

Examiners' report

GCSE

MEDIA STUDIES

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

J200

For first teaching in 2017

J200/01 Summer 2025 series

Contents

Introduction3

Paper 1 series overview4

Section A overview.....5

 Question 15

 Question 26

 Question 3*7

 Question 48

 Question 510

Section B overview12

 Question 612

 Question 712

 Question 814

 Question 914

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. A selection of candidate responses is also provided. 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 and the mark scheme can be downloaded from [Teach Cambridge](#).

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 > Export to** 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).

Paper 1 series overview

J200/01 Television and Promoting Media is one of two examination components for this GCSE. This is the seventh sitting of this qualification since its inception in 2019 but only the fifth full sitting because of changes to the assessment of GCSEs in Summer 2020 and 2021.

Summer 2025 was the first time that *Vigil* (Series 1, Episode 1) and the changed episode of *The Avengers* ('The Gravediggers', Series 4, Episode 2) were assessed.

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 Television and be able to show their understanding of media language and representation
- make judgements and reach a conclusion in at least two questions, which requires candidates to formulate a response 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, including contexts, in at least one question
- make links between contexts and representation.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• used their time effectively to answer all the questions • correctly identified which areas of the theoretical framework were being assessed in each question • made judgements in Questions 2 and 3 and reached a conclusion in Question 3 • focused fully on the extract in their responses for Questions 1, 2 and 3 • made clear links between social/cultural contexts and their influence(s) on representation in Question 5 • demonstrated excellent knowledge and understanding of Media Studies terminology in Questions 1, 2 and 3 • used their wider knowledge of industry in Questions 7 and 8 • demonstrated their wider knowledge of the audience framework in Question 4.	• missed out questions through ineffective management of time • confused audience pleasures with the Uses and Gratifications theory in Question 4 • described rather than analysed in Questions 1, 2, 3 and 9 • did not refer to both frameworks of representation and media language in Question 3 • focused their response for Question 5 on historical contexts, rather than social/cultural contexts • were unclear of the structure and benefits of vertical integration in Question 7.

Section A overview

Section A comprises five questions. Questions 1, 2 and 3 were based on the unseen extract taken from the new set product of *Vigil* and the remaining two questions 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 demands of the questions.

Question 1

- 1 Analyse how **sound** is used in the extract to create meaning. Refer to **two** examples in your answer.

.....

.....

.....

.....

.....

..... [5]

Most candidates were able to identify at least one example of sound used in the extract and a large majority of those candidates were able to analyse how this created meaning. For example, the diegetic sounds of the sea and gentle chat of the trawlermen at the start connoting calmness, and the increase in the tempo and volume of the non-diegetic music as the trawlermen become ensnared connoting danger. Successful responses in the top level highlighted the mix of both diegetic and non-diegetic sounds and how they worked together to create tension and raise suspense. Many in this level were able to discuss the cacophony of sounds on the trawler, such as the diegetic urgent beeping of the sonar along with the shouts of the trawlermen as they try to save themselves, coupled with the increase in tone and volume of the non-diegetic music connoting panic and fear, and how this starkly contrasted with the relative quiet onboard *Vigil* connoting secrecy.

Less successful candidates described what they heard rather than analysed how the sounds created meaning. Some candidates confused diegetic sound with non-diegetic. A few candidates described the 'soundtrack' where they meant music.

Question 2

2 Analyse how far the extract creates a sense of danger.

In your answer, you must:

- analyse aspects of the extract using examples to support your analysis
- judge how far these aspects create a sense of danger.

[10]

Question 2 requires candidates to widen their analysis of the extract by referring to other elements of media language and/or representation, and to make a judgement in relation to how far the extract creates danger. To reach Level 3, candidates must identify at least two examples, using media studies terminology in these examples. Many candidates were able to identify two clear examples and the more successful were able to use a range of key media studies terminology in their responses.

