Oxford Cambridge and RSA Examinations

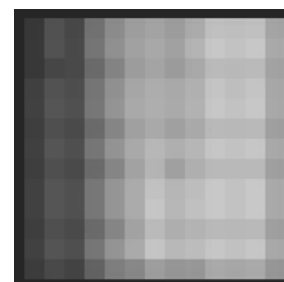**OCR**
RECOGNISING ACHIEVEMENT

ADVANCED GCE   **A2 7860**
ADVANCED SUBSIDIARY GCE   **AS 3860**

MEDIA STUDIES

COMBINED MARK SCHEME
AND REPORT FOR THE UNITS
JANUARY 2005

AS/A2

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The mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

The report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

Mark schemes and Reports should be read in conjunction with the published question papers.

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Advanced GCE Media Studies (7860)

Advanced Subsidiary GCE Media Studies (3860)

MARK SCHEME ON THE UNITS

REPORT ON THE UNITS

Mark Scheme 2731
January 2005

The unit is marked out of a total of 90. Each question is marked out of a total of 45 marks.

Assessment Level	Marks /45
Level 1	0-12
Level 2	13-17
	18-23
Level 3	24-26
	27-30
	31-34
Level 4	35-40
	41-45

Advice to Examiners

Annotation
Please refer to the separate script annotation policy distributed at the Standardisation meeting.

Judgement
Be prepared for the fact that there might be no correlation between a candidate's marks for each section. It is possible for there to be a disparity between answers to Questions 1 and 2; consider each question in isolation. The duration of the exam should be considered, especially when weighing up the depth and quality of a candidate's answer. Candidates are required to write two essays in 45 minutes each. Look for implicit as well as explicit evidence of knowledge and understanding. Arguably, Section B is more demanding a task than Section A and this should be borne in mind by Examiners.

Do not make a judgement too early on about the quality of a candidate's answer. Some candidates use a style that means that the early part of their answer is descriptive and confined to identification of technical aspects, but is later followed up by analysis and interpretation, as required. Early judgements of the candidate's work as 'descriptive' will result in their work being under-rewarded.

Whilst continuous prose is expected, candidates who use bullet points or sub-headings in their answer should not be penalised. Where a candidate has run out of time, he/she tends to use note form at the end of an answer and Examiners should credit any hard evidence of knowledge and understanding (as opposed to plans) provided by a candidate.

The full range of marks should be used, as it is possible to attain full marks for an answer, especially at AS level. Likewise the full range of marks within a level should be used. Hesitancy often results in bunching marks together, so careful attention should be paid to differentiation between candidates' answers.

SECTION A – Textual Analysis

This section assesses Assessment Objective 1

Candidates will be assessed on their ability to understand how meaning is constructed through the language of specific media forms by applying techniques of textual analysis to a range of media.

General Mark Scheme

Level 1 (0-12 marks)	**Section A**

At this level, responses are likely to be 'short' (well under one side of answer booklet), to show **no real** understanding of the tasks and to offer no textual evidence. Knowledge and understanding of technical aspects of the languages and conventions of the moving image medium will be **absent**. Factual knowledge is likely to contain frequent inaccuracies and will be irrelevant and incoherent.

Level 2 (13-17 marks)	**Section A**

In this range, responses will show **very little** understanding of the task, and will offer no textual evidence. Knowledge and understanding of technical aspects of the languages and conventions of the moving image medium will be limited. Factual knowledge is likely to be limited to a 'general knowledge' level, contain frequent inaccuracies and may be of **very** little relevance, with note-like description.

(18-23 marks)

In this range, responses will show some understanding of the tasks and offer textual evidence. Knowledge and understanding of technical aspects of the languages and conventions of the moving image medium will be hesitant. Factual knowledge may contain inaccuracies but will show some relevance. Answers in this range will be very descriptive with basic analysis, despite many gaps.

Level 3 (24-26 marks)	**Section A**

In this range, responses will present some knowledge and understanding of the topic and be supported with textual evidence. There will be some basic knowledge and understanding of technical aspects of the languages and conventions of the moving image medium. Factual knowledge may contain inaccuracies but will have some relevance. Answers in this range will be descriptive in places with some attempt at balanced analysis, despite some gaps.

(27-30 marks)

In this range, responses will present some knowledge and understanding of the topic, a good understanding of what the question requires and be supported with textual evidence. There will be **evidence of competent** knowledge and understanding of technical aspects of the languages and conventions of the moving **image medium**. Factual knowledge will

be mostly relevant and accurate. Answers in this range will contain **some** gaps but will have a sense of analysis beyond description.

(31-34 marks)

In this range, responses will present a sustained response which shows sound knowledge and understanding of the topic, a good understanding of what the question requires and be supported with detailed textual evidence in places. There will be **proficient** knowledge and understanding of technical aspects of the languages and conventions of the moving image medium and clear evidence of teaching and close study. Factual knowledge will be relevant and accurate. Answers in this range may contain gaps but will be mostly analytical in nature, rather than descriptive.

Level 4 (35-40 marks)   **Section A**

Answers which reflect a thorough and detailed knowledge of the topic and demonstrate a comprehensive response to the question, supported by frequent textual evidence, at AS level. The application of textual analysis skills will be demonstrated with attention to detail and ample evidence of teaching and close study. Confident and accurate work.

(41-45 marks)

At this level, up to full marks should be given according to the degree of detail provided, sophistication of argument and degree of skill with which the candidate's analysis is presented. The question could usefully be asked here "What else does the candidate need to comment on?" and his/her answer should be considered within the scope of the question posed and at AS level (not A2 level) standard.

If a candidate has met the requirements of the question and satisfied all of the above criteria, s/he should be awarded full marks; please do not flinch from using this mark band, as it is evidently an attainable one at AS level.

Quality of language

No specific marks are allocated to quality of language, but it should be sufficient at all levels to make meaning clear. It is possible, at the lower levels, that significant errors in detail and structure may impede or obscure meaning and thus indirectly penalise responses. At higher levels, information and ideas will be expressed accurately, concisely and fluently, although errors may still occur.

SECTION B

This section assesses Assessment Objective 3

Candidates will be assessed on their ability to show an understanding of how social groups are represented, and represent themselves, in the media, comparing messages, values and social signification in the media.

Rubric: If a candidate has omitted an aspect of this section's requirements (e.g. comparison or reference to specific editions/episodes), their answer should not be automatically judged and downgraded. Instead, careful consideration of what knowledge and understanding has been demonstrated by the candidate, should be afforded by the Examiner.

General Mark Scheme

Assessment Level	Marks /45
Level 1	0-12
Level 2	13-17
	18-23
Level 3	24-26
	27-30
	31-34
Level 4	35-40
	41-45

Level 1 (0-12 marks)	**Section B**

At this level, responses are likely to be short (under one side of answer booklet), to show **no real knowledge and** understanding of the **texts/**tasks and to offer no textual evidence. The ability to analyse texts to demonstrate knowledge and understanding of representation, and a comparison of the messages, values and social signification in the set topics and chosen two texts, will be **absent**. Factual knowledge will contain frequent inaccuracies and answers will be irrelevant and incoherent.

Level 2 (13-17 marks)	**Section B**

In this range, responses will be brief, show **minimal knowledge and** understanding of the **texts/**tasks, but offer no textual evidence. The ability to analyse texts to demonstrate knowledge and understanding of the concept of representation and the set topic will be minimal. There will be no comparison of the messages, values and social signification in the chosen two texts. Factual information will be at a 'general knowledge' level and answers will be of limited relevance to the question. The candidate will struggle to show what has been learnt in note-like description or brief responses.

(18-23 marks)

In this range, responses will show basic knowledge and understanding of the **texts/**tasks and to offer some scant textual evidence. The ability to analyse texts to demonstrate knowledge and understanding of the concept of representation and the set topic will be basic. Comparison of the messages, values and social signification in the chosen two texts will be hesitant, if present at all. Answers will be very descriptive, with some limited evidence of textual study. Factual knowledge may contain inaccuracies and answers will have some relevance to the question.

Level 3 (24-26 marks)	Section B

In this range, responses will present some knowledge and understanding of the **texts/**tasks and be supported with occasional textual evidence. The ability to analyse texts to demonstrate knowledge and understanding of the concept of representation, and the set topic will be evident. Comparison of the messages, values and social signification in the chosen two texts will be present, but rarely sustained or synthesised throughout the answer. Answers in this range will be descriptive in places with some attempt at analysis. Factual knowledge will contain minor inaccuracies and answers will have some relevance to the question.

(27-30 marks)

In this range, responses will present some knowledge and understanding of the **texts/tasks** and be supported with some textual evidence. The ability to analyse texts to demonstrate knowledge and understanding of the concept of representation, and the set topic, will show some competence. Comparison of the messages, values and social signification in the chosen two texts will show some competence. Answers in this range will contain gaps but will attempt to address the question.

(31-34 marks)

In this range, responses will be sustained and present sound knowledge and understanding of the **texts/tasks** and be supported by relevant textual evidence. The ability to analyse texts to demonstrate knowledge and understanding of the concept of representation, and the set topic, will show some proficiency. Comparison of the messages, values and social signification in the chosen two texts will show some proficiency. Factual knowledge will be mostly relevant and accurate. Answers in this range may contain occasional gaps, given the length of the exam, but will address the question.

Level 4 (35-40 marks)	Section B

Answers which reflect a thorough and detailed knowledge and understanding of the **texts/task** and demonstrate a full response to the question, supported by frequent textual evidence, at AS level. The application of textual analysis skills, and a thorough grasp of issues related to the concept of representation, and the set topic, **will be demonstrated** with attention to detail and ample evidence of teaching and close study. Confident and accurate work.

(41-45 marks)

At this level, up to full marks should be given according to the degree of detail provided, sophistication of argument and degree of skill with which the candidate's analysis is presented. The question could usefully be asked here "What else does the candidate need to comment on?" and his/her answer should be considered within the scope of the question posed and at AS level (<u>not</u> A2 level) standard.

If s/he has met the requirements of the question and satisfied all of the above criteria, they should be awarded full marks; please do not flinch from using this mark band, as it is evidently an attainable one at AS level.

Quality of language

No specific marks are allocated to quality of language, but it should be sufficient at all levels to make meaning clear. It is possible, at the lower levels, that significant errors in detail and structure may impede or obscure meaning and thus indirectly penalise responses. At higher levels, information and ideas will be expressed accurately, concisely and fluently, although errors may still occur.

Question Specific Content Criteria

Section A – Textual Analysis (Unseen Moving Image Extract)

Extract: *Spider-Man* **(Dir. Sam Raimi, 2002)**

Answer the question below, with detailed reference to specific examples **from the extract only.**

---

(1)   Discuss the ways in which the following are used, in this extract from Spider-Man:

- Camera Angle, Shot, Movement and Position
- Editing
- Sound
- Special Effects
- Mise-en-scène.

