GCE

Combined Mark Schemes
And Report on the Units

June 2005

3860/7860/MS/R/05

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Advanced GCE Media Studies (7860)

Advanced Subsidiary GCE Media Studies (3860)

MARK SCHEMES FOR THE UNITS

REPORTS ON THE UNITS

Mark Scheme 2731
June 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 – Irrelevant, Incoherent or 'Short'
Level 2	13-17 - Minimal 18-23 - Basic
Level 3	24-29 - Competent 30-34 - Proficient
Level 4	35-40 – Highly Proficient 41-45 – Excellent

Advice to Examiners

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

Where an answer is judged as 'Short' – please write this at the end of an answer and on the front page next to the total marks for the question. This will be of great use to Senior Examiners at Marking Review, in case of Results Enquiries or to Centres in the event that they request scripts.

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 judgement too early an 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 directly penalised for this over and above the quality of the content of their answer. However, candidates who answer in bullet points (especially for Section A) usually have less detailed analysis to offer and therefore limit their own attainment. Where a candidate has run out of time, s/he might 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.

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	Section A

(0-12 marks) – Irrelevant, Incoherent or 'Short'

- Shows no real understanding of the task.
- Offers no textual evidence from extract.
- No knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – mostly inaccurate.
- No textual analysis/interpretation of meaning – purely descriptive.
- Often mostly irrelevant to set question, incoherent or 'Short' (under half a side answer booklet).

Level 2	Section A

(13-17 marks) – Minimal

- Shows minimal understanding of the task.
- Offers minimal textual evidence from extract.
- Minimal knowledge and understanding of technical aspects of moving image languages and conventions – 'general-knowledge level'.
- Use of terminology – frequent inaccuracies.
- Minimal analysis/interpretation of meaning – mostly descriptive with significant gaps.
- Of minimal relevance to set question or brief (under one and a half sides of answer booklet).

(18-23 marks) – Basic

- Shows basic understanding of the task.
- Offers occasional textual evidence from extract.
- Basic knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – some inaccuracies.
- Basic analysis/interpretation of meaning – very descriptive.
- Some relevance to set question.

| Level 3 | Section A |

(24-29 marks) - Competent

- Shows competent understanding of the task.
- Offers textual evidence from extract – award marks for appropriate choice/number of egs.
- Competent knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – competent, some inaccuracies.
- Attempts a balanced and competent analysis/interpretation of meaning – descriptive in places with some gaps.
- Mostly relevant to set question.

(30-34 marks) – Proficient

- Shows proficient understanding of the task.
- Offers frequent textual evidence from extract, occasionally detailed – award marks for appropriate choice/number of egs.
- Proficient knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – proficient, few inaccuracies.
- A sustained and proficient analysis/interpretation of meaning – mostly analytical, occasional gaps but award marks for degree of coverage/detail.
- Relevant to set question.

| Level 4 | Section A |

(35-40 marks) – Highly Proficient

- Shows a highly proficient understanding of the task.
- Offers frequent and detailed textual evidence from extract – award marks for appropriate choice/number of egs.
- Highly proficient knowledge and understanding of technical aspects of moving image languages and conventions.
- Use of terminology – highly proficient and accurate.
- A fluent and highly proficient analysis/interpretation of meaning – award marks for degree of coverage/detail, few gaps.
- Relevant to set question.

(41-45 marks) - Excellent

- Up to full marks should be given according to the degree of depth/detail and accuracy provided as well as coverage of most/whole of extract (ie comprehensive).
- Excellent knowledge and understanding of technical aspects of moving image languages and conventions.

- Candidate's analysis/interpretation of meaning is presented with a high degree of confidence and skill as reasonable at AS level.
- If a candidate has 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 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: *The Lord of the Rings: The Fellowship of the Ring* (Dir. Peter Jackson, 2001)

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 The Lord of the Rings: The Fellowship of the Ring:*

- *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 should also 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.