Excellent responses in the top level made a judgement in their opening sentence and then explored the reasons why, with evidence, throughout their response. Candidates discussed the contrast in lighting from on the sea to below, with the low-key lighting onboard Vigil connoting a deep sense of danger for the trawlermen on the fishing trawler above. Others cited the rapid pace of the edit as the trawlermen realise the danger they are in with a series of cuts between repeated close-ups of their faces as their reality dawns and the impending danger approaches as the boat starts to sink. Many students used strong examples of sound to explore how danger increased as the extract progressed, with the panicked shouts of the trawlermen accompanied by non-diegetic music and sound effects increasing in volume.

Less successful candidates retold aspects of the narrative in the sequence without identifying clear examples or using any media studies terminology. Some candidates did not judge how far the extract created danger.

Question 3*

3* How far does the extract create a stereotypical representation of masculinity?

In your answer you must:

- analyse aspects of media language and representation, giving detailed examples
- make judgements and reach conclusions.

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

[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, in this instance about 'how far' the extract creates a stereotypical representation of masculinity. There are two sets of marks for this question; the first set out of 10 marks is for how well candidates analyse the extract, with responses in the top of the level needing two or more detailed examples as well as requiring candidates to address both frameworks stated in the question, which for this year is media language and representation. The second set of marks is out of 5 and is for how well the candidates make judgements and reach a conclusion about how far the extract creates a stereotypical representation of masculinity. The judgement and conclusion can be throughout the response and does not have to be at the end.

Most candidates tackled this question well and were able to identify how stereotypes of masculinity were both challenged and reinforced in the extract. In particular, many candidates wrote confidently about how the trawlermen both challenged and reinforced stereotypical representations of masculinity. Examples cited included how the trawlermen reinforce stereotypes through their physicality and 'performance' of the stereotypically masculine job of a deep sea trawlerman. This representation is then challenged as they realise their fate and become scared, which is illustrated through a rapid series of close-ups of their panic as they realise they can't control the boat and are going to perish demonstrating weakness not stereotypically associated with masculinity. Many candidates wrote confidently about the very male-dominated submarine crew, and in particular how the low angle camera on Captain Newsome, along with his clipped response to the female crew-member's approach, creates a stereotypical representation of masculinity as controlling and powerful. Top level responses were able to situate this analysis within the wider context of the time reflecting the male dominated Submarine Service and how gender equality has yet to be established within the Royal Navy as demonstrated through the almost exclusively male crew onboard Vigil.

Less successful responses described the episode's narrative as a whole or referred to parts of the episode not covered in the extract. Some candidates discussed the representation of Amy later in the episode. A small number of candidates wrote about other areas of representation such as ethnicity or sexuality and therefore limited their marks, unless they were able to tie this analysis into masculinity.

Candidates are advised to read the question carefully so that they are addressing the frameworks identified in the bullet points. Candidates should also ensure that they focus their analysis on the extract rather than the episode as a whole.

Question 4

- 4 Explain **two** reasons why audiences might watch television programmes. Refer to Blumler and Katz's theory in your answer.

.....

.....

.....

.....

.....

..... [5]

Many candidates responded well to this question and were able to explain two reasons why audiences might watch television programmes with reference to Blumler and Katz's theory. Personal identity, social interaction and diversion were the most commonly explained reasons.

Some candidates did not refer to Blumler and Katz's theory and instead described in general terms the pleasures of watching television. A small number of candidates described the pleasure of watching films or playing video games.

Exemplar 1

One reason why audiences might watch television programmes is due to their increased sense of personal identity. The audience watching may be able to take something from the characters they watch, such as: aspects of personality, humour or even style of clothing. This allows the audience to diversify their ^{own} character.

Another ~~the~~ reason is social interaction. Watching television allows people to share opinions, ideas, or facts to their friends or to new people, allowing them to make friends. Audiences can also ~~also~~ interact on online platforms such as twitter where they can partake in active viewing, making them feel immersed in the community. [5]

In Exemplar 1, the candidate has effectively identified two reasons with clear reference to the theory and then gone on to explain both reasons.

