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Education

MY REVISION NOTES
OCR GCSE (9–1)
MEDIA STUDIES

OCR

GCSE (9–1)

MEDIA STUDIES

SECOND EDITION

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- + Reinforce skills and understanding
- + Practise exam-style questions



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8	Question 1
10	Question 2
12	Question 3
16	Question 4
25	Question 5

40 Question 6

41 Question 7

46 Question 8

54 Question 9

59 Question 1
60 Questions 2 and 3
75 Questions 4 and 5

80 Question 6
81 Question 7
90 Questions 8 and 9
106 Question 10

111 Brief 1: Magazine
112 Brief 2: Television
112 Brief 3: Music video
112 Brief 4: Online, social and participatory
113 Statement of Intent

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REVISED	TESTED	EXAM READY

Introduction

The nine media forms and the set products

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In your Media Studies course, you have learned about set media products from nine media forms, all of which will be tested in the two examinations. Here is a reminder of where the nine media forms are tested and of the set media products.

Media form	Examination	Set product
Television (in-depth study)	Paper 1	<i>Vigil</i> , Series 1, Episode 1, BBC One
	Section A: Television	<i>The Avengers</i> , Series 4, Episode 2, 'The Gravediggers', ITV
Film	Paper 1	<i>The Lego Movie</i> film
	Section B: Promoting Media	
Video games	Paper 1	<i>The Lego Movie</i> video game
	Section B: Promoting Media	
Advertising and marketing	Paper 1	<i>The Lego Movie</i> poster campaign and UK TV trailer
	Section B: Promoting Media	
Magazines	Paper 2	<i>MOJO</i> magazine
	Section A: Music	
Music video	Paper 2	One pair from the following four options:
	Section A: Music	+ Wheatus – <i>Teenage Dirtbag</i> and Avril Lavigne – <i>Sk8er Boi</i> + Beyoncé – <i>Brown Skin Girl</i> and The Lathums – <i>I'll Get By</i> + Arlo Parks – <i>Hope</i> and Harry Styles – <i>Adore You</i> + Tinie Tempah, Jess Glynne – <i>Not Letting Go</i> and Paloma Faith – <i>Picking Up the Pieces</i>
Radio	Paper 2	<i>Live Lounge</i> , BBC Radio 1
	Section A: Music	
Online news (in-depth study)	Paper 2	<i>The Observer/The Guardian</i> website and social media
	Section B: News	
Newspapers	Paper 2	Two contemporary front covers of <i>The Observer</i> and the front covers of:
	Section B: News	+ <i>The Observer</i>, 30 October 1966 + <i>The Observer</i>, 6 November 1966 + <i>The Observer</i>, 20 October 1968 One complete contemporary print edition of <i>The Observer</i>

What you have to do in the exams

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The exam papers

You will have to complete two examination papers, each worth 35 per cent of your final grade:

- + **Paper 1: Television and Promoting Media** lasts for 1 hour and 45 minutes, including 30 minutes for the screening of the extract.
- + **Paper 2: Music and News** lasts for 1 hour and 15 minutes.

Paper 1	Section A:	Five questions	45 marks
Television and promoting media	Television (in-depth study)	(including three questions on the unseen extract from either <i>Vigil</i> or <i>The Avengers</i>)	
70 marks	Section B:	Four questions	25 marks
9 questions	Film marketing Video games Advertising and marketing		
Paper 2	Section A:	Five questions	35 marks
Music and news	Music videos Magazines Radio		
70 marks	Section B:	Five questions	35 marks
10 questions	Online news (in-depth study) Newspapers		

Creating media

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The remaining 30 per cent of your grade will come from your major practical production. It is possible that you will have completed your production before you start using this guide, but in order to maximise your marks for this non-examined component we have included some checklists at the back of this book.

The checklists highlight the importance of reviewing the detailed requirements of the brief you have chosen and help you to ensure that you have covered all the necessary areas in your Statement of Intent, which must be submitted with your production.

Paying attention to these details will help you feel confident that you have done your best in this non-examined component before you tackle your exams.

Contexts

Knowledge and understanding of the influence of media contexts will be tested in Paper 1 Question 5 and in Paper 2 Question 10.