[45 marks]

Examiners are required to prepare themselves <u>thoroughly</u> for assessment of candidates' answers to Section A, by several screenings and detailed analysis of the set extract, with close reference to the mark scheme, <u>before</u> any scripts are marked.

The textual examples chosen by the candidates must address the question directly, in terms of appropriateness to subject matter and target audience for the film, rather than just a descriptive list of what they have seen or heard in the extract.

Candidates' answers should be tightly focused on analysis of the extract set and credit cannot be given for detailed discussion of the history or generic conventions of action adventure films at the expense of close textual analysis, however, passing reference to background research to illuminate a point is acceptable.

Examiners must be prepared to consider a point from the candidate that they themselves may not have considered, provided it is sufficiently justified.

It also should be borne in mind that 16 or 17-year old candidates are not necessarily likely to be familiar with any extra-/inter-textual references and should not be penalised for this.

It should be borne in mind that any extract chosen might not contain all five technical aspects in equal measure. Likewise, candidates are not required to cover each technical aspect in equal detail and some overlap between aspects is permissible. Neither are they expected to mention all of the following aspects in their analysis. Candidates can select their own textual examples of the following techniques as appropriate:

Camera Angle, Shot, Movement and Position

Establishing shot; master shot; close-up (and variations); long shot; wide shot; two-shot; high angle; low angle; aerial shot; point of view; pan; crane; tilt; track; dolly; zoom/reverse zoom; framing; composition; hand-held; steadicam.

Examples:
- Aerial shots to emphasise height of buildings and therefore height that Spiderman is at
- Crane shots follow his 'flying' and keep spectator up with him, increases involvement
- POV shots – many used to see what Spiderman sees, as well as criminal inside speeding   vehicle, to emphasise Spiderman's strength and ability to catch him
- MCUs – for Uncle Ben and Peter (edited as shot-reverse-shot) to show emotional connection between them at this tragic moment, MLS as Peter walks away
- Intricate tracking shot in the alley (enhanced by CGI) to show transformation sequence and follow Peter
- Low angle shots at street level as vehicles collide to create chaos and spectacle of crashes
- Zoom into CU Peter's face as he faces prospect of impact as speeding car hits gates

Editing

Sound and vision editing – cut; fade; wipe; edit; FX; dissolve; long take; superimpose; slow motion; synchronous/asynchronous sound.

Examples:
- Continuity editing used to maintain spatial and narrative continuity during the chase, as well as believability of 'flying' sequence
- Editing pace of music and action work together to create spectacle of set piece
- Editing maintains Peter as central focus of the sequence action, privileges his pov and experience
- Shot-reverse shot for Uncle Ben's death, as above
- Long take used for transformation sequence to focus attention on the change
- Inserts/cutaways to significant details

Sound

Soundtrack; theme; tune; incidental music; sound effects; ambient sound; dialogue; voiceover; mode of address/direct address.

Examples:
- Recreated ambient sound, from vehicles and people.
- Dialogue – minimal, Uncle Ben and Peter's last conversation.
- Musical score (reminiscent of theme for *Batman* – no surprise as both were composed by Danny Elfman – candidates unlikely to guess this), 2 main themes (1) Ben's death and 2) Peter's transformation) control audience's emotions

(1) Use of minor key, in combination with actors' facial expressions and Peter's tears, signifies tragedy, as well as low volume level, use of mournful brass and strings and a drum roll to mark the moment of death
- Change of theme builds to a crescendo as Peter starts to run, and resolves to avenge uncle's death

(2) Transformation and ensuing action sequence, starts with lively drum rhythm (bongos?) signifying urban jungle, Peter is on the war path, jazzy associations too, appropriate to NY setting, very wide range of orchestral instruments, as well as choirs, herald the birth of a new superhero and accompany a classic action set-piece with lively tempo.

- Sound effects – noise of web projection (swooshing sound)
- Screams and whoops of Peter as he tries to get used to his newly found powers.

Special Effects

Graphics; captions; computer generated images (CGI); animation; pyrotechnics; stunts; models; back projection.

Examples:
- CGI clearly used for spectacular flying sequences, as figure of Spiderman is computer generated in places
- Live stunts used for some sequences

Mise-en-Scène

Location, set, studio/set design; costume; properties; ambient lighting; artificial lighting; production design period/era; colour design.

Examples:
- Lighting/time of day – night-time - lit to suggest ambient sources such as street lighting,   car headlights, neon signs etc. Night-time – conventional time of day for dark   deeds/crime. Red light from emergency service vehicles flashes on side of faces, notably   Peter's, signifying danger/injury
- Iconography of the city (esp. New York here), also has connotations of crime, dark, potentially dangerous alleys, back streets, typical NY, road grid layour, steam rising from   vents, tall buildings, Empire State building, classic icon of NY, yellow cabs, police cars,   crowds on streets, buses, office blocks, fire hydrants, street sellers. US flag visible.   Carlsberg lager delivery lorry – product placement undoubtedly.
- Costume – present day. Peter's dress/hairstyle shows he is an ordinary teenager, not especially distinctive/fashionable, but classic US sportswear (trainers, hooded sweatshirt,   track suit bottoms). His prototype red and blue Spiderman costume (red balaclava and   sweatshirt with spider motif) connote his amateur/fledgling super hero status. Uncle Ben   –conservative, senior citizen style, plaid shirt and suede jacket.

Section B: Comparative Textual Study

Answer one question on the topic you have prepared for.

You should make detailed reference to specific examples from the two texts you have studied for comparison.

Examiners should prepare thoroughly for the assessment of candidates' answers to Section B by careful consideration of the concept of representation and its associated topics below, with reference to the mark scheme.

2 (a) Consumerism and Lifestyle Magazines

Compare the ways in which consumerism is represented as attractive and appealing to the target audience of your two chosen magazines.

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

2 (b) Celebrity and the Tabloid Press

Compare how the representation of celebrities in your two chosen tabloid newspapers demonstrates a mutual dependence between the press and celebrities.

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

2 (c) Music Culture and Radio

Compare how the music culture represented in your two chosen radio programmes targets its audience.

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

2 **(d)** **Gender and Television Situation Comedy**

Compare how the representation of characters in your two chosen television programmes reveals issues of gender.

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

2 **(e)** **Conflict/Competition in Video/Computer Games**

Compare how conflict/competition is represented by visual elements in your two chosen video/computer games.

[45 marks]

The following areas may be covered:

- Knowledge and understanding of how representation is constructed in the specified medium
- Detailed textual examples to illustrate points of comparison and address the question set.

Mark Scheme 2732
January 2005

Section A

1 (a) **List three traditional functions of TV which, the passage suggests, web activities now fulfil.** **[6]**

- checking news,
- weather,
- sport,
- music video (any three, 2 marks each).

   (b) **What evidence is there in the passage to suggest that the web offers new ways of interaction previously unavailable from TV?** **[6]**

- auction site eBay,
- friends reunited,
- dating sites,
- message boards,
- fanzines (any three, 2 marks each).

   (c) **What is meant in the passage by:**
   "*the final cost barriers to spending hours connected to the web are also removed*"? (line 20-21) **[6]**

- it has become cheaper due to flat rate internet providers and high speed broadband links (3 marks for each).

2 (a) **Why does the passage suggest that people will have difficulty saying whether they "spend more time watching television or surfing the internet"?** **[7]**

- because the PC and TV will be so much more integrated (3 marks)
- up to 4 marks for examples of the ways in which PC/TV is becoming interchangeable (can be from the passage or candidate's own experience).

   (b) **The move away from TV towards the web has been particularly apparent with the younger generation. Discuss ways in which young people maybe using new media technologies rather than watching TV.** **[20]**

   0 – 6 marks – limited discussion, understanding and use of examples
   7 – 13 marks – some examples, discussion and understanding exhibited
   14 – 20 marks – a good level of discussion and understanding with clear examples.

   Examples might include music consumption, games, DVD, phones.

3 **How important are size and design to audiences using new media technologies?** **[45]**

   Level 1 (0-12 marks)
   Likely to be short answers which may miss the point of the question and make little or no reference to evidence to support points made. Arguments not developed in any detail and opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

In this range answers will make very limited reference to evidence to support points made. Answers will be undeveloped and application of ideas minimal. Factual knowledge will possibly be inaccurate and may have little relevance to the question. Opinions likely to be simplistic and contextual knowledge limited.

(18-23 marks)

In this range, answers will make some reference to evidence to support points made. There will be some application of ideas and some development of the answer. Factual knowledge will show some accuracy and some relevance to the question.

Level 3 (24-29 marks)

In this range answers will make reference to evidence to support points made. There will be application of ideas and some development of the answer. Factual knowledge will be largely accurate and relevant to the question. Some developed knowledge of the relevance of size and design will be apparent.

(30-34 marks)

In this range, candidates will be expected to produce some sense of argument and analysis with clear reference to evidence and examples to support points made. Factual knowledge will be mainly accurate and relevant. Some developed knowledge of the relevance of size and design will be apparent and will be supported by sustained use of examples.

Level 4 (35-45 marks)

Answers which reflect a good understanding and knowledge of the relevance of size and design will be apparent supported by sustained evidence. Answers will show a clear sense of argument.

OR

4 **How far is competition amongst media industries dependent upon new media technologies ?**   **[45]**

Level 1 (0-12 marks)

Likely to be short answers which may miss the point of the question and make little or no reference to evidence to support points made. Arguments not developed in any detail and opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

In this range answers will make very limited reference to evidence to support points made. Answers will be undeveloped and application of ideas minimal. Factual knowledge will possibly be inaccurate and may have little relevance to the question. Opinions likely to be simplistic and contextual knowledge limited.

(18-23 marks)

In this range, answers will make some reference to evidence to support points made. There will be some application of ideas and some development of the answer. Factual knowledge will show some accuracy and some relevance to the question.

Level 3 (24-29 marks)

In this range answers will make reference to evidence to support points made. There will be application of ideas and some development of the answer. Factual knowledge will be largely accurate and relevant to the question. Some developed knowledge of the relationship between competition and technology will be apparent.

(30-34 marks)

In this range, candidates will be expected to produce some sense of argument and analysis with clear reference to evidence and examples to support points made. Factual knowledge will be mainly accurate and relevant. Some developed knowledge of the relationship between competition and technology will be apparent and will be supported by sustained use of examples.

Level 4 (35-45 marks)

Answers which reflect a good understanding and knowledge of the relationship between competition and technology will be apparent supported by sustained evidence. Answers which show a clear sense of argument.