Question 5

5 The Avengers

Explain how social and/or cultural contexts influence representations in television programmes.
Refer to *The Avengers* to support your answer.

[10]

This question requires candidates to identify different social and/or cultural contexts and then to show how these contexts influence representations in the programme.

Candidates showed good knowledge of the new set episode, 'The Gravediggers'. A large majority of candidates tackled this question well and demonstrated good knowledge of social and cultural contexts and their influence on the representations in *The Avengers*. The most successful candidates were able to identify at least two contexts and could then explain how these influenced representations in the programme through exemplification. Many were able to discuss how changing attitudes to gender were represented through Peel being confident, knowledgeable and using her initiative in taking the lead, reflecting societal changes for women in the 1960s with more freedom and opportunities. Many candidates discussed how Steed represents the old-fashioned culture of a post-war Britain through the way he's dressed, contrasting Peel's more fashionable costume which reflects a modern-looking Britain in the 1960s (the 'swinging sixties'). Students at the very top of the band were able to link the context of the Cold War and the culture of paranoia and fear, often felt by those in the UK at the time, to Steed's strong sense of nationalism, his stoicism and 'British' appearance in reassuring the public that the country is able to overthrow any external enemies and keep people safe. Candidates also cited the generation gap and the second wave of feminism as contextual factors which influenced representations of Steed and Peel in the programme.

Less successful candidates tended to describe the narrative of the episode, without discussing the influence of contexts at all. Some wrote about historical contexts, which was in last year's exam, focusing on the representation of spies and external threats without being able to link these representations to social or cultural contexts. Students are reminded to read the question carefully and to identify which contexts are being explored in the question. A few students appeared to have pre-learned answers which did not address the context in the question.

Exemplar 2

The social contexts of the sixties inform the representation of gender in the Avengers. Peel is a somewhat socially progressive woman being far more sexually liberated than would be seen in a fifties character woman character, and often wearing tight fitted clothes and trousers. This reflects the changing attitudes to women, and the second wave of feminism at the time, as well as the increase in ~~sex~~ reproductive freedoms with the creation of the pill. However, it is still regressive by modern standards as she is very sexualised, as opposed to being an equal to Steed.

The social context of the generation gap of the sixties is also shown through Peel and Steed. Peel is much younger and much more non-traditional and outgoing in her appearance and dress and relationship to gender. Steed is a ~~stereotypical~~ stereotypical, debonair English Gentleman to an almost hyperbolic degree. This reflected real social divides that occurred between the generation who had lived under harsh conditions during war and been in the military, and young people who heavily rejected this and chose to be the opposite.

The social context of ethnicity is reflected by the lack of ethnic diversity in the Avengers. In the 60s, Britain was becoming more racially diverse, but due to stigma and racism, very few non-white characters were depicted on TV.

Social contexts are heavily influential on representations in TV.

Exemplar 2 is an example of a full-mark response. This candidate identifies three contexts and discusses their influence on the representations in the programme in some detail. They cite changing attitudes to gender and the second wave of feminism, the generation gap and the changing cultural landscape in the UK at the time.

Section B overview

Section B comprises four questions and are a mix of AO1 (Knowledge and Understanding) and AO2 (Analysis) questions. Candidates generally performed well on these questions, in particular Questions 8 and 9. However a proportion of candidates struggled with Question 7 and were unable to explain the benefits of vertical integration. A small number of students provided responses for Question 6 from a previous exam series.

Question 6

6 Identify which regulatory body regulates the video gaming industry in the UK.

..... [1]

The vast majority of candidates were able to correctly identify GRA or PEGI or VSC as correct responses to this question. Any of these three possible answers were rewarded. A few candidates provided answers to previous years' Question 6 with answers including TT Fusion, Warner Brothers or BBFC.

Question 7

7 Explain **two** benefits of vertical integration.

1

.....

.....

.....

.....

.....

2

.....

.....

.....

.....

.....

