

AS LEVEL

Examiners' report

MEDIA STUDIES

H009

For first teaching in 2017

H009/01 Summer 2019 series

Version 1

Contents

Introduction	3
Paper 1 series overview	4
Section A overview.....	5
Question 1	5
Question 2	6
Question 3	6
Section B overview	8
Question 4	8
Section C overview.....	9
Question 5	9
Question 6	11
Copyright information.....	12



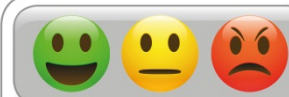
Would you prefer a Word version?

Did you know that you can save this pdf as a Word file using Acrobat Professional?

Simply click on **File > Save As Other ...** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as ...** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for *pdf to word converter*).



We value your feedback

We'd like to know your view on the resources we produce. By clicking on the icon above you will help us to ensure that our resources work for you.

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 second session for this paper following the first assessment last year. Many candidates were able to fully address the questions set, though there were some candidates who produced responses that were incomplete, suffered from time management issues, and/or were minimal in argument. On the whole candidates responded well to the paper.

Section A overview

Section A was generally addressed well by candidates. There were few time management issues with this section and candidates appear to have enjoyed the questions, which tested their understanding of media content and the ownership patterns of the British media. Q1 appeared to be more challenging as it was felt that some candidates were a little underprepared on PSB and its underlying principles. On the other hand, both Q2 and Q3 were well addressed – particularly the latter question which candidates responded positively to.

Question 1

- 1 Explain how political contexts influence radio production. Refer to *The BBC Radio One Breakfast Show* to support your points. [5]

The most successful candidates were able to provide some insightful responses. They could develop logical arguments, which covered how political contexts influence radio production.

Where candidates did not address the influence of political contexts on radio production they were found to lack focus. At times candidates did not refer to PSB in their response or the influence of external regulators such as OFCOM to hold the BBC to account.

Many candidates did not seem to fully understand the public service remit or national interests that the BBC serve. It is a good idea for centres to teach PSB alongside commercial based examples

Exemplar 1

On the Breakfast Show, they have to be regulated as they are part of the BBC. OFCOM regulate the political influences and representations by multiple media bodies. One of the BBC Trust requirements is sustaining citizenship – they do achieve this by talking about different regions of the UK and including different people of all races, genders and ages working for them and their company. They have to stay completely apolitical to cater to all people listening, especially ~~because~~ because of the ability to listen in online from other parts of the world, nationally and internationally.

This is an example of a full mark response. The response is sophisticated and perceptive and clearly meets Level 3 mark criteria. Knowledge is explicit and understanding well applied to the question set.

Question 2

- 2 Analyse how the posters and teaser trailer for *The Jungle Book* (2016) construct representations of reality. [10]

Candidates enjoyed the question set and the majority of responses found a myriad of ways to address the question. Less successful responses tended to lack focus on the question asked and use loose interpretations of representation and realism. More able candidates' responses could exemplify a range of relevant points, and the majority of candidates demonstrated effective analysis of representation to analyse the posters and teaser trailer.

In analysing the film posters and the film trailer candidates could identify the key conventions and recognizable design elements used to construct a representation of reality, for example how the film trailer uses narrative to construct a sense of verisimilitude.

Question 3

- 3 Explain how videogame producers target and address audiences. Refer to *Minecraft* to support your answer. [10]

Candidates responded well to Q3. There were a wide range of examples used which addressed the question set. All candidates focused on *Minecraft* as an example of how independent games producers used their relationship with its gamers to feedback on early beta versions. These candidates also understood how audiences evolved with the game, shared experiences and the way technological convergence widens the game's audience base across multiple platforms. Many discussed the way in which *Minecraft* is a multi-platform game (including cross-play) and now a multi-media franchise, which increases the reach of the product to audiences both within and beyond traditional gaming culture. Many videogames are designed to target audience loyalty in order to build (or build on) recognisable brands.

Exemplar 2

Microsoft also created Minecraft's story-mode and Minecraft realms which built Minecraft as a franchise. The original game sandbox game was made for everyone as freedom and creativity is popular amongst audiences. However, story mode was specifically produced ~~to target~~ by Microsoft.