In addition, one analysis question across the two exam papers will ask you to refer to media contexts in your answer. This question is likely to be one of the extended response questions, such as Paper 1, Question 3 or Paper 2, Question 9.

In order to answer these questions, you will need to apply social/cultural/political/historical contexts such as:

- + **changes in gender roles**
- + **changing attitudes to sexualities**
- + **multiculturalism**
- + **celebrity culture**
- + **consumerism**
- + **Cold War.**

You will find detailed explanations of contexts, together with activities and examples to help you apply contexts to questions, throughout this guide.

Cold War: the state of hostility that existed between the Soviet bloc and the Western powers from c.1947 to 1991.

Changes in gender

roles: the increasing role of women in public life (e.g. politics) following the impact of 1970s feminism.

Changing attitudes to

sexualities: the increased representation of people from the LGBTQIA+ community in public life, and acceptance of different sexualities.

Multiculturalism: the change from a society that sees itself as white, in which racism is 'normal', to one characterised by many different racial and ethnic groups.

Celebrity culture: the organisation of popular culture around celebrities – people who are famous for being famous.

Consumerism: the expectation that people will aspire to 'better themselves' by buying goods and services (e.g. clothes, cars, houses) that mark out their individual identity. (Opposing ideas to consumerism may include to reject material goods or to follow one's duty.)

Paper 1 – Section A: Television

What you have to do

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Section A of the exam asks five questions on your in-depth study of television and covers all four media areas (RAIL).

You will have around 30 minutes of screening and note-making time and then around 45 minutes to answer Section A. As this section is worth 45 marks, this means that the exam equates to roughly 1 mark per minute of writing time.

Which of the four media areas (RAIL) must I study?

Television	All four media areas: + Representations + Audiences + Industries + Media Language plus social, cultural and historical contexts.
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Television

Television is one of the bigger ‘in-depth’ studies that covers all four media areas. The first three questions will be based on a three-minute unknown extract.

The five questions will be as follows.

Q1	5 marks	This will be an analysis question on the extract and likely to be on media language, taking around five minutes to answer.
Q2	10 marks	This will be an analysis question and may be based on media language, representation and/or audience. It will ask you to come to a judgement and conclusion. Your answer should be a short essay, taking about ten minutes to answer. The question may ask you to refer to contexts.
Q3	15 marks	This question will ask you to analyse the extract in terms of media language and representation, and come to a judgement and conclusion about it. This longer essay should take about 15 minutes to answer. The question may ask you to refer to contexts.
Q4	5 marks	This question is likely to focus on television industries or audiences, taking about five minutes to answer.
Q5	10 marks	This question will ask for knowledge and understanding of the influence of contexts on television programmes and ask you to refer to the set TV episodes you have studied: <i>Vigil</i> and/or <i>The Avengers</i> . This short essay should take around ten minutes to answer.

Let's start by focusing on the questions that reference the unknown extract.

Question 1 is based on the extract alone; Questions 2 and 3 may require you to refer to other elements of your full course, including different media areas and media contexts. Questions 1, 2 and 3 all require you to demonstrate skills of analysis.

Question 1

What this question involves

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Question 1 is worth 5 marks and focuses on media language. It will test your ability to analyse how sound, camerawork, editing or ***mise-en-scène*** create meaning in the unknown extract. This extract will always be taken from one of the two set TV episodes: *Vigil* (Series 1, Episode 1, 2021) and *The Avengers* (Series 4, Episode 2, 'The Gravediggers', 1965). The extract will be a three to four-minute sequence from one of these two episodes. This section focuses on *Vigil*, but you must also be prepared to analyse a sequence from *The Avengers* set episode.

mise-en-scène: staging.

Exam practice

Question 1

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

Timing

You will have around five minutes to answer this question.

What the examiner is looking for

REVISED

The examiner is looking for two examples from the extract of the media language element asked for in the question.

Media language questions

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Media language questions are likely to focus on one media language element (sound, camerawork, editing or *mise-en-scène*) and ask for two examples. You will need to:

- + identify where each specific example comes from in the extract, giving precise details
- + analyse and explain how each chosen example creates meaning or effect
- + use the appropriate media terminology for the media language element asked for in the question.