Section B

1 (a) List three of Napster's imitators mentioned in the passage.   **[6]**

Any three from Audiogalaxy, morpheus, Gnutella, Kazaa (2 marks each).

(b) Identify statistical evidence from the passage to support the idea that Napster was very successful.   **[6]**

60 million users a day, attracted $100m (£60m) in investment (3 marks for each)

(c) What is meant in the passage by:
'***there is now a whole generation of people who understand music to be instantly available and with unlimited choice***'? (lines 14-15)   **[6]**

Those who have used file sharing now assume all music can be accessible by this means (up to 6 marks dependent upon clarity).

2 (a) What impact did record company executives fear Napster would have on the music business?   **[7]**

They feared a drop in sales/loss of revenue (up to 7 marks dependent upon clarity).

(b) Discuss whether the record industry re-launch of Napster is likely to protect labels' interests.   **[20]**

0-6 marks – limited discussion and understanding
7-13 marks – some discussion and understanding
14-20 marks – a good level of discussion and understanding.

Either

3 What are the benefits of cross-media interests to media industries?   **[45]**

Level 1 (0-12 marks)
Likely to be short answers which may miss the point of the question and make little or no reference to evidence to support points made. Arguments not developed in any detail and opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)
In this range answers will make very limited reference to evidence to support points made. Answers will be undeveloped and application of ideas minimal. Factual knowledge will possibly be inaccurate and may have little relevance to the question. Opinions likely to be simplistic and contextual knowledge limited.

(18-23 marks)
In this range, answers will make some reference to evidence to support points made. There will be some application of ideas and some development of the answer. Factual knowledge will show some accuracy and some relevance to the question.

Level 3 (24-29 marks)
In this range answers will make reference to evidence to support points made. There will be application of ideas and some development of the answer. Factual knowledge will be

largely accurate and relevant to the question. Some understanding of the notion of cross-media interests should be evident.

(30-34 marks)
In this range, candidates will be expected to produce some sense of argument and analysis with clear reference to evidence and examples to support points made. Factual knowledge will be mainly accurate and relevant. Some understanding of the notion of cross-media interests should be evident and will be substantiated by sustained use of evidence.

Level 4 (35-45 marks)
Answers which reflect a good understanding and knowledge of the topic supported by sustained evidence. Answers will show a clear sense of argument.

OR

4   Discuss the extent to which media owners are responsive to changes in audience tastes.   [45]

Level 1 (0-12 marks)
Likely to be short answers which may miss the point of the question and make little or no reference to evidence to support points made. Arguments not developed in any detail and opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)
In this range answers will make very limited reference to evidence to support points made. Answers will be undeveloped and application of ideas minimal. Factual knowledge will possibly be inaccurate and may have little relevance to the question. Opinions likely to be simplistic and contextual knowledge limited.

(18-23 marks)
In this range, answers will make some reference to evidence to support points made. There will be some application of ideas and some development of the answer. Factual knowledge will show some accuracy and some relevance to the question.

Level 3 (24-29 marks)
In this range answers will make reference to evidence to support points made. There will be application of ideas and some development of the answer. Factual knowledge will be largely accurate and relevant to the question. Some developed knowledge of the significance of media industries to audiences should be evident.

(30-34 marks)
In this range, candidates will be expected to produce some sense of argument and analysis with clear reference to evidence and examples to support points made. Factual knowledge will be mainly accurate and relevant. Some developed knowledge of the significance of media industries to audiences should be evident and will be substantiated by sustained use of evidence.

Level 4 (35-45 marks)
Answers which reflect a good understanding and knowledge of the topic supported by sustained evidence. Answers which show a clear sense of argument.

Mark Scheme 2734
January 2005

Assessment Descriptors

The Critical Research Study is marked out of a total of 90 marks with reference to the following categories:

Research (Question 1: 45 marks)

Analysis and Presentation (Question 2: 45 marks)

Assessment Level	Marks /45
Level 1	0-12
Level 2	13-17
	18-22
Level 3	23-28
	29-35
Level 4	36-40
	41-45

Preliminary Questions

- Is the specific area of study [micro research] appropriate to the overall topic [macro research]?

- Are the notes appropriate?

QUESTION 1 – RESEARCH – Questions to ask of the research

1. Has the candidate used both primary and secondary research methods?
   -

2. What primary methods have been used?
   - Interview
   - Focus groups
   - Questionnaires
   - Letters, emails, phone calls
   - Remote discussions [e.g. Internet]
   - Textual Analysis

3. What secondary methods have been used?
   - Magazines
   - Academic Journals
   - Newspapers/newspaper archives
   - Radio and TV programmes
   - Books: popular and academic
   - Internet – industry sites
   - Websites – for individuals
   - Search Engines

4.   Are sources acknowledged /referenced?

5.   Has the nature of the research been explained? [e.g. logistics]

6.   Is there reflection upon the advantages and disadvantages of methods used?

QUESTION 2 – PRESENTATION AND ANALYSIS - Question to ask

7.   How far does the candidate grasp how their 'micro research' relates to the wider topic?

Candidates responses should be placed into the level where overall they seem to best fit. It is unlikely that all criteria will apply in equal measure.

LEVEL 1	**Question 1**

(0-12 marks)

- very short responses
- no evidence of any research
- no referencing
- no explanation of process
- no reflection on methods
- focus likely to be inappropriate to topic area.

LEVEL 2	**Question 1**

(13-17 marks)

- minimal evidence of research
- minimal referencing
- minimal explanation of process
- no reflection of methods
- focus may be inappropriate.

(18-22 marks)

- likely to be no more than three methods used
- some referencing but incomplete
- some explanation of process
- some reflection on methods
- focus may not entirely fit the topic area.

LEVEL 3	**Question 1**

(23-28 marks)

- at least four methods used

- most referencing complete

- mainly adequate explanation of logistics of process

- some reflection on methods

- focus should be appropriate to topic.

(29-35 marks)

- at least five methods used

- complete referencing throughout

- clear explanation of logistics

- most methods, advantages and disadvantages explained

- clear understanding of relevance of topic.

LEVEL 4	**Question 1**

(36-40 marks)

- wide range of primary and secondary research methods used

- complete and accurate referencing

- clear explanation of logistics of process

- full evaluation of methods

- most points well supported by reference to specific examples

(41-45 marks)

Comprehensive and appropriate range of research methods, thoroughly and accurately referenced and evaluated with supporting detail.

QUESTION 2 – ANALYSIS AND PRESENTATION

LEVEL 1	**Question 2**

(0-12 marks)

- very short response

- no sense of relationship between focus and wider topic

- incoherent argument.

LEVEL 2	**Question 2**

(13-17 marks)

- minimal evidence of ability to relate research to question

- lack of understanding of what the topic entails.

(18-22 marks)

- limited evidence of ability to relate research to question

- minimal understanding of what the topic entails

- minimal ability to discuss the issues

- minimal supporting evidence offered.

LEVEL 3	**Question 2**

(23-28 marks)

- some attempt to present an argument

- some evidence of ability to relate research to question

- some understanding of what the topic entails

- some ability to discuss the issues

- some supporting evidence offered.

(29-35 marks)

- good sense of what the topic entails

- ability to present an argument and discuss the issues

- ability to relate research to the question

- appropriate use of findings as supporting evidence.

| **LEVEL 4** | **Question 2** |

(36-40 marks)

- fluent response

- clear relationship between chosen focus and wider topic

- clear sense of argument

- points well supported by evidence.

(41-45 marks) In addition to the criteria for the previous band, these responses will be knowledgeable, reflective and will fully address the specific area of study.

FOR INFORMATION

SPECIFICATION CONTENT REMINDER

Candidates will select appropriate aspects of their investigation, with relevant examples and evidence, to address the two assessment categories of:

Research (Question 1)

Analysis and Presentation (Question 2)

Guidance on the potential range / scope of candidates' study is provided in the specification, and below. Content should be within this range.

Women and Film

Research into the relationships between female filmmakers and the industry, as well as between their films and their spectators and/or female spectatorship of film.

[Film maker is here defined as director, actor, producer, screenwriter or other personnel, for example editor, production design, director of photography]

Gender issues such as equality of opportunity for women filmmakers in the industry; issues of gender representation in films; feminist critical perspectives; popular criticism; audience reception.

Candidates may draw on examples of films classed as 'feminist', films made for female audiences and films made by women as well as female responses to other films.

Popular Music and Youth Culture

Research into the relationships between popular contemporary music and youth culture.

The nature of youth and sub-cultures and their relationship to mainstream popular culture; the relationship between music industry and other industries, for example, fashion, film, television, video, live performance, Internet, newspaper/magazine publishing; issues of ideology and representation of youth culture and young people. Candidates may consider historical changes to popular and academic responses to 'youth culture' as a phenomenon.

Politics and the Media

Research into the relationships between the political system and the media.

Contemporary British politics only, but candidates may compare the relationship between government and media in the UK and other nations. The media as a tool of democracy, public service broadcasting; impartiality versus editorial/owners values; party political broadcasts, campaigns, photo-opportunities and lobbying; government press secretaries, public relations managers, spin doctors and the media; media commentators; the relationship between media owners and government legislation.

Children and Television

Research into the relationships between children as subjects of media representation and as consumers of television.

[Broadcast on British television only, which may include programmes made elsewhere for British consumption]

Children's' television genres; advertising targeting, and using, children; representations of childhood and gender; academic perspectives; television as education; research on the effects of television on children; children as participants in television programmes; views of parents, teachers and children themselves on television and childhood, effects' debates, violence and theoretical models.

Sport and the Media

Research into the relationships between sport agencies and the media.

[British media only, but international sporting agencies may be investigated]

Relationship between media conglomerates and sport agencies; attraction and retention of audiences via sport in order to promote other products; the representation of ideology (such as global unity/competition, nation, gender, competition); proliferation of sports covered including minority interest sports; the media as sports watchdogs and commentators; as source of inter-media competition; sport and advertising/sponsorship, use of new technologies in sports coverage.

Concept to Product

Research into the processes involved in the production of a media text from its conception to consumption.

[Media products from Europe, USA or other countries]

A case study investigation into the making of a media product (in any medium), including the initial concept, planning, personnel, technology, facilities, time scale, finance, marketing, distribution and exchange. Candidates will need to understand the institutional contexts for production and distribution and the definitions of 'successful' reception by audiences.

Community Radio

The relationships between radio stations and their communities.

[British local radio stations, commercial or publicly funded, or niche radio programmes]

Functions and roles of community radio, including Public Service Broadcasting and local radio (public and/or commercial); the needs of community/community identity; public access; community radio as balance for London-centric broadcasting hegemony. Candidates are encouraged to use a specific example of community radio as a case study.

Crime and the Media

The representation of crime in/across a range of media.