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 examples/aspects in their analysis. Candidates can select their own textual examples of the use of moving image language 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:

- Establishing shot of location for scene, emphasises its isolation and therefore characters' vulnerability
- Close up shots and variants used to show detail of facial expression and reaction and detail of weapons/Ring Wraiths' armour (feet and gloves)
- Long shots to medium shots to show figures in action, fighting
- Wide shots to two shots show group of figures interacting, talking, fighting
- High angle shots to survey the action at the watchtower
- Point of view shots, from pov of Ring Wraiths and hobbits to emphasise difference in size and help audience to empathise with their plight.

Editing

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

Examples:

- Slow motion used to celebrate the choreography of the fight sequence and emphasise sense of spectacle of swordplay and bravery of characters
- Use of cuts/longer takes to follow the pace of the music
- Cuts on action etc.
- Continuity editing used to create smooth flow between variety of shots and maintain spatial relationships, as well as create a narrative coherence within the sequence itself
- Different sound sources combined for effect.

Sound

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

Examples:

- Music – two chief musical motifs are used – one as background music at the start and finish of the sequence and another that is chiefly associated with the Ring wraiths in the middle section of the sequence. The background music is orchestral, of a generic classical style, which emphasises the seriousness of this fantasy action-adventure film and lends it a status of legend rather than C20th fiction. Minor key is used to indicate something sombre and the music is used to accompany the establishing shot of the location, with horns and strings. The low chords (synthesiser?) used to accompany the appearance of the Ring wraiths build tension. The music now has a choral effect, like Gregorian chants, signifying the presence of a powerful, supernatural force and reinforces the non-specific mediaeval associations and the Gothic religious iconography. Silence is used for contrasting effect before action and the volume of the

music soundtrack increases as action intensifies to heighten tension. Discordant notes are used in places to accentuate danger and conflict. Horns are used for Aragorn's appearance to signify his heroic/hunter image.

- Sound effects – to create the convincing sounds of swordplay as metal clashes against metal. The swordplay is heightened by the use of a kind of wind effect, which sounds like a swooping sound of wings or garments that flutter as the fight is underway and arms and clothes move dramatically. This sound is also used when Frodo disappears into the Ring wraiths' world, as the sound of rushing wind moves garments and hair in a frightening way – underlining the extreme force of the Ring. A particularly notable use is when the Ring wraiths approach to commence battle and, as they draw their long swords, a sound of scraping metal sounds highly dramatic and dangerous and the sound is drawn out to be synchronised with the use of slow motion in the action at this point – again heightening tension and danger. A sound effect is used to create the sound of the Ring wraiths, who do not talk, nor sound like humans, but screech like huge birds of prey or some supernatural being or devil – this serves to underline their threatening nature, relentless opponents of the fellowship of the Ring.

- Dialogue – very little is spoken, as typical for an action set-piece. What is spoken, by Aragorn, is in hushed tones, which seem to underline the anticipation of danger. The hobbits initially chatter away displaying their naivety and principal interest in food. Dialogue is not used to develop character or relationships here (although what is said shows Frodo's growing sense of responsibility and isolation from his friends – he perceives dangers they do not), it is mainly functional in that it establishes where the action will take place at the start of the scene and where this group of characters must go next.

Special Effects

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

Examples:

Here the principal effects appear to be:
- Pyrotechnics – the use of fire as a source of light and danger, and ultimately, a weapon.
- CGI – this is used to create the sequence when Frodo puts on the Ring and the Ring wraiths appear. The effect is almost like a negative/positive effect, creating two kinds of vision or two worlds, one normal and one when Frodo disappears into their world. The Ring wraiths are enhanced to look frightening and glow brightly as they try to take the ring from Frodo. CGI is used to make the fantastical, and previously 'unfilmable', elements of the book seem believable and real and so suspend the spectator's disbelief. The force of the Ring almost creates an invisible force, signified by the wind-blown effects in this sequence.
- Stunt fighting – a convincingly choreographed action sequence using swordplay.
- Some dry ice effects simulate mist – in keeping with the location and generic associations, as it lends drama by shrouding the setting and action and lends mystery and tension.