Exam tip

Remember, the extract could be from either *Vigil* (Series 1, Episode 1) or *The Avengers* (Series 4, Episode 2, 'The Gravediggers').

Revision activity

Watch *Vigil* (Series 1, Episode 1) from approximately 21 minutes and 10 seconds in. Amy is in the helicopter being flown from the naval base to HMS *Vigil*. She has been assigned the job of investigating a death on board the submarine. Begin watching from just after her flashback. Amy is sharing the journey with Chief Petty Officer Matthew Doward, who is being transferred to *Vigil* to replace Craig Burke, who has died on board under suspicious circumstances. Amy is prepared for the transfer, being placed into a harness, and is then lowered from the helicopter onto *Vigil*. She climbs down the ladder on to the submarine and the hatch closes. The sequence ends as we view the hatch being closed above.

Once you've watched the sequence, think about how it made you feel. Did you feel:

- + worried for Amy and what she is about to face
- + intrigued about what Amy may find when she arrives on *Vigil*
- + excited by the prospect of her being lowered from the helicopter onto the submarine and the danger that this will involve?

Remember to focus your thoughts on the use of camerawork in this clip. Consider the contrasting use of the camera during the early part of the clip, as the helicopter nears the rendezvous with the submarine, and how it changes as Amy is prepared and then lowered onto the deck of *Vigil*.

Watch the clip for a second time and make notes about all the different uses of the camera that you can spot. Think about the **angles**, **movement** and **shot lengths**. The third and fourth screenings of the extract are opportunities for you to consider the connotative effects of the use of the camera. Be sure to make notes of specific examples from the extract as you will need two examples in your answer for Question 1.

Angle: the specific location at which the movie camera or video camera is placed to take a shot.

Movement: a filmmaking technique that describes how a camera moves about to help enhance a story.

Shot length: how much of the scene is included in the picture.

Exam practice

Question 1

Analyse how camerawork is used in the extract to create meaning. Refer to two examples from the extract in your answer.

Read the sample answer and the assessment comments that follow.

Example 1

At the start of the extract, Amy and Doward are in the helicopter. The camera is handheld and slightly shaking to connote the movement of the helicopter and how it must feel for Amy and Doward as it flies across the sea to Vigil. This helps the audience to feel connected to the action as it recreates the feeling of flying.

The student correctly identifies the movement of the camera being **handheld** and is able to both link it to a moment in the sequence and identify appropriate **connotations** and an effect on the sequence.

Example 1 (continued)

Another way that the camerawork creates effect in the sequence is the use of a high angle as Amy is lowered from the helicopter to the deck of the submarine. The use of the high angle reinforces the potential danger that the transfer poses for Amy and that if she lifts her arms she could fall into the water. The high angle makes her look weak and vulnerable.

The student identifies another clear example of camerawork in the sequence, this time a high angle, and is able to analyse the effect that this has on the sequence. The response is worthy of a Level 3 mark.

Exam tip

Practise taking notes as part of your revision for this question. Time yourself to make sure that you don't spend too long doing this. You can practise this while watching any episode of a television drama. You could divide your page into sections, create a mind map or use bullet points.

Exam tip

Learn and understand the terms **denotation** and connotation, and spend some time revising **semiotics** to help you with your response to Question 1. Think about any **signs** or **signifiers** in the sequence which help you to understand what meaning is being created.

Now test yourself

TESTED ☐

- 1 What is the name of the camera angle that looks up to a subject?
- 2 What is the name given to the sound term that is used to link one scene with another?
- 3 What is the name given to the type of camera focus where the subject at the front of the frame is in focus and the back of the frame is blurred?

Revision activity

Choose a three-minute extract from 'The Gravediggers' (*The Avengers*, Series 4, Episode 2). Practise note-taking and consider how camerawork creates meaning.

Handheld camera:

often creates juddering, urgent camerawork, like a documentary.

Connotations: additional meanings and associations that can be interpreted from the detailed analysis of media products.

Denotation: a description of what we see or hear in a media product.

Semiotics: signs and symbols in Media Studies and their meanings.

Sign: any image, sound or word that communicates meaning.

Signifier: an image, sound or word that represents an underlying idea or meaning.