[British Media only]

UK crime films; UK television crime series; True-Crime magazines; press representations of crime and criminality; news reporting of crime; radio and Internet crime coverage.

Mark Scheme 2735
January 2005

This is a synoptic unit which requires candidates to draw together their knowledge, understanding and critical skills developed throughout the course in responding to questions.

Each of the questions affords candidates the *opportunity* to respond with reference to each of the four key concepts in the specification:

- Media Forms and Conventions

- Media Institutions

- Media Audiences

- Media Representations.

Candidates may focus on one or more of the key concepts only when responding to questions. They are *not required* to consider each concept however and should not be penalised for concentrating on one, two or three of the concepts.

The total number of marks available for the paper is 90.

Candidates answer three questions, one from each section.

Each question is marked out of 30 marks.

Assessment Level	Marks/30
Level 1	0-7
Level 2	8-11
	12-15
Level 3	16-19
	20-23
Level 4	24-27
	28-30

General Assessment Criteria

Level 1

0-7 marks

A weak answer, often characterised by a complete failure to understand the question. Answers that completely fail to communicate a coherent point of view, or that fail to demonstrate any understanding of the topic. Very short, insubstantial responses may fall into this mark band.

Level 2

8-11 marks

An answer with some attempt to develop a minimal view about media issues and debates, which demonstrates a basic understanding of the question. Textual examples will be basic and descriptive. Arguments are not developed in any detail and options/assertions tend to be simplistic. Information likely to include irrelevancies or inaccuracies. The contextualisation of the media within society will be basic.

12-15 marks

An answer which presents some attempt to offer a point of view about media issues and debates, which demonstrates some knowledge of what the question demands. There may be limited analysis of case studies to illustrate arguments. Answers will be relevant to the question. Opinions/assertions are substantiated by some examples. The contextualisation of the media within society will be limited.

Level 3

16-19 marks

An answer which presents an informed argument or point of view about media issues and debates. Textual and topical examples to illustrate arguments will be present. The candidate should make use of case studies to support the answer. The candidate's factual knowledge will be mainly accurate and answers will be relevant to the question. The contextualisation of the media within society, as appropriate, will be competent.

20-23 marks

An answer which applies knowledge of case studies and of media theory to the topic. The candidate has a clear understanding of the issue, and makes reference to relevant case studies. The candidate's factual knowledge will be accurate and answers will be relevant to the question. Candidates will offer a clear understanding of the role of the media within a wider context.

Level 4

24-27 marks

Well structured work, demonstrating an intelligent and well informed understanding of the topic. Candidates will demonstrate skill in the critical analysis and evaluation of contemporary texts and topics. The contextualisation of the media within society, as appropriate, will be very clear.

28-30 marks

Sophisticated, assured, precise responses should be rewarded with marks at the very top of the scale.

Question Specific Content Descriptors

NB: These bullet points indicate issues and debates that the candidate **might** address.

In the case of unexpected answers, where you as an examiner are uncertain, please refer the issue to your Team Leader or to the Principal Examiner.

SECTION A – BROADCASTING

 1   **How do British soap operas adapt in order to maintain their popularity?**

   - BARB
   - continued success of certain British soaps
   - decline of certain British soaps
   - fluctuation and consistency of ratings
   - competition between BBC/commercial stations
   - strategies within and beyond generic conventions of text for boosting ratings
   - e.g balance of concepts of realism and melodrama
   - promotional strategies
   - intertextuality and relationships with various media
   - watershed events in recent soap history.

 2   **How far do television and/or radio news programmes manufacture news to satisfy their audience?**

   - objectivity, impartiality of broadcast news compared with relative freedom of print news
   - Ofcom code of practice for news and current affairs
   - commodification of news
   - need to style news for the sake of audience ratings
   - reliability
   - short news bulletin, in depth news analysis programmes, effect of 24-hour rolling news programmes ratings
   - newsworthiness and news values
   - the constraints on news gathering and producing.

 3   **To what extent has broadcasting legislation since 1990 and its consequences damaged public service broadcasting?**

   - market economy and its impact on media institutions, texts and audiences
   - expansion of commercial sector in radio and television
   - definitions of 'damage'
   - public service broadcast ethic
   - 'dumbing' down
   - media consumption
   - sponsorship and advertising
   - role and position of BBC.

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SECTION B − FILM

</div>

4   **Why is it important for Britain to have a film industry?**

- current status of British film industry
- role of British film industry in establishing and developing cultural identity
- funding of British film
- US domination of UK film consumption
- comparative strength of European/continental film
- role of multiplexes
- definition of 'Britishness' in terms of cultural identity
- importance of film to national economy.

5   **Discuss whether generic conventions are followed more for the benefit of film producers than for the audience.**

- genre as template
- genre as dynamic paradigm
- hybrid/ cross genre case studies
- audience expectation and pleasure
- genre as a means of promotion, advertising
- effect of subverting generic conventions, the flicker from the expected
- paradox of audience craving for the new and the familiar.

6   **"Film censorship today is neither necessary nor enforceable." Discuss this view.**

- free flow of information and ideas in a liberal democracy
- role of censors in society
- need to protect vulnerable groups such as the young
- changing attitudes towards censorship
- changing/developing cultures and expectations
- role of BBFC
- moral panics
- distinction between censorship and classification
- case studies of films censored/cut for political reasons
- violence, nudity, language, decency
- importance and effect of landmark decisions and watersheds

SECTION C – PRINT

7 **Discuss the view that the magazine industry encourages gender stereotyping.**

- forms of stereotyping
- representation by gender
- audience targeting
- relationship between advertising/sponsorship content and editorial/features
- male and/or female case studies
- media as leaders/followers of social attitudes
- commercial imperatives of magazine industry
- magazines as artefacts of socially responsible industry

8 **To what extent can local newspapers survive against the competition from new media technologies?**

- local case study(s)
- campaigning strengths of local press
- relationship with other local media(eg local commercial, community and psb regional radio)
- use of websites
- press use of new technology to enhance quality/production values
- sales and distribution figures
- delicate relationship with local communities
- appeal to certain social groups by class/age
- relationship with parent companies
- quality of journalism.

9 **"To maintain its role in a free society the British press must continue to be self-regulated." Discuss this view.**

- role of press in British society
- role of PCC
- privacy
- freedom of information and expression of opinion
- PCC code of conduct
- role of Ofcom currently and in future
- importance to the press of certain laws such as defamation, contempt
- decisions of European court in certain press cases
- importance of various landmarks and watersheds such as Calcutt Commission.

REPORT ON THE UNITS
January 2005

Chief Examiner's Introduction

It was pleasing to note that there was an increase in the number of candidates entering for some of the units in the GNVQ and AVCE specifications in the January 2005 assessment session.

It was also notable that many candidates had put in significant amounts of time and effort and should be rightly proud of the standards which they have achieved. GNVQ and AVCE qualifications demand a great deal of time in producing professional standard production work for the portfolio units as well as a lot of hard work for the externally assessed (examined) units.

Once again, the overall standards of practical work produced reflected the expectation of professional standards of production work and, where Centres had the appropriate facilities, some excellent work was seen.

In terms of the externally assessed units, the standard overall remained very high and candidates demonstrated a good level of understanding and competent use of technical vocabulary. Centres who entered candidates for the AVCE Media Industries unit (7390) may wish to look closely at the report for this unit, however, as a disappointing number of candidates self-penalised by failing to read the question properly and not writing about two case studies when requested, or writing about a different sort of media institution to that identified in the question.

Centres are reminded that there are only three sessions of the AVCE qualification left (Summer 2005, January 2006 and Summer 2006) as the AVCE qualification is being withdrawn. OCR will not be offering a direct replacement for the AVCE, although it will be offering the new OCR Nationals at Level 3. It is recognised by OCR that this is a disappointment for many of our committed and enthusiastic VCE Centres. AVCE qualifications are an immensely valuable 'middle-ground' between A level qualifications for academic students and the more vocationally oriented OCR Nationals and Edexcel's BTEC qualifications, offering as they do, a course with a vocational emphasis but which does not commit students to a single area of study. They are also generally highly respected by Higher Education establishments.

Until its final withdrawal however, OCR will continue to strive to provide full support to Centres delivering its AVCE and GNVQ specifications via the availability of:

- past question papers and mark schemes after each session
- reports on each session compiled by senior examiners and the Principal Moderator for the portfolio units
- a free portfolio consultancy service
- a visiting moderation service for portfolio units
- individual feedback to Centres on the moderation of portfolio units
- flexible and responsive online support via the Media Studies e-community (http://community.ocr.org.uk/community/mediastudies-a/home)

2730 – Foundation Production

General Comments

There were 1064 entries from 120 centres, including many single candidate entries. Overall the work sent to moderators for this session was well packaged and well administered. The quality of work continues to improve with some excellent work seen in all categories. Individual moderators are responsible for both 2730 and 2733 entries for the same Centre, which should ensure smooth administration and moderation processes. Please ensure that consortium arrangements for moderation are notified to OCR well in advance of the session rather than to individual moderators.

Centres had been reminded in the reports on the previous three sessions that the set briefs for 2730 have changed. The revised specification has been in Centres for nearly three years, a number of general reminder notices to Centres have been posted and reminders have been issued at all INSET days. Despite this, however, a small number of Centres still failed to follow the rules and submitted out of date briefs. Such work was returned to Centres and a mark of zero awarded. It is vital that all Centres follow the specification.

The Current Set Briefs are:

1   Film: The opening sequence of a new thriller, including the titles, aimed at a 15 or 18 certificate audience.

2   Television: The opening sequence of a new children's TV programme of any genre, to include titles, aimed at an audience within the range 5 to 12 year olds.

3   Print: Pages of a new, teenage magazine aimed at an audience of either or both sexes within the range of 13 to 19 year olds. (The specification outlines what is expected of a candidate individually OR in a group. There are strict requirements and differences for candidates working in a group. Please see page 71 of the specification for further details).

4   Print: As an individual there is a choice:
a) A series of advertisements using at least three original images from a campaign for health education or a charity.
Or
b) a games package cover in an appropriate format and a magazine advertisement for the release of a new game. At least three original images must be used.
As a group: Each member of the group must create at least three adverts per team member that includes at least three original images per team member.

Please note that the games package is not available to a group.

5   Radio: A series of at least three advertisements for a local or regional event (sporting, musical, entertainment, community).

6   ICT / New Media: Candidates working individually should produce a homepage and at least three linked supplementary pages (incorporating at least three original

images) from a website for a new band/music artist. For those candidates working in a group each candidate must produce three linked supplementary pages, with the whole group producing one home page.

Task Outcomes

Film: This explicitly requires candidates to illustrate how their work relates to a 15 or 18 certificated audience. Without this clarification – most likely expressed in the Production Report – candidates are unlikely to achieve a Level 4.

