find out a lot about the police officers and gets to know what they are like as human beings as the police spend more time on screen than the bad guys. They get to talk about all sorts of things, like what they like for lunch, who they fancy, and how they are going to chase the pick up truck. The robbers don't get to say very much except to scare the PCSO and shout to get in the truck.

Examiner commentary

This response, although descriptive in parts, does establish the point of view of the police. There is a reference to editing as an example of media language (time on screen) but the response is missing a second example. A competent analysis of some aspects of the extract although the response is towards the bottom end of Level 2. 5 marks.

QUESTION 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 the extract try to create a sense that it is portraying 'real life'?

In your answer you must:

- analyse aspects of the extract giving detailed examples
- judge how far these aspects create a sense of watching 'real life'.

[15]

Exemplar 1 – Level 3 answer

The extract tries to create a sense of realism in its media language and representations.

The media language is naturalistic – it doesn't draw attention to itself. Most of the extract is shot outside on location, using the real Brighton area that audiences may recognise. The extract seems to use natural lighting throughout, which fits in with portraying 'real life'. The actors cast all seem to look like 'normal' people rather than stars and the acting style is naturalistic as the roles are downplayed and there is no sense of exaggeration. The camerawork uses some documentary style features, such as handheld camera, e.g. as the PCSO and the police officer are chatting. It also uses open frame shots where people may move across the frame out of focus, e.g. as the pick up truck pulls into the precinct. The extract throughout uses continuity editing, which is designed to hide the artificiality of editing. On the other hand, there are some more stylised uses of camerawork, such as the two shots from the side of the moving car and the aerial shot of the interchange, which look more dramatic and less documentary style. The soundtrack is very naturalistic at times, such as the scene in the canteen with ambient sounds of background chatter and music playing, however, the use of non-diegetic music in the robbery scene and during the chase is rather more dramatic. However, the audience might accept this as portraying real life as the scenes are exciting.

The representations try to look realistic. The police are shown as human beings who need lunch rather than as unrealistic heroes. The inclusion of Muslim, gay and black characters may be to reflect the multicultural context of modern Britain and thus to be more like 'real life', but this could be seen as an attempt to fit the PSB need for diversity rather than realism.

In conclusion, the extract does try to suggest it is portraying 'real life' but also tries to entertain an audience with mainstream pleasures such as exciting chase sequences and nice characters to identify with, so is at times very dramatic to fit the uses and gratifications of a prime time audience. It also has to fit pre-watershed requirements, so isn't as violent or sweary as the reality would probably be.

Examiner commentary

AO2 (1a) Analyse media products using the theoretical framework of media, including in relation to their contexts (mark out of 10).
A sophisticated, perceptive and accurate analysis of relevant aspects of the extract supported by more than two detailed examples. The answer includes reference to wider contexts of media through discussing representation of ethnicity in a multicultural Britain and includes reference to the full course through discussion of scheduling and uses and gratifications. 10 marks.

AO2 (1b) Make judgements and draw conclusions (mark out of 5).
This response contains a well-developed line of reasoning, considering both sides to the argument. A clear judgement and conclusion are reached. 5 marks.

Exemplar 2 – Level 2 answer

The extract is like real life in that the places look real, the people look real, and the events that happen could happen in real life. For example, when the police are chasing the robbers in their police car it looks like it's been shot in a real car driving along real roads. We even see a helicopter shot to show us the real roads they are driving down. The show is set in Brighton, which is a real place and you can recognise Brighton from some of the shots. A lot of the scene happens outdoors so it is shot using the real light that you find outdoors. The people playing police officers look like real police officers. They are wearing realistic uniforms and they do realistic things like eating lunch and looking worried. It is probably not as exciting being a police officer as the extract makes it look, so it is probably unrealistic from this point of view, but it might show us the highlights of being in the police to make more exciting television. It's probably not every day that robbers drive big machines into shop windows, but it does make for an interesting programme. There isn't exciting music in real life, either, so that isn't properly realistic. Sometimes they use wobbly camerawork to make it look like it is real life, like the camera is trying to keep up with the action.

In conclusion, it really is like real life in that there are police and criminals, there are police chases, and the police have to eat lunch. On the other hand there isn't music playing and helicopter shots in real life, so those make it look more like a television programme.

Examiner commentary

AO2 (1a) Analyse media products using the theoretical framework of media, including in relation to their contexts (mark out of 10).
This response lacks any explicit reference to media contexts but it does contain a competent and mostly accurate analysis of some relevant aspects of the extract supported by one or more examples. 5 marks.

AO2 (1b) Make judgements and draw conclusions (mark out of 5).
A partially clear judgement and conclusion is reached and is partially supported by the analysis. The response discusses the extent to which the extract is 'realistic', providing judgements partially supported by the analysis. 3 marks.