Revision activity

Using the same sequence from *Vigil*, analyse how sound, editing or mise-en-scène create meaning in the extract. Use a different note-making method for each of the remaining elements of media language.

Question 2

What this question involves

REVISED

Question 2 is worth 10 marks and may require you to refer to one or both of these media areas:

- + representation
- + media language.

Timing

You will have around ten minutes to answer this question.

What the examiner is looking for

REVISED

The examiner is going to be looking for you to analyse the extract in more depth than in Question 1. Depending on the wording of the question (and it's vital that you read the question carefully), you may be asked to analyse a particular part of the extract, a particular aspect of a representation found within the extract, or how the extract creates a particular feeling or mood.

The examiner will be looking for accurate analysis of the extract through reference to media language elements. Unlike Question 1, where you are told which media language element to write about, here you can focus on any element(s) of media language you choose, so you are free to choose elements that suit the question the best.

A top-level response would be expected to:

- + identify **at least** two examples from the extract
- + show clear analysis of the extract in relation to the two media areas tested in this question.

Exam practice

Question 2

Analyse how far the extract creates a feeling of tension. In your answer you must:

- + analyse aspects of the extract using examples to support your analysis
- + judge how far these aspects create a feeling of tension.

'How far?' questions

REVISED

There is more than one element to this question that you will need to remember: it's a 'How far?' question and so you will need to remember to make a judgement about this in your answer. You are also being asked to use examples to support your analysis, therefore you will need to identify at least two – and more likely three – clear and relevant examples from the extract in support of your judgement.

Let's start by asking some questions about the extract as a whole:

- + Where in the extract does the feeling of tension happen? Is it throughout? Does it build as the extract progresses?
- + Does the extract convey any other feelings or emotions, such as sadness, that may offer a contrast to the feeling of tension?

Once you've considered where in the extract the tension starts and builds, you should then begin to identify how the extract establishes this feeling.

There is plenty of evidence in the extract that demonstrates that tension is created through sound, editing, camerawork and mise-en-scène. You could also argue that the beginning of the extract connotes relative peace ('calm before the storm'), which acts as a contrast to the later tense elements:

- ✚ The mix of sounds (both **diegetic** and **non-diegetic**) changes in pace and pitch as the extract progresses, building tension as Amy nears the rendezvous (RV) point.
- ✚ The pace of the edit in the extract changes as the tension builds.
- ✚ Sweeping aerial shots of the vast expanse of sea at the start show the majesty of the North Sea, accompanied by melodic non-diegetic music, creating a sense of peace. This atmosphere then changes, and similar sweeping 360 pans are used later in the extract, accompanied by a more sinister soundtrack, which is used to reinforce the vulnerability of the small helicopter and connotes a building tension.
- ✚ The crashing of the waves and darkness of the deep sea reinforce how nature has control and how small Amy is in relation to this.

Diegetic: sound from within the fictional world of the characters.

Non-diegetic: sound from outside the fictional world of the characters, e.g. the title sequence music.

It is possible, from exploring the extract, to see how tension is created. However, you can of course disagree as long as you provide an analysis and refer to examples from the extract to support your argument.

Let's look at how Student 1 answered the Exam Practice question.

Example 1

The extract creates tension. It does it mostly through the sound and the camerawork. There are many sounds that create tension. This makes us feel tense as they are loud and drown out the voices of the pilot and Amy.

The camerawork also helps to establish tension in the scene. The camera does this through using wide aerial shots of the helicopter hovering just above the water which makes us feel as though it could fall into the sea at any point. This makes the scene feel tense.

This response establishes that the extract creates tension and makes some reference to the extract in support of this. The weakness here is the absence of specific examples of the sounds which create the tension – the student could have referred to the whirring of the chopper blades or the crashing of the sea, for example, and how these sounds are mixed together to build tension. The student does give examples of the camerawork and attempts to explain how this creates tension. It is a mid-Level 2 response which establishes tension through one example but doesn't include a second example in enough detail needed to reach a higher mark.

