

Media Studies

OCR GCE in Media Studies H140

Unit G322 – Exemplar Answer and Commentary – Candidate B – High Level Answer

16 PAGE ANSWER BOOK

GCSE and GCE Examining Bodies

Examining body	OCR
Centre number	Candidate number
Subject / module title	AS media studies key media concepts + drama
Paper reference	G322
Surname	
Other names	
Candidate signature	

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Question number	Mark
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- Use black ink or ball-point pen.
- Write the information required in the spaces above.
- Use both sides of the paper.
- Write the question number in the left-hand margin.
- Rule a line across the page after each answer.
- Do all your rough work in this answer book and cross it through without making it illegible. Do not tear out any part of this book. All work must be handed in.
- Write the numbers of the questions you answer in the order attempted in the left-hand column of the boxes opposite.
- Check that you have written the information required on each additional sheet used and have attached each sheet to this book.

Write here how many supplementary sheets you have used (if any).

Question number

1	Notes Notes – mise en scene
	estab - scenic - casual lumberjack outfits. old brick housing. dull, run down setting. old washing line.
	girl in white / innocence. blue truck, masculinity rivers, greenery. hills, mountains.
	Headmaster's suit. red tie. beard. received pronunciation. - beautiful wooden walls, upholstery. shows class. binary between man + girl

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	candle chandeliers. wintery. crowd
	shots of lumberjack wear etc. red
	bedding. cute writing. teddy bear childishness.
	pink lighting. / natural lighting
	mostly high key. windy. lots of trucks
	outdoorsy. fill key lighting.
	crowd shots of men - masculinity.
	non-diegetic sound. → earthy diegetic
	sounds. melancholic atmosphere.
	warm winter wear.
	age
	propp, Barthes 1964, Barthes ? Stuart,
	Dyer 1979. Creeber 2001. Levi Strauss.
	shot reverse shot structures with man
	+ girl. enforcing age.
	insert shot of photograph (eyeline match).
	smooth cuts - continuity editing.
	establishing master shot of scenery.
	(opening)
	master shot of bedroom.
	old vs middle aged + young vs middle
	aged authoritative figure.
	suit - connotes power, authority, dominance
	regional accents for sound
	close up in shot reverse shot.
	OTS objective POV over young man
	looking at _____
	panning out following men.
	+ two shot of girl and boy.
	shot revers man POV + girl. crowd
	shot. pans round her in car.

CU + O show emotion in car. LS of her driving away.

Crashing sound. medium 3 shot + O show reaction.

SRS with old + family group. opposition. CU + O show shock of school.

+ two shot in the wooden. shadowy - natural back lighting.

+ title up to show dominance. OTS POV: girl looks small titled lower. IS of her running away.

master shot of outside scenery again.

OTS of man chewing.

eueline match of teddy bear etc.

+ tracks upwards to see women.

CU to see her reaction to Amy leaving crowd shot of men working.

estab then men working.

Scottish. northern accents.

she is only one not wearing outdoor wear she has necklace, makeup etc.

ellipsis to inside after they were outside.

show man's anger to girls teen angst.

medium shot of "hate you raised voice obvious anger.

+ teenage magazines. naivety - sad slow melancholic music.

when they are working it's energetic + Scottish.

Question
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~~throughout the clip~~ within the clip
~~there are a varied number of (techni~~

1 I will be focusing on how age creates representations (Dyer 1979) This clip demonstrates reasonably high production values, with real locations ~~and expensive~~ ~~scenery~~ such as the Scottish highlands and the decadent buildings. There are many ways in which the producer creates verisimilitude within the diegetic world of the television drama. This is a long form drama using the theorizations of Glen Creeber (2001)

Mise en scene is extremely important such as the character costumes and props. Most of the characters are wearing outdoor, lumberjack outfits which connote masculinity and manual work. However, the girl within the clip is the only character wearing normal feminine clothing. Her top is cream which has connotations with purity and innocence. This reinforces her youth when she is juxtaposed with the older characters, therefore creating representations of age. The older character such as the headmaster is in a formal suit which holds connotations (Roland Barthes 1964) with authority and power making him appear dominant within the group. His red tie could portray danger and oppositional rivalry between the young girl

1 and himself. The establishing shot shows the Scottish highlands and scenery, showing the audience the drama is in a rural place. The old brick buildings give a traditional old feeling to the drama, suggesting the girl is out of place within a place meant for the older generation.

There are many trucks shown with the main one the girl is driving being blue. Blue has connotations with masculinity which creates a contrast with the girl who appears quite feminine. The wooden upholstery within the building shows wealth and juxtaposes with the headmaster's obvious high class appearance.

Camera work such as the many crowd shots showing the workers creates representations of unity. Close ups are used to show emotions between different age groups, such as the young girl and her guardian arguing. Reverse shot structures are also used here to ~~emphasise~~ emphasise the opposition between the two age groups creating definite binary opposition as Claude Lévi-Strauss theorised. Eyeline matches which are part of continuity editing are also used as the girl is looking at the bear which has connotations of innocence, giving representations of age. Insert shots are used when the girl is

1 looking at the photograph which shows her emotional reaction to the eyeline match.