This is an example of a top level response which is accurate in its knowledge and understanding of *Minecraft*. The candidate raises salient points in relation to videogames.

Section B overview

Section B proved to be challenging for candidates as the demands of the question required them to manage their time well and provide an extended response.

Question 4

In this question you will be rewarded for drawing together knowledge and understanding from your full course of study, including different areas of the theoretical framework and media contexts.

You should refer to **examples** from the long form television drama you have studied from the list below.

Long Form Television Dramas
<i>Mr Robot</i> : ('eps1.0_hellofriend.mov', season 1, episode 1, June 2015)
<i>House of Cards</i> : ('Chapter 1', season 1, episode 1, January 2013)
<i>Homeland</i> : (season 1, episode 1, October 2011)
<i>Stranger Things</i> : ('The Vanishing of Will Byers', season 1, episode 1, July 2016)

- 4* 'Recent technological change has created challenges for regulators and producers of long form television drama.' Discuss how far you agree with this statement in relation to the set episode of the long form television drama you have studied.

In your answer you must:

- consider how technological change has affected regulation and production of long form television drama
- analyse how technological change has influenced the key codes and conventions in the set episode you have studied
- refer to relevant academic ideas and arguments in your analysis
- make judgements and draw conclusions about how far you agree with the statement.

[20]

Q4 required candidates to draw on their knowledge and understanding from the full course of study. Successful responses to this question addressed both Assessment Objectives with excellent knowledge and understanding in relation to the focus of the question. The more able candidate responses demonstrated knowledge and understanding of the codes and conventions of media forms and products, including the processes through which media language and representations may be influenced by technological change, including regulation.

Less able candidates could identify the LFTVD as being transformed but relied on description of the programme and lost focus on the key points to raise identified via the bullet points in the question. These provide a logical and coherent structure for candidates to follow. Often these responses were not able to make judgements and reach conclusions from the different areas of the theoretical framework and contexts. The most popular LFTVD covered were *Stranger Things* and *Homeland*.

Section C overview

There were considered responses to Section C by candidates, for example in discussion of media conventions. Most candidates appeared engaged by the topic of news and print media, but relevant academic ideas were often absent. At times Q5 and Q6 needed better time management by candidates and occasionally responses were minimal or brief.

Question 5

5* To what extent do the elements of media language used in **Source A** and **Source B** reflect the typical codes and conventions of the tabloid genre?

In your answer you must:

- analyse and compare the ways in which the media language used in **Source A** and **Source B** reflects the codes and conventions of the tabloid genre
- refer to relevant contexts and academic ideas and arguments in your analysis and draw judgements and conclusions in relation to the question.

[15]

Most candidates understood the demands of the question and engaged with how elements of media language reflected the typical codes and conventions of the tabloid genre. These candidates demonstrated understanding of tabloid front page conventions and how the different house styles of the source material used these conventions in different ways to suit the needs of its audience.

The most common theories covered were Hall, Neale and Barthes. Lesser achieving candidates may have been able to identify these conventions but were not able to refer to relevant contexts and academic ideas. On occasion these candidates' knowledge of newspaper audiences was minimal, demonstrating little understanding of how social and political contexts affect audiences' interpretation of newspaper content.

Exemplar 3

Both source A and B have a small plug promoting an article about football, as well as source B having sections reporting on famous male celebrities such as Donny Dyer and Jeremy Clarkson. This is stereotypical of tabloid papers as their working-class readers prefer to read soft news articles rather than the hard news of politics.

This extract for Q5 reveals a top level response demonstrating perceptive and accurate analysis of how elements of media language have been used in similar/different ways in both of the unseen sources, which provides logical connections and a good line of reasoning.

Exemplar 4

In the Daily Mirror, there is barely any article written and instead it is ~~so~~ mainly covered by bold text with text written to surprise readers. Tabloids are aimed for the working class hence the mirror's slogan 'fighting for you'. The text 'Fathers ~~set~~ shock claim' written in a red serif font in all caps is made to imitate a 'breaking news' like during war time press. The main text mentions royal

Adequate response which contains the occasional error in the description of the front pages. The response draws judgements and conclusions considering to what extent media language has been used.