QUESTION 4

Describe what is meant by 'Public Service Broadcasting' (PSB). Use the BBC as an example in your answer.

[5]

Exemplar 1 – Level 3 answer

PSB is television or radio broadcasting that has to meet requirements set by Ofcom, the regulator for TV and radio. These include the need for distinctive, high quality programmes, the need to reflect the diversity of Britain, and making original programmes rather than just importing cheaper American programmes. The BBC is owned and paid for by the British public, so it has extra responsibilities to be distinctive, including its mission to 'inform, educate and entertain' as laid down in the Royal Charter. ITV is also a PSB channel but is a commercial channel. Both the BBC and ITV have to have mixed schedules covering a range of genres and informative programmes such as news and documentaries, as well as more popular programming.

Examiner commentary

A clear demonstration of both knowledge and understanding of Public Service Broadcasting. 5 marks.

Exemplar 2 – Level 2 answer

PSB means that the BBC has to follow rules and can't just make whatever programmes they like. They have to make programmes that give information, such as the news, on all BBC TV channels so audiences know what is going on in the world. There are some channels that are not PSB and they can show whatever they like.

Examiner commentary

Adequate knowledge and understanding of Public Service Broadcasting. 3 marks.

QUESTION 5

The Avengers

Explain how social contexts influences television programmes. Refer to *The Avengers* from 1965 to support your answer.

[10]

Exemplar 1 – Level 3 answer

Social contexts influence television programmes by influencing the people who make programmes, the people who watch them, and the subject matter of the programmes. For example, The Avengers was made at a time when very few women or ethnic minorities were working in television and the programme reflects this. The patriarchal context of the 1960s is shown in the way that Emma Peel is treated as a sex object in the programme - she is a 'damsel in distress' in `The Town of No Return' episode and Steed slaps her bottom in a way that would now be condemned as sexual harassment at work. The very white context of 1960s Britain on television is shown in the lack of ethnic minority characters. Audiences living in white-dominated, patriarchal Britain would accept these representations as normal, whereas they look more strange today. Gay characters in the 1960s were usually smuggled into television programmes as male homosexuality was still illegal and closeted, so, though The Avengers is quite camp, it could not feature 'out' gay characters in the way that current television does.

However, the 1960s was also a time of 'sexual revolution' led by a younger generation rebelling against the older generation and these social tensions are apparent in the television of the time. The Avengers shows both sides of the 'generation gap' by partnering a traditionally British older man with a sexually confident, Pop-art loving younger woman, who both work together as a team. Emma Peel may be represented as a sex object, but she is also represented as a confident, educated woman who can hold her own in a man's world, sometimes saving Steed in some episodes of The Avengers. In this way, the programme may reflect some of the concerns of the time.

Examiner commentary

This response demonstrates excellent knowledge and understanding of a range of media contexts and their effects on programmes such as The Avengers. The answer discusses a range of social contexts including gender inequality, attitudes to sexuality and ethnicity through reference to examples from the programme. There is a sophisticated explanation of the influence of these contexts on programme itself. 10 marks.

Exemplar 2 – Level 2 answer

The Avengers from 1965 is a very old-fashioned programme. It is quite patriarchal as the man is the boss and the woman has to be rescued by him when she is tied up by the blacksmith. Steed beats Emma in a sword fight and then tells her where she has to go – he starts the narrative. The programme is racist as it only has white people in it and foreigners are seen as the villains. If the programme was made today it would include some ethnic minorities and perhaps different sexualities. Foreigners might still be the enemy but they would be more likely to be terrorists or gangsters. Part of the programme refers to the second world war and the role the RAF played in winning it, this might still be true today as there is a lot of interest in the second world war.

Examiner commentary

This response demonstrates adequate knowledge and understanding of social contexts but is less clear about how these contexts influence the programme. 5 marks.

QUESTION 7

Explain **two** reasons why a film company would release a video game linked to a film.

[4]

Exemplar 1 – Level 3 answer

Releasing a video game keeps the brand – the film – in the public eye for longer so increases the publicity for the film. This would help sell DVD or streaming releases of the film.

This diversifies the company – if it is making money from more than one media form it spreads the risk that there always is in releasing a film that you might lose money.

Examiner commentary

Two clearly explained reasons why a film company would release a video game linked to a film. 4 marks.

Exemplar 2 – Level 2 answer

To make money.

To increase interest in the film.

Examiner commentary

Two stated reasons why a film company would release a video game linked to a film. Explanation of these reasons is missing. 2 marks.

QUESTION 8

Explain at least **two** uses and gratifications of video games using Blumler and Katz's theory. Refer to *The Lego Movie* Video Game to support your answer.