Over the shoulder objective point of view shots are also used between Amy, the girl and the young man. This helps the audience to feel empathy toward the characters, by seeing things from their point of view. There are also panning camera movements to show what someone is doing such as ~~when~~ when Amy is trying to start the car. Master shots are used to establish that Amy is in her room and to establish when something is going to take place outside, by showing a scenic view. All of the transitions are cuts, part of the continuity editing system.

There are diegetic sounds such as the sound of birds, and the outdoor average noises. Dialogue is also diegetic showing the varied accents, which are mainly northern and regional however the headmaster speaks in received pronunciation which puts emphasis on his dominance. The guardian speaks to the girl when they are arguing in parent to child mode of address, creating representations of age by conveying that adults should always be more authoritative

1 and have more dominance over the younger generation. ✓

Overall age is represented through the juxtaposition of closeups showing emotions and shot reverse shot structures being vital in showing oppositional relationships between the young and the old. Similarly relationships are shown between the older generation showing unity, which makes the young girl seem even more insignificant and weak compared to the dominance of the adults.

dialogue is important to create representations of age as it allows the audience to know that the girl is only 16. The fact she is female asserts more emphasis upon her weakness and obvious opposition with the adults. There is also ellipsis into the main building with the headmaster which is part of non-continuity editing. Non-diegetic music is used to create a melancholic atmosphere and tension. However, when they are working outside the music is energetic and lively creating a happy atmosphere.

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2 Throughout this essay I will be discussing the ways in which British film is produced and distributed to targeted audiences. I will be focusing on my case studies which are Warp Films and Working Title Films. Warp Films is an independent firm company which means it is not part of a conglomerate and has a limited budget. Working Title is part of a conglomerate which is Vivendi Universal, and can afford to produce expensive films.

Funding is extremely important within the production of a film. Warp Films need financial aid because they are independent. They get most of their funding from Em Media and the National Lottery Fund. Because of their limited budget their main genre of film is social realism, and as Clare Monk (2000) said, are based around 'male rivalry and assertion of masculinity'. An example would be 'This is England' (2006) produced by Shane Meadows who is a stock writer for Warp Films. This cost only 1.5 million to produce, which is a small budget. Independent films are normally social realism because they do not need star persona (Dyer 1979), can be filmed in England and do not need expensive set design. They are the cheapest films to produce, and as Armstrong (2002) said

2 are Britain's best gift to world cinema. However, there are problems with audiences as they have a limited audience which is British and can only, most of the time, be shown in cinemas to over eighteens.

All of Warner's and their side company's Warner's films are digitally produced using High Definition Digital video, which is not cheaper than 35mm film, although the quality is slightly less superb. 35mm film is an analogue technology and extremely expensive costing £1,500 to £2,500 per reel. For example, shooting 'The Phantom Menace' using 220 hours of film cost \$7 million, ~~the~~ using 35mm film. However, 'Attack of the Clones' only cost 15,000 to produce using High Def DV. This shows how beneficial High Def DV is to independent film companies with limited budgets.

Working Title's main film genres are Romantic comedies such as 'Love Actually' (2003) and Heritage cinema such as 'The Duchess' (2008). They target large audiences such as Americans and the British, mainly all age ranges from around age 12. They are part of Vivendi Universal so can use star persona such as 'Notting Hill' (1999) where the film cost 21 million to produce, most of it being Julia Roberts fee.

2 This helps them to sell films and make extreme amounts of money. Working title get their money from within Vivendi, Universal and have large budgets such as 'Atonement' (2007) which had a budget of 15 million, but made a whopping 60 million. They produce their films on 35mm film as they can afford to. Synergy is also used a lot within working title films as it helps to increase profit. A good example of this would be 'Four Weddings and a Funeral' having a soundtrack of 'Love is all around' by 'Wet Wet Wet' which was extremely successful. ✓

Distribution is extremely important within British film. Recently new technology means that films can now be digitally distributed into cinemas using either fibre optic cable, satellite or portable hard drive. Warp films make most of their money from ancillary sales so cinema distribution is not as important to them as their films are not really cinematographic. An example of this would be 'This is England' (2006) which made 5 million profit, 3.7 million being in ancillary sales. Warps ~~change~~ distributors are 'Optimum Releasing' which press DVDs and distribute into cinemas.

Film categories made by the 'British

2 Film institutes are extremely important. All of warpc's films are category A, as they are completely British with funding and personell. However, most of working titles films are category D, with most of their financial aid coming from America.

Gauntlett (2007) discussed grass roots media, suggesting that average people are now becoming the producers and distributors of media texts ~~using~~ using technology such as Youtube and Myspace. This could soon change the way in which films are produced. Technological determinism (McLuhan 1964) is also important as it discusses the way in which people are consuming media texts is changing as they have more choice, such as internet downloading.