Example 2

The extract creates both a calm and tense atmosphere. As the extract begins, we hear non-diegetic music, which at this point conveys a sense of relative calmness. The helicopter arrives at the RV (rendezvous point) and we hear the voice of the pilot announce their arrival overhead. This is accompanied by a sweeping aerial pan of the helicopter hovering low over the sea, reinforcing the vast expanse of the North Sea compared to the relatively small size of the helicopter. This choice of camerawork connotes a sense of isolation and could foreshadow what is to come for Amy once she boards the submarine.

Approximately 1 minute into the extract the submarine emerges from the water, shown in high angle, and is accompanied by a sharp sound effect which creates a tense atmosphere. The non-diegetic music stops and is instead replaced by diegetic sounds of the waves as the submarine surfaces, sounds which emphasise the size of the boat.

A series of medium close-ups of Amy show her concern as she realises she will now have to leave the relative safety of the helicopter to reach the submarine. It is now that the editing, until this point relatively slow paced, increases in pace, as Amy is given instructions and is prepared to be lowered. The increase

in pace mirrors the building of tension in the scene. The diegetic sound of the helicopter blades, the waves crashing and the shouted instructions from the co-pilot all work together to create a tense atmosphere as Amy is lowered to deck.

The camerawork, editing, mise-en-scène and sound successfully work together to build tension as the extract progresses.

This student has explored how the feeling of tension has built throughout the extract and supports their response with clear examples from the extract. The starting sentence clearly establishes how the scene begins in relative peace but that it then goes on to develop a tense atmosphere. The examples are detailed and specific and cover all four aspects of media language. The student is able to confidently show how their choice of examples connotes tension in the scene. Their closing sentence establishes 'how far' the feeling of tension is created: a judgement is made. This is a strong Level 3 response.

Now test yourself

TESTED ☐

- 1 What is the name given to the sounds that are outside the fictional world of the characters and are added in post-production?
- 2 What is the name of the editing technique used to establish action that is occurring at the same time but in a different place?
- 3 What word is used to describe the deeper meanings associated with an image or sound?

Exam tip

Always remember to read Questions 1, 2 and 3 carefully before you make notes so that you know exactly which areas to focus your note-making on.

Question 3

What this question involves

REVISED ☐

Question 3 is worth 15 marks. Unlike Questions 1 and 2, which are based on the unseen extract alone, you will need to bring in relevant elements from your full course of study, including the following four media areas (RAIL):

- + representations
- + audiences
- + industries
- + media language

and media contexts:

- + social
- + cultural.

Timing

You will have around 15 minutes to answer this question.

What the examiner is looking for

REVISED ☐

The examiner will be looking for a few things in your answer to Question 3. You are expected to demonstrate how you can analyse the extract in detail, and how you can make judgements and draw conclusions. The question will refer to the extract but you will be reminded to refer to relevant media areas and contexts. There will also be some bullet points to help guide your answer. So, your answer must contain some references to the extract in the form of examples of media language and possible representations found within the extract.

As with Question 2, you can refer to any elements of media language, but remember that this question is worth 15 marks, so you should refer to more than one element in order to reach the top levels. Along with this, you will need to bring in relevant elements from industries and audiences that you have studied. This is what the question means when it says ‘You will be rewarded for drawing together elements from your full course of study.’

A top-level response would be expected to:

- + analyse at least two or more detailed examples
- + refer to other media areas
- + make judgements and draw conclusions.

Let’s take a look at a sample Question 3.

Exam practice

Question 3*

How far does the extract reinforce traditional stereotypes of gender?

In your answer you should:

- + analyse the representations of gender, giving detailed examples
- + make judgements and reach conclusions about how far these representations reinforce traditional stereotypes of gender.

The asterisk (*) is there to signpost that this is an extended response answer (see page 75 for more details on extended response answers).

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

Media areas and contexts

REVISED

As with Question 2, Question 3 is a ‘How far?’ question, so you must remember to make a judgement about this in your response. For example:

- + How far does the extract use mise-en-scène to establish stereotypes?

The mise-en-scène is one of the most obvious areas of media language to communicate ideas around **stereotypes**. In this extract we can see:

- + the performances of Amy, Doward and the male winchman in the helicopter and how these performances reinforce some gender stereotypes
- + the location itself, that of the inside of a Navy helicopter, the wide expanse of the angry-looking North Sea and the foreboding outline of the surfacing submarine, and how these elements of set and location are inherently male in their associations.