Once again, a broad definition of 'thriller' was evident and the best used tight editing and well-planned camerawork with integrated titles. Often simplest ideas were the most effectively executed. Centres are advised to encourage their candidates to use the candidates' names (or friends who act in the film) rather than the names of well known actors. By using these 'famous' names there is an expectation that the film will 'star' these people.

Television: This was attempted by relatively few Centres. The brief allows flexibility in terms of the genre chosen. The best pieces were purely titles sequences which pushed the edit program to its potential with well-used graphics, captions and effects complementing tight camerawork and editing. It is essential that a range of real media models is explored before candidates commence on this project so that they gain greater understanding of conventions.

Print: Teenage Magazines were most successful when candidates illustrated their grasp of the conventions of the genre. However, some candidates tried to produce 'specialist' magazines, where there was one theme (e.g. music, cars, sport). These were less successful. There was too much reliance on found images, often rewarded with high marks by the Centre, which had to be reduced in moderation.

Centres are reminded that, if candidates work in a group, each candidate must produce a separate front cover and one double page spread. A group should produce a number of consecutive editions of the magazine; maintaining the house style throughout.

Print Advertisements: This was a popular task with a lot of good work produced. Often, a huge amount of preparatory and research material was sent to moderators. This is unnecessary; only a summary of the research process and samples of the planning are necessary to support Centre marking. The requirement of the group production – the creation of three advertisements per team member - applies. A number of Centres failed to adhere to this aspect of the brief's rubric. This clearly jeopardises candidates' marks.

Games Covers: A small number of Centres undertook this task. It was most successful when there was a clear sense of conventions and when photography and ICT were used together. Hand drawn covers were the least successful.

Radio: The medium was popular this session and there was a number of excellent productions, which made good use of computer programs to create high quality outcomes.

Website: This brief provided the weakest outcomes, with Centres being too generous in the award of marks for construction. The main weaknesses were the use of too few images, a minimal awareness of design layout and function and little in the way of audio file input. This is an opportunity to produce a text that is truly multi-media in layout/design and interactive in function. Unfortunately, relatively few outcomes made full use of this opportunity.

Assessment Criteria

Overall the majority of Centres applied the assessment criteria well. As with any large assessment process, there were Centres whose marks were either reduced or raised. This is done to bring a Centre's marks in line with the agreed national standard. As Centres will note from reports sent to them by their moderator, there will be, on occasions, reference to the tolerance of marking. Some Centres are using this tolerance to support the application of marking which is too generous. Centres are reminded that their application of marks must reflect the level criteria as stated in the specification.

The most common issue that arises from the application of the assessment criteria to a candidate's work is the level of comment and therefore support, which the Centre provides. If comments on the Coursework Cover Sheet are detailed then the moderator can see clearly how and why the Centre has awarded particular marks. If Centres do not provide detailed comments, then it is much more difficult for moderators to support assessments made by Centres.

Administration

Centres are required to submit a Centre Authentication Statement. Centres should ensure that this statement is sent with the work for the unit. The Candidate Authentication Statement is welcomed, although not mandatory.

Centres are reminded of the importance of making and retaining copies of all work submitted for moderation. OCR is required to keep samples of candidates' coursework for awarding, archiving and training purposes and so cannot guarantee that all work submitted will be returned following moderation.

Key advice:

- Provide detailed comments on how marks are awarded, closely related to specification assessment criteria
- only send essential planning material- do not overwhelm the finished work with excessive evidence
- ensure rules on group size, found material and minimum requirements are met
- introduce tasks with reference to a range of examples to ensure candidates understand forms and conventions.

2731: Textual Analysis

General Comments

The January 2005 session had over 7000 candidate entries, comprising first time entrants as well as re-sit candidates from June 2004.

Disappointingly, there were not as many top of the range candidates as in the previous June session, but there was a sense that less able candidates had fared better than usual. There were more examples of answers in the higher middle range. There were few examples of candidates who had run out of time. The majority of candidates answered both questions and were clear about the requirements of the question paper.

There is still a great (and increasing) variation between the length of candidates' answers, with trends for either shorter or longer answers being consistent within a Centre. Some Centres' candidates tended to write a couple of sides for each answer, whereas others produced between four to eight sides per question.

Some candidates were too overly descriptive in their answers. Candidates must appreciate the difference between identification and description (lower level skills) and analysis and interpretation (higher level skills) if they are to maximise their performance on the paper.

Comments on Individual Questions

Section A: Textual Analysis - Unseen Moving Image Extract

Q1)   The extract chosen provided ample opportunities for detailed and engaging analysis. A few Centres expressed concern about the choice of a night time setting for the extract. However, the candidates' responses revealed such concerns to be unfounded and candidates had not been disadvantaged by the extract chosen.

Discussion is currently taking place regarding the provision of the extract on a DVD for future examination sessions. It is anticipated that this would increase the quality of both sound and image. The DVD could be projected via a DVD player or a laptop. Centres will be notified in advance of any change to the current arrangements.

Screening Conditions

It may be preferable for Centres to use a large space, such as the Hall, Games Hall or Drama studio with a video/data projector and a large screen (and indeed many Centres are now adopting this strategy) so that <u>all</u> candidates experience the same examination conditions. Some measure of blackout will improve picture quality and care should be taken to test sound and picture quality in advance. Most data/video projectors have limited sound projection, so it is advisable to add a booster speaker(s).

It is the responsibility of Centres to check that <u>every</u> candidate can see and hear clearly, especially if they have specific difficulties with either sense.

Previewing the Extract

The tape is sent in advance of the examination with precise instructions to Centres regarding when they should preview the tape <u>only</u> in order to check that it functions and whether any adjustments need to be made to sound and picture quality.

It is the responsibility of the Centre to preview the tape when advised, as OCR cannot rectify any problems on the day of the examination. If the tape has not arrived when expected, Centres are advised to contact OCR at once, rather than wait until the day of the examination.

It must be stressed that the opportunity to preview the tape is for technical reasons only. Any Centre suspected of leaking information about the choice of extract to candidates, or using this knowledge to gain an unfair advantage, will be referred as a malpractice case, whereby all candidates might be withdrawn from the examination or their marks disqualified. This is a clear breach of professional conduct.

Centres are encouraged to study the official mark scheme to see the possible points that could have been made in an analysis of the extract (from ***Spider-Man*** – dir. Sam Raimi 2002).

Note-making

Centres should address helpful strategies directly with their candidates in advance (for example, dividing notes into five sections for quick reference) and give them ample opportunities for practice. The examiner does not mark the notes; they are simply to aid the student in recording details from the moving image extract and should be as brief and clear as possible.

There were some cases where candidates had appeared not to make any notes and their responses were often hurried and disorganised, rather than systematic and comprehensive.

Candidates are advised to rule through and under the end of their notes. Examiners commented that it was difficult to ascertain where some candidates' notes finished and their answers began.

It is recommended that candidates approach writing about each of the technical aspects in turn, or in pairs, instead of in a chronological way. Whilst it must be stated that the technical aspects of moving image language undeniably have a combined effect, this might encourage a chronological approach, which often results in candidates leaving very significant gaps.

Centres are reminded to emphasise to their candidates that their answers are required to be in continuous prose, not using sub-headings, note form or bullet points.

Candidates responses should offer as balanced an analysis as possible (in proportion to the extract chosen) of all five technical areas. Many candidates' answers were very uneven, commonly with two or three of the aspects dealt with by only a brief sentence or two.

On this occasion, many candidates failed to offer any analysis of the setting of the film and details of its mise-en-scene. This aspect is often neglected with the minutiae of camera shots/ angle/ movement and position dominating candidates' answers at the expense of analysis of other aspects. This was not due to visibility issues as they had clearly identifed the New York setting, with skyscrapers, alleys, props and costumes but they failed to comment in detail on any of it.

Detailed analysis of the extract's mise-en-scene is an excellent way in which to open an answer. It at least ensures that it is not left out! Candidates must remember that simply stating the location and what characters are wearing does not constitute textual analysis. The urban setting and use of night time is significant in this film and there was much to say about all aspects of the location, props, extras, costumes and use of lighting.

It was very pleasing to note that there were fewer instances of unconnected discussion of narrative theory at the expense of primary analysis. More able candidates were able to develop such references to analyse the dynamics and structure of the sequence in relation to editing and narrative. It must be stressed that reference to 'theory' per se (for example, on genre study, character construction or narrative structure), is not to be discouraged, but only if it does not detract from the focus required on primary textual analysis.

For a significant number of candidates, the discussion of camera techniques dominated their answer.

Some Centres had tackled detailed analysis of editing processes with their candidates with reference to a variety of techniques and their purpose. This was evident in candidates' answers. However, many candidates dealt with editing in a cursory sentence or two, commenting that ' there was not much editing' or 'they only used straight cuts'. This limited their attainment.

Some candidates offered very sophisticated analysis of the use of special effects, evidently having benefited from studying this feature and its processes. Others could just say that the sequence used CGI with no further development.

Too many candidates commented that a technical aspect was used to create 'realism' or a 'reaction', with no further development. Many candidates did not tailor what they had learnt about different techniques to the extract set. For example, in respect of the use of colour and/or the use of high/low angles.

There were many missed opportunities to analyse the use of music in a meaningful and detailed way. The extract offered much variety and interest in respect of its two contrasting themes. Disappointingly, too many candidates only commented that the music is 'dramatic', 'sad', 'fast/slow', 'loud/quiet' or 'builds tension/suspense', and neglected to discuss the use of specific instruments and the style/genre of music or

offer any detailed interpretation of why it might have been used and its effect.

Some candidates need to be more confident in their knowledge and understanding of accurate technical terms used for each feature analysed.

Section B: Comparative Textual Analysis

There was some evidence of very strong teaching, with many candidates well prepared to address issues of representation using comparison of appropriate texts.

Only a small number of candidates did not attempt this section at all. Some candidates seemed very unprepared. This was especially so regarding the question on Celebrity and the Tabloid Press, as they had used textual examples that pre-dated the examination by only a week (or day) or so. Some candidates were sidetracked by reference to theory, which detracted from answering the specific question set. There were a few examples of candidates effectively answering a question that had been set in a previous examination session.

Some candidates produced very general responses, which were not tied to an analysis and comparison of two specific texts (with stated editions or episodes). This limited their attainment. Some candidates, and this was particularly so for those answering 2d), chose to answer with reference to several different sitcoms, at the expense of comparing two specific episodes.

It is crucial that candidates understand the processes of representation and are thoroughly prepared on the chosen topic using pairs of appropriate texts that offer ample opportunities for comparison. It is useful if the texts present some opportunities for contrast or unexpected similarity.