There are problems with distribution such as piracy, which is extremely dangerous for independants as they make most of their money from Ancillary sales. However, new technologies are helping to tackle this such as Blu-ray which has encryption codes to stop piracy.

conglomerates can afford to make expensive films because they are vertically integrated meaning they have ownership over distribution, production and exchange companies so that they are in full control.

2 Distribution of films also includes Above the line advertising and Below the line advertising which are used to promote films. Above the line is used mainly by working title as it means trailers, bill boards, adverts and interviews with the actors. Warp and especially warp x who created films (such as 'Donkey punch' (2008)) and work on budgets between 400,000 and 800,000 cannot afford to use this so mainly create cheap websites for their films.

Working title did used to be an independant company but in 2004 they made a profit of 17.8 million so vivendi/universal bought a 67 percent stake in the company making it part of a conglomerate. This is why working title can now afford to produce and distribute films with an extremely large amount of money.

Conglomerates prefer to produce films on 35mm film because they own all the film camera companies so if High definition Digital video took over they would lose huge amounts of money.

Overall independant and conglomerate film companies produce and distribute their films in extremely different ways.

Question
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2 This is mainly due to their contrasting budgets. In 2008 the British film institution made 1.65 billion pounds worldwide, which shows how the production and distribution within British cinema is ~~now~~ becoming excellent; as it is up 50% since 2007.

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Candidate B, Question 1

There is clear knowledge and understanding of the task although the introductory paragraph is contextual. The candidate could have started the response with the second paragraph, which starts with analysis on mise en scène.

The use of mise en scène is excellent in describing the appearance of the young girl Amy and the possible connotations on offer:

“The girl within the clip is the only character wearing normal feminine clothing. Her top is clean which has connotations with privacy and innocence. This reinforces her youth when she is juxtaposed with the older characters, therefore creating representations of age.” (P4)

This is further developed in analysis of the Headmaster’s clothing and contrasted. Consideration is also given to the technical construction of representation via discussion of the shot-reverse-shot structures; which emphasise the opposition between two age groups. There is the occasional inaccuracy with the use of the term ‘crowd shot’.

Editing is discussed (P5) to represent the young girl’s connotations of innocence, but it is marked with an **admission symbol** on the script as the examiner feels there is a gap or opportunity for analysis here.

Sound is analysed on page 6, but analysis of representation is limited to speech as a mode of address, this again is contrasted between the female teenager and the elder head teacher. It is felt that sound could be more fully developed in relation to the analysis of representation, for example, the use of music.

The response does cover all of the technical area, with some room for development in analysis, but nonetheless, this is a sustained discussion of the text, where the candidate has selected appropriate examples from the extract to discuss age and representation.

Explanation/analysis/argument – Low Level 4

Use of examples – Low Level 4

Use of terminology – Low Level 4

Candidate B, Question 2

The media area being addressed is film, with a focus on Warp and Working title film, a subsidiary of Vivendi Universal. There is a clear introductory paragraph, which indicates the candidate's intentions.

The second paragraph really takes a hold of what the question demands:

"Funding is extremely important with the production of a film" (P8) and this is exemplified by the use of Warp Film's relationship to EM Media and national lottery funding.

The candidate uses institutional knowledge and understanding to demonstrate and explain the features of the Warp Film Company using the example, This is England.

The candidate also uses academic/industry argument to support this understanding and the response then proceeds to discuss the impact of digital technology on film making and illustrates points well with exemplification. (P9)

"Warp X's film are digitally produced, which is a lot cheaper than 35mm film, although the quality is less."

The candidate then contrasts this to Hollywood production practices and once again evaluation is evident at the end of this paragraph:

"digital technology is a benefit to independent film companies with limited budgets" (P9)

The candidate then discusses Hollywood film practice and shows how Working Title has a collaboration with Vivendi Universal which is empowering for Working Title to make larger profits for global releases, and the candidate also refers to an historical example of synergy.

The response develops with a discussion of distribution in address of the question set. This is evaluated in relation to Warp Film and develops a discussion of digital technology, which is linked to facts on distribution, and the candidate uses the concept of '**optimum releasing**' in relation to DVD releases.

The candidate attempts to evaluate the implications of the relationship between film and digital technology and the issue of music piracy is briefly touched upon.

In this response there is a sustained and detailed discussion of distribution and this is linked to the promotion of film:

"In 2004 Working Title made a profit of 17.8 million so Vivendi Universal bought a 67% stake in the company, making it a part of the conglomerate." (P12)

The candidate attempts to show this as beneficial to Working Title films as a British film company.

Explanation/analysis/argument – High Level 3

Use of examples – High Level 3

Use of terminology – High Level 3

This candidate's combination of levels achieved have managed to meet the raw mark for an A grade for this paper.