Mise-en-Scène

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

Examples:

- Location – a watchtower on a hill, a rocky outcrop, is set up as the site for this set piece – its isolation underlines the vulnerability of the hobbits and Aragorn against the Ring wraiths. The sequence closes with the group running through dark woodland to escape to find the Elves.
- The set decoration, being chiefly tangled barren trees and the ruins of the watchtower, with stone arches, columns and statues, possibly of knights/kings/monks, has a variety of associations, from Celtic sites and Arthurian legends. The iconography is from classic Gothic horror films as well as from the literature of fantasy and legends. The predominant colour is black and grey, with white used for the sequence showing the power of the Ring – therefore muted and dramatic, barren and frightening.
- Costumes – the hobbits and Aragorn all wear capes in keeping with their long journey – again the costumes have associations of woodland folk/Robin Hood, or a non-specific folk/mediaeval context. The Ring wraiths have long black capes and hoods, which perpetually obscure their faces thus intensifying the faceless, inhuman threat. Their armour, with its metal talons and spikes looks more like weaponry than protective gear. When the power of the Ring shows their real identity they look like ancient knights (again, Arthurian associations here), all dressed in white, in contrast to their black clothes, with ancient wrinkled and bony pointed faces and fingers and tall head dresses/crowns on their heads, almost more like birds of prey/vultures than humans.
- The scene starts with a darkening and overcast day and lowering clouds hang threateningly over the watchtower, signifying danger ahead. The fight is at night time, with its associations of fear of the dark and horror, as well as the preferred time of day of the Ring Wraiths, this intensifies the fear of the hobbits (and the audiences fear for them) especially as Aragorn has left them all alone for a while.
- Lighting simulates night time and sources of light are from the moon, the fire made by the hobbits to fry bacon and the use of fire in the fight; the brightness of the fire provides a dramatic contrast to the darkness of the setting and provides strong light and shadow, almost chiaroscuro, on character's faces, as well as highlighting glints from details of swords, armour, wet paving slabs and the Ring itself. In the Ring power sequence, light emanates from the whiteness of the Ring wraiths themselves almost as if they are glowing or irradiated.

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 made by the Examiner, with some credit awarded where appropriate.

In these circumstances, it would be very helpful if the Examiner could indicate any such rubric errors in their summative comments, as these would be helpful to Senior Examiners at Award/Marking Review meetings or in case of any result enquiry.

General Mark Scheme

Assessment Level	Marks /45
Level 1	0-12 – Irrelevant, Incoherent or 'Short'
Level 2	13-17 - Minimal 18-23 - Basic
Level 3	24-29 - Competent 30-34 - Proficient
Level 4	35-40 – Highly Proficient 41-45 – Excellent

Level 1	**Section B**

(0-12 marks) - Irrelevant, Incoherent or 'Short'

- Shows no real understanding of the task and concepts related to chosen topic.
- Offers no textual evidence from two specific texts.
- No knowledge and understanding of the representation of social groups.
- No comparison of messages, values and social signification in two specific texts.
- No textual analysis – purely descriptive.
- Often mostly irrelevant to set question, incoherent or 'Short' (under half of a side answer booklet).

Level 2	Section B

(13-17 marks) - Minimal

- Shows minimal understanding of the task and concepts related to chosen topic.
- Offers minimal textual evidence from two specific texts.
- Minimal knowledge and understanding of the representation of social groups – 'general-knowledge level'.
- Minimal comparison of messages, values and social signification in two specific texts.
- Minimal textual analysis – mostly descriptive with significant gaps.
- Of minimal relevance to set question or brief (under one and a half sides of answer booklet).

(18-23 marks) – Basic

- Shows basic understanding of the task and concepts related to chose topic.
- Offers occasional textual evidence from two specific texts.
- Basic knowledge and understanding of the representation of social groups.
- Basic comparison of messages, values and social signification in two specific texts.
- Basic textual analysis – very descriptive.
- Some relevance to set question.

Level 3	Section B

(24-29 marks) - Competent

- Shows competent understanding of the task and concepts related to chosen topic.
- Offers textual evidence from two specific texts – award marks for appropriate choice/number of egs.
- Competent knowledge and understanding of the representation of social groups.
- Competent comparison of messages, values and social signification in two specific texts.
- Attempts a competent textual analysis – descriptive in places with some gaps.
- Mostly relevant to set question.