Which other elements of media language could we consider?

- + The use of editing and in particular the pace and use of **shot/reverse shot** convey a traditional power dynamic in play between Doward and Amy.
- + The use of **continuity editing** throughout the sequence creates realism and helps build tension.
- + Sound, and in particular the shouted lines of dialogue between the Navy personnel and Amy, both reinforces and challenges gender stereotypes as both male and female voices are heard issuing commands and directions to Amy as she’s lowered to the deck of the submarine.

How could you reference your wider course of study and other elements of the four media areas?

- + The use of recognisable stereotypes, such as male Navy personnel (pilot, winchman, Chief Petty Officer Doward) reinforces the stereotype of the armed forces being very male-dominated.
- + The use of a strong female lead, taking on the role as the investigative officer, could be seen as a challenge to traditional stereotypes of the police where we are used to seeing dominant male figures leading operations.

Stereotype: oversimplified portrayal of a member of a social group, place, event or issue, which is based on assumptions.

Shot/reverse shot: over-the-shoulder shot of one character cutting to an over-the-shoulder shot of the other character.

Continuity editing: editing that is invisible, maintaining clear and continuous narrative action.

- ✚ Amy's character is represented as both fearful, a traditional stereotype of women, and strong, subverting the stereotype, as she takes on the challenge and is lowered to the deck without faltering.

Consider how audiences may interpret the extract in different ways depending on their background and needs:

- ✚ Female audience members could interpret the character of Amy as both challenging and reinforcing gender stereotypes depending on their age: older audiences may see Amy as strong and powerful, taking on the task of investigating Burke's death, whereas younger audiences may interpret the obvious fear she has as she's preparing to be lowered onto the submarine as a typical stereotype of a weak and vulnerable woman.
- ✚ All audiences may see the role of a female entering the male-dominated world of the Navy as challenging gender stereotypes and offering new, more positive representations of women.

Media industries, and in particular **scheduling** choices that have been made and how they could affect the content of the programme, could also be analysed in an answer to this question.

Finally, think about how you could also bring in references to social or cultural context that may be explored in the extract and whether these issues help to reinforce gender stereotypes. For example:

- ✚ the use of a strong female lead character demonstrates equality and diversity in the police force in modern-day Britain
- ✚ the use of a female Navy recruit, who issues Amy with instructions as she lands on the deck of the submarine, represents the changing face of the British armed forces.

Let's see how some students responded to the question.

Example 1

The extract creates a stereotypical representation of gender. It does this by showing Amy as being scared when she is sitting in the helicopter and shows a male Navy person looking tough and composed as he looks in control and calm. As Amy climbs down the step ladder onto the submarine she slips and cries out, which is quite stereotypically female too as it shows us she's scared.

This response establishes straight away that the extract creates a stereotypical representation of gender and it tries to illustrate this by describing some elements of the extract. However, it does not make explicit reference to examples of media language, although the student is attempting to discuss some aspects of mise-en-scène. There is an attempt at some form of analysis but this is very underdeveloped and is lacking detail. There is no reference to industries, audiences or context in any form which is required to reach the top of Level 3. The response is also very brief and does not reflect the 15 minutes of writing time which is allocated to Question 3. Therefore, it is limited to the top of Level 1.

Now time yourself to see if you can produce a better answer in 15 minutes.

Example 2

The extract both challenges and reinforces gender stereotypes. Traditional gender stereotypes can be seen through the use of a male helicopter pilot, male winchman and male Navy Chief Petty Officer Doward. The use of males for these roles reinforces the fact that the British armed forces are very male dominated, with few women working on Naval submarines or in the forces at all. This is further reinforced through the mise-en-scène. For example, Doward's performance demonstrates his unflappable nature and control as he appears calm and in

Scheduling: channel, day and time placement of a programme on television. For more information, see www.bbc.co.uk/education/guides/zc8tv4j/revision/3

control during the flight, which are stereotypical male characteristics. This performance is juxtaposed against Amy's obvious nervousness and agitation, demonstrated through her performance, as she anxiously looks out of the window and around the interior of the helicopter. This stereotypical representation of Amy as an anxious female is further reinforced through sound and through her dialogue, as she is unable to sit in silence, instead asking lots of questions of Doward. The use of close-up on Amy shows the fear on her face as the winchman issues her with instructions not to raise her arms as she's lowered, again reinforcing the idea of women being fearful and of men needing to be in control of dangerous situations.

