

OCR GCSE Media Revision Teacher Guide

Whilst general guidance can be given on each product, this has already been fully covered in the 200+ lessons EDUSITES has provided for each subscriber – the 125+ covering the Core Framework and the 75+ where the framework knowledge and learning was applied in detail to each of the set products.

The purpose of the revision unit is to signpost **approaches and strategies** to the effective application of their knowledge and understanding to the set products and the most effective ways of responding to the tasks set. **To prepare for the examination requires teachers to direct each student's attention to those specific areas where detailed revision and study of the products would be most effective** - something that goes beyond the capacity available in just lesson time or this unit.

In this unit, we provide **exemplars of strategies** that **can be applied to meet all of the demands of the exam**. We supply examples, but the main idea is to indicate strategies that enable you to develop ideas of your own as to how each student might apply these to each product.

The expectation is that you have covered the ideas dealt with in the EDUSITES lesson units targeted at this examination:

1. **Considering how media production shapes audience attitudes and behaviour - to have developed the knowledge and learning as to how compare products from different times with an understanding of what those times were like.**
2. **An awareness that there are values contained in products to do with attitudes towards different groups of people, and these can be seen in how different groups are represented or under-represented.**
3. **To have studied similar types of products (as indicated as best practice/essential in the exam board guidance) in order to consider how the set exam products reflect generic ideas, the conventions of such products and the audiences that consume them.**
4. **An understanding of the media industry and institutions – the intentions of these producers of mass media products and the attempts to control and regulate these.**

Lesson 1 – First principles

The slides review the core theoretical models of the examination.

We are required to study all elements – industry, audience, media language, representations, social/historical context and era.

Reinforce the idea that all these ideas are interlinked - we need understanding of both the media language and representations involved in the marketing of products as this relates directly to a sense of **the intended audience** and how the product was constructed to appeal

to that audience. The cycle of production and audience are inextricably linked - we cannot consider the structure of the narrative or marketing practices without a sense of who these were targeted at.

Task 1C slide 14: consider this as a pop quiz on the theoretical models. If there are issues here, then we have identified an element for the revision planning for those students.

Slides 15-19 provide theorist and model and area of application.

The examination is **synoptic** – they are required to draw on all of their learning in the tasks even if it is not directly referenced as such. To coin the old proverb: it doesn't matter where we start to eat the elephant, it is always a matter of one bite at a time.

Tasks 1C – 1D are about making connections. If they can make connections between the set products they will start to see that all products are linked by the core framework elements.

This is very useful for the unseen tasks in the exam.

Reinforce the context and product links. These are vital for success.

Use slides 29-32 as research/review areas. *Can they apply this knowledge to each of their products? If not, then these are key learning/revision elements for their revision planning.*

Lesson 2 – Breaking the codes

Media Language is the essential toolkit. The slides review the core theoretical models of the examination.

In researching each product, we have explored specific ideas. These have focused on:

- **How media language is used to construct narrative and representation**
- **Identifying target audience**
- **The needs of this audience**
- **The drives of the production** (*the institution that makes/broadcasts the product*)
- **The impact of these on society** (*what is communicated to whom, with what intention, what outcome*)

If they cannot supply responses or ideas for each of the above for each of the set products, then you have just identified another key element for their revision planning.

Task 2B reviews knowledge and understanding – an underpinning exam criterion.

Apply to the product and then to their own set products.

Task 2C evolves knowledge and understanding. The idea is to focus on how media language constructs audience and in turn links this element to context. In doing so, **we are encouraging a wider understanding of the complexities and inter-relatedness of their learning**. We are breaking understanding out from knowledge – a key criterion in all marking schemes and examiner training for recognising the top grades. Apply to the product and then to their own set products.

Use the learning scaffold to reinforce learning and then use **Task 2D** to test understanding.

Lesson 3 – Representing audience

We always tell students that representation is the element of study that defines Media Studies as a subject. Whilst language borrows from English and Art, audiences from Sociology and Psychology, institutions from Economics and Business, representation is an idea that no other academic discipline explores.