[4]

Some candidates were able to explain two benefits of vertical integration demonstrating good understanding of the industry framework. Many of these responses cited how costs could be saved by utilising companies down the film chain owned by the same conglomerate or company. Others explained how creative control can be retained by keeping all stages of production 'in-house'. The most common response was the benefit of the potential for greater profit through keeping revenue rather than spending it outside of the vertically integrated chain. The strongest responses understood how to separate out the benefits and answered from a company perspective.

Many candidates appeared unfamiliar with the term and struggled to explain it. Some in the lower levels discussed how companies target audiences without being able to explain how this was a benefit of vertical integration or discussed the benefits of synergy or cross-media convergence. The more able candidate could sometimes connect this to examples of vertical integration, but this was uncommon.

Exemplar 3

- 1 One benefit of vertical integration is it is cheaper to produce films and media. This is because by owning all stages of production the business doesn't have to pay external people to produce it, allowing them to spend the money on future projects.
 - 2 Another benefit of vertical integration is you have full control over the whole process of making the media. This means that less things can go wrong as you have control over all parts, production, distribution and circulation.
- [4]

In Exemplar 3 the candidate has effectively identified and explained two benefits of vertical integration in enough detail for a full-mark response. They have identified cost-savings and creative control and explained both.

OCR support



The factsheet for *The Lego Movie* provides a clear explanation of vertical integration and its benefits for the industry. This can be downloaded from [Teach Cambridge](#).

Question 8

- 8 Explain **two** ways that audiences are targeted by film poster campaigns. Refer to The Lego Movie poster campaign to support your answer.

[10]

Most candidates were able to identify two ways that audiences are targeted by film poster campaigns and those in the top level were able to explain how audiences were targeted with reference to *The Lego Movie* poster campaign. Many candidates explained how audiences are targeted through the use of star appeal, with the voice actors of Will Ferrell and Morgan Freeman featuring prominently on the posters. Others discussed the prominent use of action adventure genre codes and conventions, such as explosions and fast vehicles on the posters to appeal to fans of the genre. Some explained the use of intertextuality with characters from other DC films, such as Batman, targeting an audience of comic-book hero film fans.

Some candidates in the lower levels described who the target audience was for the film rather than how the audience was targeted. A few candidates wrote about the trailer for the film rather than the poster campaign. Candidates should be reminded to identify which set product is stated in the question before beginning their response.

Question 9

- 9 Analyse how gender has been represented in the trailer for The Lego Movie. Refer to the trailer only, **not** to the advertising break before the trailer.

[10]

This question requires candidates to analyse the representation of gender in *The Lego Movie* trailer. Most candidates were able to identify at least two examples of gender representation which either challenged or reinforced stereotypes, and many were able to analyse this representation in relation to *The Lego Movie* trailer. Many candidates discussed how Emmet challenged male stereotypes through his hesitancy and apparent fear depicted through his facial expressions and performance in the trailer, representing him as weak and vulnerable - both attributes stereotypically associated with females. Candidates also often cited Wyldstyle challenging stereotypes of women by being represented as strong and powerful, depicted through the low angle shot of her looking dominant. Many candidates discussed the stereotypical representation of Lord Business as cold and calculating, attributes usually associated with men.

Less successful responses described the appearance of the characters in terms of media language analysis of aspects of mise-en-scene, including costume and hair, rather than analysing their representation. A few did not refer to the trailer to illustrate their analysis.

Very few candidates analysed the ad break, which is encouraging as this shows that most candidates are reading the question carefully before answering. Centres are reminded that the set product is the full UK television [ad break](#) for *The Lego Movie*.

OCR support



Links to the set Advertising and marketing products for *The Lego Movie* can be found in Section 5f of the [specification](#).

Supporting you

Teach Cambridge

Make sure you visit our secure website [Teach Cambridge](#) to find the full range of resources and support for the subjects you teach. This includes secure materials such as set assignments and exemplars, online and on-demand training.

Don't have access? If your school or college teaches any OCR qualifications, please contact your exams officer. You can [forward them this link](#) to help get you started.