However, there are aspects of the sequence which provide evidence of stereotypes of gender being challenged. As Amy lands on the deck of the submarine she is met by a female Navy recruit who issues her with instructions in a direct way, taking control of the situation and representing a strong female presence, thus providing us with a role model that challenges traditional gender roles and representing a more forward-looking British Navy for the 21st century, which seeks to even out the gender imbalance in the armed forces.

This student begins by making a judgement which sets up an argument to explore how the extract both reinforces and challenges gender stereotypes. The response then considers how gender stereotypes are reinforced with reference to how media language elements of mise-en-scène and sound establish this. The student includes several detailed examples from the extract to illustrate this. There is analysis of these examples. There is wider contextual reference here too, through the discussion of how the reinforced gender stereotypes are illustrative of the make-up of the armed forces being very male dominated – the response has succeeded in referencing the wider course of study through this inclusion. The response then considers a counterargument to the question through discussion of the inclusion of a strong female Navy recruit and how this offers an alternative representation of a more forward-thinking armed forces. The answer refers to representation, media language and context, providing enough discussion and analysis to reach Level 3.

Exam tip

Remember that for Question 3 you must refer to elements from your full course of study, including the four media areas and media contexts, in order to reach Level 3.

Revision activity

Try identifying evidence from the sequence either to show that *Vigil* fully demonstrates gender stereotypes being reinforced or to show that they are not evident at all.

Now test yourself

TESTED ☐

- 1 On what channel, day and time was *Vigil* placed?
- 2 What word is used to describe the time in the television schedules after which programmes unsuitable for children can be aired?
- 3 **Surveillance** and diversion are examples of which audience theory?

Surveillance: how audiences use the media to gain knowledge about the world.

How to prepare for the exam

- + Practise note-taking: test out different methods of making your notes under timed conditions.
- + Learn and revise the definitions of the different elements of media language (mise-en-scène, sound, editing and camerawork).
- + Practise spotting the different elements of media language in other extracts from *Vigil* and *The Avengers*.

Question 4

What this question involves

REVISED

Question 4 is worth 5 marks and will test your knowledge and understanding of television as a media form. It is likely to focus on media industries and audiences. The question may also ask you to refer to *Vigil* and/or *The Avengers*.

Timing

Spend around four to five minutes on this question.

Exam tip

Make sure you do not spend more than five minutes on this question as you cannot gain more than 5 marks, however good your answer may be.

What the examiner is looking for

REVISED

Examiners are looking for answers that show knowledge and understanding of media industries or audiences in relation to television. The question may focus on any one of the following:

- + the requirements of **Public Service Broadcasting** (PSB)
- + the **regulation** of television channels by Ofcom
- + the different ways in which television channels are **funded**
- + audiences' relationship with television in the UK.

For this question you will revise:

- + the role of Ofcom and the ways in which it controls broadcasting in the UK
- + Public Service Broadcasting with particular reference to BBC television
- + BBC funding, including debates over the licence fee
- + **commercial television** funding and PSB **remits**
- + the different ways in which audiences access and consume television
- + how audiences are targeted by television producers
- + scheduling and changes in technology
- + Uses and Gratifications theory (Blumler and Katz).

Commercial television: television owned by private companies and usually funded by advertising.

Remit: the particular responsibilities of a television channel towards its audience, as defined by Ofcom.

Public Service Broadcasting:

broadcasting for public benefit, rather than to make money; broadcasting that is independent of government.

Regulation: control of an institution by an authority that checks to see that it is following the rules.

Funding: how the channel gets its money to finance programmes.

Exam tip

You will need a number of facts at your fingertips in order to answer this question. Make sure you look at the question carefully and use the appropriate facts.

What does Ofcom do?

REVISED

Ofcom regulates television and radio broadcasting in the UK, setting standards for television and radio programmes that broadcasters have to follow. Ofcom can fine broadcasters if their programmes breach (do not follow) Ofcom's Broadcasting Code.