Candidates should remember that they are required to identify their two chosen texts (and their episodes/editions) at the start of their answer. Sometimes there was no mention of a text until well into a candidate's answer.

Q2)　(a)　**Consumerism and Lifestyle Magazines**

There were some good examples of carefully chosen magazines, good comparative textual evidence and an understanding of representation.

Equally, however, there were many candidates who did not appear to understand the concept of consumerism and simply offered a stock analysis of various aspects of the magazine. This inevitably limited the level of their attainment.

Some candidates seemed to be unaware of the more subtle relationships between advertising, consumerism and readers. Some offered too naïve and literal assertions of what the readers were like based on the adverts only, with no consideration of the aspirational nature of lifestyle magazines and the adverts for products featured in them. Also, they tended to subscribe to the simplistic view that the readers were gullible and passive 'sheep' who 'fell for' the idealised images and promises of products advertised.

There were still some examples of Centres choosing magazines that could not be defined as lifestyle magazines, but which were niche publications.

(b) **Celebrity and the Tabloid Press**

This question was well answered by some candidates but others did not appear to understand the notion of 'mutual dependency' despite the fact that it is clearly referenced in the topic content in the specification.

There were, however, many examples of candidates not answering the question or simply offering all they knew about a particular paper whilst repeating the question without explaining or demonstrating why and how this may be so. There was a focus on how the press depended on celebrities and less on the mutual aspects of this dependency.

Some answers paraphrased some of the main points of last year's Piers Morgan documentary series on celebrity with little reference to specific textual analysis, producing a very general knowledge response.

A few candidates offered somewhat naïve observations along the lines that royalty did not have any dependency on the press and therefore failed to engage in the debate invited by the question set. Royalty is an excellent study object for this option and question.

A couple of Centres appeared to have used the unsuccessful strategy of presenting all candidates with a pre-prepared answer with identical quotes and examples. Of course, the responses did not address the question set and this resulted in limiting candidates' attainment. This approach is strongly discouraged.

Many candidates offered answers, which were (usually inaccurate) generalisations about the class/education/intellect of a certain paper's readership. There were also many jejune presumptions about the reasons for readers' interest in celebrities and indeed their own involvement with the press.

(c) **Music Culture and Radio**

As usual there were fewer answers on this option than on the others. However, most candidates were well prepared and had a firm grasp on how culture was represented in an aural medium.

Most candidates understood well how the target audience, scheduling and choice of DJ of a particular programme could represent some aspects of a music culture, such as hip-hop, but that many aspects of it could not be fully represented, due either to censorship or lack of visual representation.

There was the occasional incidence of a candidate choosing to answer this question in preference to the topic for which s/he had been prepared.

(d) **Gender and Television Sitcom**

As in previous sessions, this was the most popular option by far. Most candidates were well prepared with good background knowledge of the genre, chosen texts and the concept of representation.

However, there were still too many examples of Centres choosing TV texts that are not sitcoms.

Some candidates drifted into discussions of class rather than gender. Many candidates offered detailed analysis of specific characters, but failed to comment on how these representations revealed wider issues of gender roles and politics.

A significant number of candidates referred to many episodes briefly, or none at all, failing to focus tightly on a specific comparative analysis of two chosen episodes.

Some candidates ignored the question set and limited themselves to discussing the codes and conventions, or history, of the sitcom genre.

Some less confident candidates missed the point of such atypical and sophisticated sitcoms (as regards their performance mode and use of parody/satire) as *The Royle Family*, *Absolutely Fabulous*, *The Office* and *The Simpsons.* The use of differentiated texts would be helpful to those candidates.

(e) **Conflict/Competition and Video/Computer Games**

There were very few examples of Centres choosing this option with some candidates evidently choosing to answer it in preference to the option for which they had been prepared.

Unit 2732 - Case Study: Audience and Institutions

General Comments

There were around 4000 candidates for this paper, of which about three quarters answered on Section A. There were very few rubric errors, usually involving candidates answering both sections, in which case the higher mark counted. Time management and essay structure remain the two most significant areas for improvement, with evidence that many candidates are still spending too long on the short answer questions and not leaving themselves adequate time for the essay. Most candidates scored well on the short questions, but only those writing at some length could hope to cover the necessary ground to reach higher level 3 and 4 for the essay. Centres are advised to give sufficient practice to ensure that candidates get used to dividing up their time according to the marks allocated.

There are encouraging signs that many Centres are learning from past papers and candidates are more successful, both in terms of their time management and subject knowledge. There was evidence of a high level of preparedness for the paper with a sense that candidates understood the underlying concepts and were familiar with the requirements of the examination. Most Centres had ensured candidates had good case study material to refer to, though a minority seemed to offer very narrow options to their candidates in terms of the breadth of material taught. It is pleasing to note that there were few very short responses to the essay questions this session and little evidence of candidates answering last year's question.

There was some evidence from some Centres of teaching that was exclusively based on previous question papers. This is counter-productive and does not encourage candidate understanding of the concepts. Some Centres seemed to base the teaching on theoretical approaches such as the uses and gratifications or effects models which is of little help in addressing the kind of questions set on this paper. The paper requires contemporary media knowledge and understanding rather than rehearsal of theory. There was some inappropriate case study material and obsolete history.

Comments on Individual Questions

Section A

1　**(a)**　Most candidates got full marks.

　　(b)　Generally well answered.

　　(c)　Most candidates identified flat rate fees for ISPs but fewer identified broadband as a significant factor.

2(a)　Most candidates only identified PCs and TVs becoming converged. More able candidates gave examples of how the two are already integrating, e.g. via interactive TV, monitors designed to display video as well as PC input.

(b) Many examples were generalised and came from general knowledge or were simply regurgitated from the passage. This response needed some discussion about why new media technologies are adopted particularly by this generation in order to attain the higher marks. The better answers demonstrated a high level of understanding with good clear examples.

3. Candidates were able to mobilise a range of examples in response to this question. Examples ranged from mobile phones and iPods to games consoles. Some candidates used examples of bigger technology to turn the question around. Candidates should be warned not to make false generalisations such as "all technologies are getting smaller and all consumers are obsessed with the design of a product". Stronger answers went on to analyse *why* size and design are important and what other factors affect a purchase decision.

4. The majority of responses engaged with key terms such as competition and new technologies, though weaker candidates found it difficult to mobilise examples of competition.

Section B

1   **(a)** Mostly answered correctly.

   (b) Again, most candidates gained full marks.

   (c) Generally candidates gave good explanations of the issues involved.

2   **(a)** This question was often answered as if candidates were looking for something much more complicated than the idea that sales and revenue would be affected, which was perfectly acceptable for most marks to be awarded.

   (b) This question encouraged a more open ended problem solving approach and a number of responses were acceptable provided they were justified. Candidates drew on both their wider knowledge and conceptual grasp of the workings of media industries in order to answer the question.

3.   Most candidates were able to tackle this question from their case study material. The length of many responses was encouraging, reflecting impressive preparation. Case studies ranged from Microsoft, Sony and News Corp to local media and the BBC. A range of case study material was mobilised, though a few Centres seemed to base their study too much on a historical account.

   One Centre encouraged its candidates to answer the paper backwards, dealing with the essay and the more heavily weighted questions first. This strategy seemed to work for all the candidates, suggesting that other Centres might benefit their candidates from using the same approach.

   Overall, the following advice is offered:

- candidates need more timed practice in advance of the examination
- candidates need to balance their responses according to the mark weighting
- candidates need to read the passage carefully as often answers can be found by examining the context in which unfamiliar words appear
- candidates need to answer the question set rather than that from a previous session
- evidence of knowledge and accurate use of basic media terminology is expected
- Centres should prepare candidates with more than one example of a media industry or technology in order for them to grasp trends and concepts
- credit is given for understanding and analysis, critical comment and application of examples. Candidates should be advised against simply listing facts.

Candidates should be congratulated on getting so much done in such a short examination and, in many cases, writing very thoughtful well-argued answers. Centres likewise are applauded for the generally high quality of preparation for the unit.

2733 – Advanced Production

This was the fourth session for this unit but the first January session. 412 candidates were entered, the majority of whom came from single-entry Centres. Very few appeared to be resubmissions from earlier sessions.

Generally, candidates' work demonstrated good practice, although some of the administrative procedures were less efficient than in the summer sessions. Incomplete cover sheets were a particular problem.

Moving image work remained the most popular option, especially music videos or 'pop promos', however, proportionately there was more documentary work and newspapers produced than before. There were few ICT/New Media-based pieces presented for this session and there remained very little radio work at this level.

A few Centres created work which did not seem sufficiently different from the six set AS briefs. It is vital that A2 submissions show sufficient differentiation and progression from the AS work and that such work be more substantial than the AS work. This was a problem in cross-media packages which were frequently limited to being only productions in print with the presentation of fewer and less developed artefacts than one might expect at this advanced level. For example, a DVD cover, poster and a few stills from a new film are insufficient for a *group of three* to produce.

Evaluations were sometimes disappointingly weak, with limited evidence of research into existing media and with few references to relevant theory or concepts. The written element needs to show a clearer progression from AS to A2. It should include:

- a systematic account of the stages of planning and production

- detailed reference to relevant real generic examples, indicating evidence of independent research

- detailed reference to the relevant areas of institutional context and clear understanding of where the candidate's own production would sit within this

- detailed reference to audience feedback and use of theoretical framework in which to place the production.

The specification is clear about what elements this writing should contain and how this work should be assessed (pages 42 and 86-7).

Assignments

Generally, the open nature of the A2 brief worked well, with Centres and candidates devising appropriate tasks.

Video

This was still the single most popular medium and consisted of videos for a wide range of popular music genres. Centres are continuing to expand their use of rapidly-developing video technology, although the format for presentation of the work is not always acceptable

– only VHS and DVD is permitted for moderation. Work was assessed fairly accurately but the weaker work continued to raise issues around the synchronisation of sound and visuals.

Film

This was a less popular medium than last session, with a just a few trailers and 'shorts'.

Television

There were still very few examples of this medium, and these were largely documentary-based.

Print

This was proportionately more popular than in previous sessions. Most print work was submitted as part of cross-media packages but some candidates produced pages from either new newspapers or magazines. The newspapers were sometimes disappointingly unlike any industrial models, with limited understanding of layout, font, appropriate framing of images, mode of address, or the importance of advertising to the industry, for instance. Such work was often over-marked by Centres. Magazines were sometimes dangerously close in focus to the AS magazine set brief.

ICT/New Media

There were very few ICT/new media-based submissions in this session.

Radio

There was very little radio work this session.

Cross Media

This was less popular this session and, as noted above, some examples were still a little disappointing, especially those based largely on print artefacts which, in creating their promotional package for an event such as the launch of a new film, often missed the opportunity to explore a wider range of media (radio, web-pages and, of course, film).