Question 6

- 6 Explain how different newspaper audiences might interpret the same content in different ways. Refer to *The Daily Telegraph* to support your answer.

In your answer you must:

- consider relevant social and political contexts that influence the interpretation of newspaper content
- use your knowledge and understanding of relevant academic ideas and arguments
- refer to *The Daily Telegraph* as an example of how newspapers might be interpreted by different audiences.

[10]

More able candidates could argue that *The Daily Telegraph* has used online formats to mirror the same content as its print editions as both a reflection of technologically driven social change and to ensure it can offer a diverse range of traditional and online media to reach its core readership. The more able candidates could comment on how an online audience might interpret stories differently given the dynamic nature and more organic approach to online news. At the heart of many of these arguments was the recognition of the impact of technology and social change – specifically in relation to the internet. Less able candidates demonstrated minimal application of knowledge and understanding of how different audiences may interpret content in different ways.

Exemplar 5

A tabloid newspaper tends to come across as hateful about certain and majority topics. However a broadsheet newspaper for example 'the Daily Telegraph' which talks about issues (political) and news formally. The target audience for them is usually ABC1. People within this category tend to be interested in political news.

A minimal response to the question which is descriptive and brief.

Copyright information

Source A - Front cover, The Daily Mirror, 7 August 2017. A Lines, 'Brit cops told me there was plot to kill Diana', The Daily Mirror, 7 August 2017, www.mirror.co.uk. Reproduced by permission of Mirrorpix.

Source B - Front cover, Daily Star, 7 August 2017. O Pritchard, 'Daily Star Page 3 Girl Kidnap Sex Slave Hell ', The Daily Star, 7 August 2017, www.dailystar.co.uk. Reproduced by permission of the Daily Star/Express Syndication.

Supporting you

For further details of this qualification please visit the subject webpage.

Review of results

If any of your students' results are not as expected, you may wish to consider one of our review of results services. For full information about the options available visit the [OCR website](#). If university places are at stake you may wish to consider priority service 2 reviews of marking which have an earlier deadline to ensure your reviews are processed in time for university applications.



Review students' exam performance with our free online results analysis tool. Available for GCSE, A Level and Cambridge Nationals.

It allows you to:

- review and run analysis reports on exam performance
- analyse results at question and/or topic level*
- compare your centre with OCR national averages
- identify trends across the centre
- facilitate effective planning and delivery of courses
- identify areas of the curriculum where students excel or struggle
- help pinpoint strengths and weaknesses of students and teaching departments.

*To find out which reports are available for a specific subject, please visit ocr.org.uk/administration/support-and-tools/active-results/

Find out more at ocr.org.uk/activeresults

CPD Training

Attend one of our popular CPD courses to hear exam feedback directly from a senior assessor or drop in to an online Q&A session.

Please find details for all our courses on the relevant subject page on our website.

www.ocr.org.uk

OCR Resources: *the small print*

OCR's resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by OCR. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

This resource may be freely copied and distributed, as long as the OCR logo and this small print remain intact and OCR is acknowledged as the originator of this work.

Our documents are updated over time. Whilst every effort is made to check all documents, there may be contradictions between published support and the specification, therefore please use the information on the latest specification at all times. Where changes are made to specifications these will be indicated within the document, there will be a new version number indicated, and a summary of the changes. If you do notice a discrepancy between the specification and a resource please contact us at: resources.feedback@ocr.org.uk.

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here: www.ocr.org.uk/expression-of-interest

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: resources.feedback@ocr.org.uk

Looking for a resource?

There is now a quick and easy search tool to help find **free** resources for your qualification: www.ocr.org.uk/i-want-to/find-resources/

www.ocr.org.uk

OCR Customer Support Centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk

OCR is part of Cambridge Assessment, a department of the University of Cambridge. *For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.*

© **OCR 2019** Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.



**Cambridge
Assessment**