Ofcom carries out regular reviews to see that the BBC, ITV, Channel 4, Channel 5 and S4C are fulfilling their particular PSB requirements.

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Question 4

What this question involves

Question 4 is worth 5 marks and will test your knowledge and understanding of television as a media form. It is likely to focus on media industries and audiences. The question may also ask you to refer to *Vigil* and/or *The Avengers*.

Timing

Spend around four to five minutes on this question.

Exam tip

Make sure you do not spend more than five minutes on this question as you cannot gain more than 5 marks, however good your answer may be.

What the examiner is looking for

Examiners are looking for answers that show knowledge and understanding of media industries or audiences in relation to television. The question may focus on any one of the following:

- the **Public Service Broadcasting (PSB)** of television channels by Ofcom
- ways in which television channels are **funded**
- debates over the **licence fee**
- ways in which audiences access and consume television
- are targeted by television producers
- changes in technology
- difficulties theory (Bumler and Katz).

Commercial television: television owned by private companies and usually funded by advertising.

Remit: the particular responsibilities of a television channel towards its audience, as defined by Ofcom.

Exam tip

You will need a number of facts at your fingertips in order to answer this question. Make sure you look at the question carefully and use the appropriate facts.

What does Ofcom do?

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Public Service Broadcasting and the BBC

The BBC has been a PSB channel since it was set up in 1922. Lord Reith (see Figure 1.1) outlined the PSB principles in 1925, stating that broadcasting should 'inform, educate and entertain', and that it should be free from commercial and government pressures. The definition of Public Service Broadcasting has developed since then, but Lord Reith's key points are still at the centre of the BBC's ethos today. These points are clearly stated in the BBC's mission statement, which you will find on its website at 'About the BBC: www.bbc.co.uk/aboutthebbc/governance/mission/

Revision activity

Look up the BBC website: www.bbc.com/aboutthebbc/governance

Write down key points for each of the following areas, making sure that you can remember them for the exam:

- the BBC's mission, vision and values
- public purposes (BBC Charter)
- the licence fee.

The BBC's key PSB purposes

All the BBC channels must fulfil the requirements of PSB, with BBC One and BBC Two regarded as the main PSB channels. See if you can spot some of the **Reithian** principles in the list of BBC purposes below:

- to provide impartial news and information to help people understand and engage with the world around them
- to support learning for people of all ages
- to show the most creative, highest-quality and **distinctive** output and services (the BBC has been criticised frequently for being too similar to other broadcast channels)
- to reflect, represent and serve the **diverse** communities of all of the United Kingdom's nations and regions and in doing so support the creative economy across the United Kingdom
- to reflect the United Kingdom, its culture and values to the world.

How is the BBC regulated?

Ofcom is the external regulator of the BBC, while internally the BBC is controlled by a board of 12-14 members, mostly selected by the BBC itself. The BBC is granted a licence to broadcast by **Royal Charter**, which must be renewed every 11 years (the next renewal date is 2027). The Charter sets out the BBC's public purposes (see above).

BBC funding – the licence fee

The **licence fee** is a tax on households that own a television set. It is used to fund the BBC's television, radio and online content, and for developing new programmes. S4C (the Welsh language channel) is also mainly funded by the licence fee. If you watch or listen to BBC programmes live on any **media platform**, including tablets and smartphones, it is a criminal offence not to pay the licence fee. This also applies to the growing number of people who watch the BBC's iPlayer catch-up service.

Debates over the licence fee

Critics argue that the licence fee is outdated in the 21st century, with audiences turning to the growing number of popular commercial streaming services. They argue that the BBC should be funded by pay-per-view, subscriptions or advertising.

Ethos: a set of ideas, attitudes and values associated with a particular institution, such as the BBC.

Values: a set of ideas and beliefs held by an individual, a group or the whole of society.

Reithian: refers to Lord Reith, first Director General of the BBC, who developed the first principles of PSB, in particular that broadcasting should inform, educate and entertain.

Distinctive: in the context of PSB, means having specific characteristics that make the channel different from other channels, especially commercial channels.

Diverse: approach that the world our social

Royal Ch the post, the BBC, independent the codes commercial board.

Media platform: the way in which media content is delivered, such as smartphones, tablet, DVD, television.

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