Assessment

Centres' marks were frequently outside tolerance, necessitating adjustment to retain agreed standards across the national cohort. A few Centres found it difficult to achieve a reliable and accurate rank order amongst their candidates. Some Centres were a little harsh in marking the Planning element, apparently giving little credit for any planning they have *observed* the candidate to have undertaken and relying solely on the candidate's discussion of planning in the Critical Evaluation. Moderators depend on the Centre's own comments about a candidate's contribution to planning (specification page 87). Critical Evaluations were generally marked more accurately, if somewhat generously at times. Construction was the element which most frequently tended to be marked generously. Centres are advised to use the wording of the assessment criteria when writing their cover sheets as this keeps the assessment within the appropriate level.

Administration and presentation of work for moderation

As always, most Centres were efficient in sending work for moderation but some Centres waited too long before sending mark sheets or before responding to sample requests.

As mentioned above, some work was not sent in a suitable format:

- audio work may be submitted on CD or cassette

- video may be presented on DVD or VHS

- web work must be accompanied by a live URL as well as printouts or on disc

- print work may be no larger than A3.

No other formats are acceptable. It is the Centre's responsibility to produce work in the required format (as set out on page 68 of the specification). There were Centres which failed to label work adequately. Centres are reminded that the careful labelling of candidates' work is good practice and assists in the prompt return of work to the Centre following moderation. Centres also need to ensure DVDs, CD Roms and CDs are packaged well enough to prevent them snapping in half!

The planning material submitted by candidates was often supportive, the best files being accompanied by a *slim* appendix of relevant planning materials.

Centres are reminded of the importance of making and retaining copies of all work submitted for moderation. OCR is required to keep samples of candidates' coursework for awarding, archiving and training purposes and so cannot guarantee that all work submitted will be returned following moderation.

The moderation team was pleased to see creative, technically skilled and informed work for this unit.

2734 Critical Research Study

General Comments

It is disappointing to report that the overall standard of responses for this session showed a small but significant fall in quality compared with that of January and June 2004. This was particularly evident in the proportion of candidates achieving marks in the higher levels of marks. Although there are some encouraging indications of an increasing confidence with the requirements of the unit, there are many candidates who did not achieve their full potential. This was not always because of lack of ability, but because of the substantial differences in the level of support given to candidates by Centres and a lack of understanding of the unit's requirements. Some candidates seemed to have been left too much to their own devices, from the development of their original ideas through to the completion and subsequent reflection upon their research. In the examination, their responses failed to develop ideas in sufficient depth and detail to score high level marks.

Conversely, some Centres appeared to have taught the unit with all their candidates producing very similar or even identical notes and responding to identical areas of study within only one topic; referring to exactly the same texts. This inevitably meant that candidates could not fulfil, to the best of their advantage, the requirements for this unit. **Centres are directed to page 43 of the specification, which outlines regulations for the management of the unit.**

There was an increase in the number of candidates offering short responses and time management was a problem for some candidates.

However, there were some very interesting, lively and thoughtful approaches and interpretations of the topics from candidates at Centres where they had given close advice and guidance to all candidates who had thought of a specific focus of study and had researched it thoroughly on an individual basis. In these cases research was undertaken with enthusiasm and skill. The best responses reflected a true sense of purpose in research and a real pleasure in the exploration of the opportunities that this unit provides.

It is essential that candidates present a hypothesis that is not descriptive but from which they can research and develop a detailed argument. Candidates must be given full support, especially at the outset when developing their specific area of study. There were many areas of study that were not appropriate, being either far too general or very limited and too specific. There were some occasions where candidates seemed uncertain even as to which topic they were researching! Some responses were a hybrid of Crime and the Media and Children and Television or Crime and the Media and Popular Music and Youth Culture. Other candidates offered a textual analysis of the representation of sporting personalities as celebrities in the tabloid press under the guise of research into Sport and the Media. This is not appropriate.

For the most part the four pages of notes were utilised well. There was still, however, a worrying number of whole Centres and individual candidates that produced notes that broke the rules set out in the specification. At its worst this led to whole sections of

unacknowledged sources being plagiarised. Centres should remind candidates that examiners have access to a wide range of software and websites dedicated to identifying plagiarism. There were still a number of candidates whose notes were on the borderline of acceptability and these candidates run the risk of being penalised.

Centres must remind their candidates that notes must be hand-written. Large sections of continuous prose are not permitted. Candidates should not copy out large sections of their responses directly from their notes.

Please read carefully the appendix to this report in relation to the notes.

Comments on Individual Questions

1 – Comments relating to all topics.

Fewer candidates than in previous sessions handled this question well. Some offered very short answers although it was clear from their notes and the responses to Question 2 that a significant amount of research had been undertaken. A broad range of research methodologies was addressed and virtually all candidates were able to distinguish between primary and secondary research. All candidates were able to **describe** their approaches to research, or list their sources, **but it was disappointing to see that careful reflection upon and evaluation of methodologies and sources was frequently either very perfunctory or not evident at all.** Often attempts to reflect upon and evaluate methodologies produced formulaic and bland statements that had been learned by rote and then dutifully presented.

The weakest responses offered little more than descriptions of questionnaires and lists of websites and then merely stated that, "these were [or were not] helpful"! Many candidates were not able to relate their research to their main thesis: Questions 1 and 2 became entirely separate entities bearing little or no relation to each other. On the other hand, there was sometimes too much overlap or repetition across the two parts of the paper and at times it was almost impossible to tell where Question 1 ended and Question 2 began.

Primary research involving questionnaires and focus groups was, with a significant minority of candidates, far too limited. Often the sole participants were one or two friends or relatives. For this question candidates need to be able to select research methodologies appropriate for their area of study and then discuss and evaluate their methods and sources.

Candidates who relied entirely upon either primary or secondary research were not able to achieve a mark that reflected their potential. A small number of candidates cited single academic texts as their sole source for all their research.

2.

Women and Film

This remains one of the most popular of the set topics and again produced some strong responses. Most candidates were able to focus on a specific area of study rather than offer too broad a scope. However, too many candidates responded with reference to a single star or director and only one of their films. A number of candidates offered a simple textual analysis of a single film.

There were, however some enthusiastic and engaged answers on the impact of specific actors such as Marilyn Monroe, Sigourney Weaver, Julia Roberts, and Nicole Kidman on the film industry, although candidates must recognise the need to contextualise their work and not merely respond as a fan. Selection from a wider range of case studies should be encouraged.

The work of Kathryn Bigelow and Jane Campion continued to feature prominently as the focus of research, with the notable addition of Sofia Coppola. The academic studies of Laura Mulvey, Christine Gledhill, Annette Kuhn, Ann Kaplan and Pam Cook were popular sources but it is a pity that Laura Mulvey's theories of male gaze are regurgitated without a clear sense of purpose or without questioning them in relation to more recent ideas or contemporary texts. The best candidates were able to address their chosen area of study with a synthesis of academic studies, apt primary research and personal engagement. There were some good responses looking at women in Bollywood movies and the change in representations of black and Asian women in film.

Popular Music and Youth Culture

This is the most popular of the topics but not as significantly so compared with previous sessions. It is disappointing to record that responses are not improving overall. There were some candidates who might have been better advised to attempt a different topic as they did not seem to be able to observe the necessary objectivity. The best responses were able to bring some degree of objectivity or academic distance to their study. There were some genuinely interesting areas of study addressed, but many of the responses were used merely to celebrate a favourite artist or music genre.

An increasing number of candidates offered a definition of the term "youth culture" with confidence and explored the complexities of its relationship with popular music [and not always contemporary popular music]. The best candidates were characterised by a mature response to their research together with wider reading.

There were a few Centres whose candidates renamed the topic as *Youth and Popular Culture* or *Popular Culture and Music*, both of which distort the topic area to the detriment of the candidates' responses.

Politics and the Media

This is an increasingly popular topic and there were a substantial number of good responses. Candidates' research and findings offered mature insights and substantial degrees of analysis. The Hutton enquiry featured highly in many of the responses and was generally very well researched and discussed. This included several carefully thought through conjectures as to the future impact upon broadcast journalism. A number of weaker candidates relied a little too heavily on the coverage of politics and politicians in one or two red top tabloids. There were several thoughtful and detailed discussions concerning local politics and local media. One particular response focused on political spin and employed both secondary and primary sources [including an interview with a local MP] effectively, considering bias and drawing conclusions based thoughtfully upon findings.

A word of warning must be given, as there were some candidates who did not follow the specification's rule that only **British** politics is permissible as an area of study.

Children and Television

This was, once again a very popular topic which mostly focused upon the effects debate. Many candidates found a good balance of texts as objects of study in relation to a carefully thought out hypothesis.

In the best responses there was a sharp awareness and use of appropriate academic studies and a genuine sense of ownership and personal engagement with research tempered with a thoughtful objectivity. There was evidence of some genuine in-depth surveys and interviews with children leading to interesting investigations but often surveys were limited and superficial.

A point worth repeating is that this topic relates to Children and **Television** and **not** Children and **Film.** Many of the weaker candidates reconstructed the topic to mean violence and film, still referring to the Bulger case as the sole evidence to support a very narrow point of view.

There is too much reliance upon and unquestioning approaches to behavioural theories based upon such experiments as the Bobo Doll Experiment. In this topic there appears to be a greater degree of reliance upon questionable sources offering "facts" about the effects of television upon children.

Sport and the Media

There were some strong responses to areas of study such as the role of sponsorship and advertising in a range of sports and aspects of "women in sport". There is no doubt that it is more difficult to find appropriate secondary research for this topic in comparison to others, however, some candidates used text books on the sociology of sport to good effect and had taken time to research articles from newspaper archives. Some candidates focussed upon sport and spectatorship or sport and new technologies.

Concept to Consumption

This is an increasingly popular choice and candidates appear to be employing a more varied approach to research other than simply using the DVD extras on a particular film. Most of those attempting this topic addressed the process in relation to a film, although few of the candidates offering this understood even the basics of film funding.

There were some strong responses such as the candidate who researched a video game and interviewed local video game store managers as well as the target audience via internet forums to consider whether some negative publicity coupled with competition from a rival game actually increased sales. Another strong response involved exploring a recently made independent short film and interviewed the director and producer before comparing the production process with that of mainstream feature films.

However, very few candidates considered the entire process from concept to consumption. The main weakness for many candidates was that there was only a limited sense of investigation or critical sense in their responses. There seemed to be little awareness of the institutional context on the one hand and the complete follow through to consumption on the other.

Community Radio

Very few candidates attempted this topic and most not very well. A few candidates addressed the issue of how radio can construct a "community" within a mainstream station with some perception.