For the examination **students must be clear as to what representation involves. The way that ideas and people are presented to us is important in shaping how we respond to these products** – how we see and think about the world and the people in it. **If groups are repeatedly presented to us in a negative manner this will influence how we think about that group.**

- Media products' representations are based on **the simple premise of wanting to be successful products commercially and artistically** – though this too often involves a choice between the two.
- To be successful **media products have to resonate with their audience** – be felt to **share common ideas and values about the context they exist in**.
- This means that **products often recycle formats and ideas** that have already proven to be successful with audiences.

Task 3B – the example of *Only Connect/Who Wants to be a Millionaire* works very well in establishing this crucial idea.

The task on stereotypes and tropes reviews this concept (**Task 3D**) and **Task 3E** enables them to get to grips with issues in the exemplar edition of GQ that can be applied to their exam board set print products.

Task 3F is useful for thinking about the set newspaper products.

Task 3G is useful for thinking about TV and moving image products and **Task 3H** is effective in supporting students in considering the wider issues of representation in their set TV and moving image products.

Lesson 4 – Identities

Where would any Media lesson be without The Daily Mail? Newspapers are a very good source for consideration of identity as they directly address the values and world view of large mainstream groups.

Stress in their revision planning that they need to be clear that they can demonstrate in discussion of each product that **they have learned that all products are made with a very specific audience in mind. This means that each product contains narratives, events, characters and values that are meant to construct a particular demographic.**

- In doing so products tend towards **confirmation bias** – repeating ideas and values that they know their audience deem acceptable.
- Such a re-running of the same ideas creates a certain **repetition in media products**; they all tend towards **homogeneity** - being '*the same*'. This is particularly true of products aimed at a mainstream audience, such as terrestrial TV stations like BBC1 and ITV, newspapers, lifestyle magazines, vlogs etc.
- We are also aware that in consuming media products **an audience is seeking fulfilment of needs**. Media products construct themselves so that they generate **expectations in the audience** as to how such needs will be satisfied.

These ideas are essential in their revision planning. **If they are uncertain these must be a focus for their revision. Task 4B** offers an opportunity to test this.

Task 4C is a brilliant product for challenging sense of identity in others. The direct mode of address reveals that **the character understands the audience stereotyping of a middle-aged woman and of their expectations of the crime genre protagonist and that her role challenges these.**

Task 4D offers ideas for expanding their revision to be certain that they understand these ideas/issues in the set products.

Lesson 5 – Contexts

Each product is clear in demanding students understand the impact of the era in which a product is made on that set product. Much of the work here is around the **influence of each era's cultural values and attitudes on the content, narrative, representations & values of mass media products.**

They must demonstrate in exam responses **the fact that all products are of their times**. This means that each product contains narratives, events, characters and values that are meant **to construct a meaningful experience** for audiences of **that era**.

Products are made by institutions who require commercial success with the audience of that era. Even if they may reject this, **those that make the product are themselves a product of their times**, carrying with them values, attitudes and priorities that leave a clear trace in the work they produce.

The meaning/response equation identified by Hall and others tells us that an audience may accept/negotiate/reject the values and messages of a product but that this response is always based on **the elements of their era** – what we have learned to call **the zeitgeist; the priorities and values deemed to be of greatest importance to the lives of those people of that era and that this is most often shaped by its media products**.

Task 5B offers a Rolling Stone cover that very effectively can be said to be responding to changes in the zeitgeist. Consider how this cover would have been 10, 20 or 30 years ago by looking at the covers in **Task 5C**.

Task 5D and 5E both use the *Apeshit* video with parental advisory lyrical content. There are plenty of examples around that could be substituted (the *This is America* by Childish Gambino, *Formation* by Beyoncé, *Letter to the Free* by Common, *Borders* by MIA, Melanie Fiona *I Tried* etc.) but we use this as it stimulates debate on the key issues of celebrity, art, music and identity being defined by the contexts of the product.