[10]

Exemplar 1 – Level 3 answer

Blumler and Katz argued that there are many uses and gratifications that audiences gain from the media and these make the media successful. Personal identity, social integration and integration, entertainment, and surveillance are four types of uses and gratifications.

Video games offer entertainment: The Lego Movie Game, like most games, allows the player to enter a fictional world that means they can escape from their everyday life. It allows players to re-experience entertaining aspects of the original film, such as its humour and silliness. As players work their way up the levels they can feel the satisfaction of becoming an expert player.

Video games offer social interaction/integration: many multiplayer games enable a worldwide community of players to come together in the game and communicate with each other; many gamers use online forums to discuss games with fellow fans. The Lego Movie Game is not a multiplayer game, but it does offer a set of characters that the audience already knows that they can interact with – this can give them a sense of belonging as if they are a member of a real community. Video games also allow people to escape from the people that they live with, if necessary, which may make it easier for them to live together. The more entertaining a game is, the better it can serve this purpose.

Examiner commentary

Excellent knowledge and understanding of the uses and gratifications offered by The Lego Movie Video Game. Two uses and gratifications explained, showing clear and detailed understanding of the theory. 10 marks.

Exemplar 2 – Level 2 answer

Video games allow people to play with other people that they don't know – this is a way of getting to know people. People can let out their violent impulses by playing violent games and this may make them feel better. Some games allow players to do criminal acts that they couldn't do in real life and this can give them pleasure. Video games can take you to places where it is very hard to go in reality, into gangs or the army, for example, and give the audience more sense of control than they get from watching a film. Players can escape into a different world. Games can develop the player's skill. Players can go on forums and discuss games with other players or talk about them with their friends. Some games may educate players. Some games offer beautiful graphics and complicated worlds you can explore for a long time.

Examiner commentary

This response demonstrates adequate knowledge and understanding of the pleasures of playing video games without reference to The Lego Movie Video Game or the uses and gratifications theory. 4 marks.

QUESTION 9

Analyse how genre codes have been used in *The Lego Movie* poster campaign to appeal to a family audience. In your answer you must also refer to relevant media contexts.

[10]

Exemplar 1 – Level 3 answer

The poster campaign for The Lego Movie follows the genre codes and conventions of film advertising.

The main poster with several cast members contains a tagline – 'The Story of a Nobody Who Saved Everybody' – that sums up the appeal of the film. In this case, the appeal is that the audience can follow an ordinary hero who is just like them and watch him triumph. This hero is designed to appeal to family audiences in that we can see both in the main poster and his character poster that Emmet looks vulnerable and small and not in control of events – children can identify with this and their parents can too.

All the posters are brightly coloured and well lit to create strong visual images. This fits the conventions of family animated films and connotes a lightness of touch that will appeal to family audiences.

The characters represented fit the conventions of action films to connote that the film will be easily understood by a family audience. There is a clear villain – Lord Business – as shown by his fierce expression and the way he towers over the other characters in the main poster. While Emmet doesn't look like a typical hero, his central placing and larger size means that, together with the tagline, he can be easily recognised as such. The other characters, especially Batman and Wyldstyle, look like they should be helpers. Having a feisty woman as a helper fits the post-feminist context in which family films increasingly feature strong female characters. The wise older character, who could be a dispatcher, is voiced by a black actor who plays God roles in films – this reflects the anti-racist context in which Hollywood tries to sell films to a globalised audience. The use of named stars to appeal to a mass audience reflects the influence of the social and cultural context of celebrity culture.

The posters suggest that the film will be a generic hybrid (e.g. comedy and superhero action) with a lot of intertextuality (e.g. references to Lego and Batman). This suggests that the film will offer a mix of pleasures to target a family audience.

Examiner commentary

This response contains an excellent analysis of media representations. There is perceptive and accurate analysis of genre codes used to appeal to a family audience, reference to media contexts through discussion of hybridity and intertextuality and a full focus on genre codes. More than two uses of genre codes and conventions are analysed. 10 marks.

Exemplar 2 – Level 2 answer

The posters use genre codes. They look like posters for a family film. There are lots of characters shown in the posters so the audience can see who will be in the film. The name of the film is in a bigger font than the other words on the posters to make it stand out. The posters tell the audience what date the film will be released. The main poster has a tagline that tells the audience what to expect from the film. It says 'The Story of a Nobody Who Saved Everybody'. This tells the audience that there is a hero who wins in the end, which is normal for a Hollywood film. There is a credit block at the bottom of the man poster to tell the audience who has made the film. The individual character posters say the name of the actors who play each of the characters - this will attract fans of these actors to see the film and shows that it is an important film to attract such famous actors. This is called the star system. Today we have a celebrity culture.

Examiner commentary

A competent and generally accurate analysis of genre codes and how they are used to appeal to a family audience. There is some description in parts. There is implicit reference to contexts that are partially relevant. 6 marks.

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