Crime and the Media

This is an increasingly popular topic but unfortunately there were few interesting interpretations and effective studies. Very few candidates were able to identify an appropriate 'micro' topic within which to explore the representation of crime. Many candidates focused on effects debates surrounding violent video games or films and their influence upon audiences but too many relied exclusively upon evidence from films other than British.

Some candidates employed crime statistics as evidence that, while crime levels are falling, many people perceive crime to be increasing because of the coverage of crime in the news media.

Successful areas of study included "Crime, moral panics and the tabloid press", "crime in Television drama", aspects of British gangster films and representations of female criminals. As with any new option, however, candidates have yet to discover appropriate academic studies.

APPENDIX

Unit 2734 Critical Research Study

Guidance on Format and Use of Candidate's Notes

Guidance on the format and use of the four sides of notes is given on pages 44 and 47 to 48 of the second edition of the AS/A2 Media Studies specification (for Teaching from September 2002) and in the separate Instructions to Teachers issued each session in advance of the examination day.

Key points concerning the format of the notes are as follows:

- The maximum length of the notes is four sides. Candidates are free to use fewer notes if they choose.

  - Notes must be submitted on A4 paper which may be lined or unlined.

  - The notes must be hand-written by the candidate him/her self. Notes should not be typewritten, word processed, printed, or photocopied.

  - The notes may be written using any colour of ink/pencil which the candidate chooses.

  - Notes may be written in shorthand, text message formats and may include abbreviations. However, notes should not be directly translated from a shorthand format to a long hand format and used in full in the examination response.

  - Notes should comprise "statistics, brief quotations, diagrams and note form summaries" (page 48 of specification). In addition, they may include lists, bullet points and short phrases. Any diagrams used must be drawn by the candidate him/herself. They should not be cut and pasted from other sources.

  - Notes must not contain essay plans or continuous prose. Paragraphs of full and grammatically correct sentences constitute continuous prose. However, *individual* grammatically correct sentences may not constitute continuous prose if they form part of a brief quotation or brief summary. Notes should not contain large chunks of text (i.e. several complete sentences) which are then used directly by the candidate in his/her examination responses.

Candidates are advised to compile their notes for use in the examination carefully, using the notes which they make whilst carrying out the research.

It is recommended on page 48 of the second edition of the AS/A2 Media Studies specification that "candidates collect their research findings carefully during the course of their Critical Research Study, which should then be selected and edited carefully at a reasonable period before the examination and presented as the final four sides of research notes".

Candidates should organise their notes within the context of the rules about format and content, in a manner which ensures that they be able to use them effectively in the examination.

Candidates should not copy out large chunks of text from their notes as responses to the examination questions.

For example, for question 1, (account of research methods and evaluation), the notes could be organised so that there is a list of resources used, perhaps spilt into primary and secondary resources, annotated with a list of 'pros and cons' for each resource in order to aid evaluation of methods.

Cover Sheets

OCR sends out Cover Sheets several weeks in advance of the examination together with instructions that they are issued to candidates upon receipt in order to ensure that students have the maximum time possible in which to collate their notes, complete the information required on the Cover Sheet and have the notes 'signed off' by the supervising teacher.

- Each candidate must attach a Cover Sheet to the front of their four sides of notes and this must be sent to the examiner together with their examination answers. (Centres are asked to secure each candidate's cover sheet, notes and examination script with a treasury tag before posting to the examiner).

- Candidates are asked to complete the boxes on the Cover Sheet with their name, Centre number, candidate number, topic name, specific area of study (research title), the principal media texts referred to and research resources used.

- Candidates are required to sign the Cover Sheet.

- In addition, the Supervising Teacher (i.e. the teacher who has supervised the candidate throughout the research period) is required to sign the Cover Sheet. There is an expectation that the Supervising Teacher who signs the Cover Sheet signs to confirm not only that the student's research has been undertaken on an independent and individual basis as required, but also that the notes do not breach the rules about the format and content.

Centres are reminded that the notes do not carry any marks. Thus, candidates who choose not to use notes will not lose marks, but nevertheless, may be penalising themselves by not taking advantage of the opportunity to use material to help them to answer the examination questions.

Examiners are asked to check the notes and to ensure that candidates have not infringed the rules about their format and use. Where it is considered that rules have been broken, cases are referred to OCR's Suspected Malpractice Unit for further investigation. If it is subsequently considered that the rules have been broken, candidates may have their marks for the unit reduced to zero.

Unit 2735 – Media Issues and Debates

General

This is the first time that this unit has been offered in the January session. The number of candidates was relatively small, many Centres having just one or two individual candidates.

Generally a pleasing level of ability and learning was demonstrated. There were very few candidates who failed to give at least a basic answer to the set questions. On the whole, students managed their time well; the problem of short answers caused by poor time management that has been evident in many of the summer sessions was largely absent from the scripts presented at this sitting.

Nevertheless, there were some weaknesses that have been highlighted in previous reports, notably the failure to answer the set question. Some candidates provided answers that they seemed to have learned in preparation for a question which they hoped would be set, and rather awkwardly tried to shape their response to the actual question before them on the paper.

This examination is synoptic in that it tests the ability of candidates to apply knowledge learned throughout the course and to use evidence from case studies discussed and experienced to specific questions. Candidates who have studied the media and understood the key concepts are able to do this with confidence. Offloading learned material about the topic regardless of the set question is a poor substitute.

Comments on Individual Questions

1.This was, inevitably, a popular question. The demise, perhaps temporary, of *Eastenders* in terms of audience ratings featured in the answers of many candidates. *Coronation Street* was also an oft-cited case study, as were soaps that have failed to adapt in order to survive and thrive. A particular problem with this question centred on candidates' willingness to grapple with the implications of the word 'adapt.' Some ignored this altogether, and satisfied themselves with describing generic conventions of soap operas. Others seemed unsure about the meaning of the word 'adapt.' Many candidates confined their answers to an analysis of why soaps are popular. Able candidates, however, demonstrated an understanding of how soaps reflect and embrace societal change, of how their producers and writers might try, with varying degrees of success and failure, to appeal to certain minority social groups and to embrace current and topical social issues.

2. This was a popular question. Many candidates concentrated on format and presentation of news programmes on various television channels. Some candidates used case studies from radio news. In particular, candidates from one Centre had clearly enjoyed and benefited from a case study in which they had compared and contrasted the format, style and content of two programmes with distinctly different target audiences: *Newsround* and *Newsnight.*

Inevitably, coverage of the Asian Tsunami provided a great deal of case study material. News values, selection and gatekeeping were tackled in pragmatic and institutional ways rather than reproducing theories at length, as has often been the case with weaker candidates in previous sessions.

3. The few candidates who attempted this question seemed to have been well prepared although some candidates confused terms such as 'paper', 'bill' and 'Act', leading to some misunderstanding of what has been proposed as compared to what has actually been decided and implemented.

4. *A Room for Romeo Brass, Trainspotting, The Full Monty* and *Brassed Off* were frequently cited texts, as were the romantic comedies of Richard Curtis. Many candidates confined themselves to discussing the concept of representation (of Britishness in culture). More confident and better informed candidates also addressed the institutional context, and discussed the position of the British film industry in the competitive global market. Many candidates had clearly enjoyed studying the films chosen for this topic. Some metaphorically threw up their hands in disgust at the perceived unpatriotic sentiments that they deemed to be lurking behind the question! The most able candidates offered a reasoned answer, outlining film's potential contribution to national culture.

5. This was a popular question with many Centres and was tackled both enthusiastically and competently by candidates. Horror was the genre most frequently used as a case study, followed by romantic comedy. Hybrids and sub-genres were well discussed by able candidates. Some Centres approached the topic through analysis of films from the same genre but from different periods in twentieth century history. For example, students from one Centre were able to illustrate their points about the development of the horror genre by using *Nosferatu* and *The Ring*. Weaker candidates began by asserting that generic conventions existed more for the benefit of the audience, and by the end of their essay had convinced themselves that they did in fact exist more for the benefit of the producer – or vice versa.

6. The question asked candidates to consider the practicality, as well as the usefulness, of applying censorship to films. Some candidates discussed the Bobo doll case, the Bulger case, the Martinez case and used these case studies to illustrate their scepticism about various experiments and 'proofs' regarding effects theories. There was, however, very little analysis of films. Lists of titles of banned films were common, but without textual analysis and discussion of the issues of censorship, such lists lack meaning and usefulness. Some candidates recognized the impact of being able to download movies on broadband and to buy less heavily certificated region1 DVDs more cheaply over the internet.

7. This was a popular topic. Weak answers came from students who failed to address the set question and described stereotypes in magazines without considering whether the industry itself encourages these stereotypes, or merely reflects and responds to audience demands and societal patterns and trends. There was also a common presumption that all men's magazines are in fact 'lads mags', or that all women's magazines are aimed at the same lifestyle target audience – the independent, feisty woman who watches *Sex and the City* and spends much time shopping and flirting. Evidence, if any were needed, of the power of some magazines in convincing readers that their values are society's norms. Some very poor answers were received in which the students had relied for their case studies on the television advertisements for *Nuts* and *Zoo.*

8. Many candidates demonstrated a refreshing amount of detail and institutional understanding in their answers to this question. However, many chose to deal with the threat to local papers of TV and radio news, which could only loosely be described as new media. The opportunities to consider local newspapers' battles to confront the challenges offered by sources such as internet, WAP, digital tv and 24-hour rolling news were missed by some candidates. The best candidates showed that newspapers can actually embrace new media technology – e.g. setting up websites for interactive engagement with their readership.

9. The question asked candidates to consider the role of self-regulation as a means of controlling the British press. Very few candidates attempted the question. Some grappled with the concept of statutory restrictions as opposed to self regulation. Others were not aware that the PCC was a self regulatory mechanism and believed that you could sue for libel via the PCC. Limited understanding of the legal issues restraining journalists and editors was evident.

Advanced Subsidiary GCE and Advanced GCE Media Studies (3860/7860)

January 2005 Assessment Session

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2730	Raw	120	98	88	78	68	58	0
	UMS	120	96	84	72	60	48	0
2731	Raw	90	67	61	55	49	43	0
	UMS	90	72	63	54	45	36	0
2732	Raw	90	66	59	53	47	41	0
	UMS	90	72	63	54	45	36	0
2733	Raw	120	99	89	79	69	60	0
	UMS	120	96	84	72	60	48	0
2734	Raw	90	65	58	52	46	40	0
	UMS	90	72	63	54	45	36	0
2735	Raw	90	67	60	53	46	40	0
	UMS	90	72	63	54	45	36	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3860	300	240	210	180	150	120	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3860	17.31	43.82	67.85	91.17	98.59	100.00	363

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
7860	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
7860	7.84	25.49	60.78	92.16	100	100	73

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