Reviews of marking

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the [OCR website](#).

Access to Scripts

We've made it easier for Exams Officers to download copies of your candidates' completed papers or 'scripts'. Your centre can use these scripts to decide whether to request a review of marking and to support teaching and learning.

Our free, on-demand service, Access to Scripts is available via our single sign-on service, My Cambridge. Step-by-step instructions are on our [website](#).

Keep up-to-date

We send a monthly bulletin to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

OCR Professional Development

Attend one of our popular professional development courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses for your subject on **Teach Cambridge**. You'll also find links to our online courses on NEA marking and support.

Signed up for ExamBuilder?

ExamBuilder is the exam paper builder platform for a range of our qualifications. [Find out more](#).

Free for all OCR centres with an Interchange account, it allows unlimited users per centre. We require an [Interchange](#) username to verify your centre's users for ExamBuilder.

If you do not have an Interchange account, please contact your centre administrator (usually the Exams Officer) to request a username.

Once you have an Interchange username, use the form on [this page](#) to sign up for ExamBuilder, or ask an existing user at your centre to create an ExamBuilder account for you.

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals (examined units only).

[Find out more](#).

Online courses

Enhance your skills and confidence in internal assessment

What are our online courses?

Our online courses are self-paced eLearning courses designed to help you deliver, mark and administer internal assessment for our qualifications. They are suitable for both new and experienced teachers who want to refresh their knowledge and practice.

Why should you use our online courses?

With these online courses you will:

- learn about the key principles and processes of internal assessment and standardisation
- gain a deeper understanding of the marking criteria and how to apply them consistently and accurately
- see examples of student work with commentary and feedback from OCR moderators
- have the opportunity to practise marking and compare your judgements with those of OCR moderators
- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

If you already have a Teach Cambridge account, you'll find the link to the **Online courses** under the **Assessment** or **Training** tab – hover over **Assessment** or **Training** on the horizontal menu and select **Online courses** from the dropdown.

If you don't have a Teach Cambridge account yet, ask your exams officer to set you up – just send them this [link](#) and ask them to add you as a Teacher.

Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

Which courses are available?

We recommend all teachers complete the module on Online courses – NEA for their subject. These courses provide subject-specific information about course content; how to prepare for planning, marking and submitting; and support with understanding the marking criteria.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.

Tell us what you think

Your feedback plays an important role in how we develop, market, support and resource qualifications now and into the future. We want you and your students to enjoy and get the best out of our qualifications and resources, but to do that we need your honest opinions to tell us whether we're on the right track or not.

You can email your thoughts to resources.feedback@ocr.org.uk or visit our [feedback page](#) to learn more about how you can help us improve our resources.



Designing and testing in [collaboration with you](#) and your students



Helping young people develop an [ethical view of the world](#)



Equality, diversity, inclusion and belonging (EDIB) are [part of everything we do](#)

Contact the team at:

☎ 01223 553998

🖥 ocr.org.uk

To stay up to date with all the relevant news about our qualifications, register for email updates at ocr.org.uk/updates

Visit our Online Support Centre at support.ocr.org.uk



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

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

We operate academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers.

We are committed to providing a fully accessible experience across all our products, platforms, and websites. Find out more about our [accessibility standards](#).

© OCR 2025. All rights reserved. We retain the copyright on all our publications. However, our registered centres are permitted to copy and distribute our material for their own internal use, in line with any specific restrictions detailed in the publication. Find out more about our [copyright policies](#).

We update our publications regularly so please check you have the most up-to-date version.

We cannot be held responsible for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and do not guarantee that any content on such websites is, or will remain, accurate or appropriate.

When we update our specifications, you'll see a new version number and a summary of the changes. While we do our best to reflect these changes in all associated resources on [Teach Cambridge](#), if you notice any discrepancies, please refer to the latest specification on our website and [let us know](#).

Our resources do not represent any teaching method we expect you to use. We cannot be held responsible for any errors or omissions in our resources.