(30-34 marks) - Proficient

- Shows proficient understanding of the task and concepts related to chosen topic.
- Offers frequent textual evidence from two specific texts, occasionally detailed.
- Proficient knowledge and understanding of the representation of social groups.
- Proficient comparison of messages, values and social signification in two specific texts.
- A sustained and proficient textual analysis – mostly analytical, occasional gaps but award marks for degree of coverage/detail.
- Relevant to set question.

Level 4	**Section B**

(35-40 marks) – Highly Proficient

- Shows highly proficient understanding of the tasks and concepts related to chosen topic.
- Offers frequent and detailed textual evidence from two specific texts.
- Highly proficient knowledge and understanding of the representation of social groups.
- Highly proficient comparison of messages, values and social signification in two specific texts.
- A fluent and highly proficient textual analysis – award marks for degree of coverage/detail, few gaps.
- Relevant to set question.

(41-45 marks) - Excellent

- Up to full marks should be given according to the degree of sophistication of understanding of chosen topic and its related concepts.
- Excellent knowledge and understanding of the representation of social groups.
- Excellent comparison of messages, values and social signification in two specific texts.
- Candidate's textual analysis is presented with a high degree of confidence and skill as reasonable at AS level.
- If a candidate has 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: 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 how the relationship between advertising and editorial represents consumerism in 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 reinforces or undermines their celebrity status in your two chosen tabloid newspapers.

[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 representation of music culture is constructed to appeal to the target audience of your two chosen radio programmes.

[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.

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2 (d) Gender and Television Situation Comedy

Compare the significance of casting choices or mise-en-scène in the representation of gender in your two chosen television programmes.

[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 and Video/Computer Games

Compare the ways in which the player participates in the representation of conflict/competition 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
June 2005

Section A

1 (a) List three of the intended design features of the iPod.   [6]

listen to digital music/audio playback, store lots of tunes, stylish interface, simple interface, small screen, toggle button, lots of memory, shiny white case (or equivalent phrases). (Any three - 2 marks each) Do not credit the same point twice!

(b) Identify evidence from the passage to show three <u>unintended</u> uses to which owners have put the iPod.   [6]

TV remote control, grab and display news headlines, digital personal assistant, software theft (or equivalent phrasing). (Any three - 2 marks each).

(c) What is meant in the passage by:
'a virtual showroom and testing lab'? (line 26)   **[6]**

Sites on the internet where users publish and share what they have discovered. (Up to 6 marks, depends on clarity).

2 (a) What impact do the loyal consumers appear to have on Apple's development?

[7]

They come up with ideas which the company may take up in the future. (Up to 7 marks according to clarity).

(b) The passage suggests the iPod could become an 'all-in-one' device. Explain how another technology with which you are familiar can be seen as an 'all-in-one'.   [20]

0 – 7 minimal, brief, lacking any evidence of wider knowledge.
8 – 14 some understanding, examples and explanation, evidence of wider knowledge.
15 – 20 clear and sophisticated explanation with specific examples in some detail.

3 To what extent do new media technologies increase interactivity for audiences?
[45]
Level 1 (0-12 marks)
* Short answers which may miss the point of the question
* Makes little or no reference to evidence to support points made
* Arguments not developed in any detail
* Opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

* Answers making 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)

- Answers will make some reference to evidence to support points made
- Some application of ideas and some development of the answer
- Factual knowledge will show some accuracy and some relevance to the question
- Limited understanding of the affect of NMT on interactivity.

Level 3 (24-29 marks)

- 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 understanding of the ways in which new media technologies affect interactivity will be shown.

(30-34 marks)

- 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 understanding of the ways in which new media technologies might affect interactivity will be shown and will be substantiated by some detail in its reference to evidence.

Level 4 (35-39 marks)

- A clear sense of argument and analysis, with clear reference to evidence and examples to support points made
- Factual knowledge will be accurate and relevant and there will be strong evidence of the understanding of the role of the media in a wider context
- Some developed understanding of the ways in which new media technologies affect interactivity will be shown and substantiated by some detail in reference to evidence.

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(40- 45 marks)
- Answers which reflect a thorough and detailed understanding and knowledge of the effect of new media on interactivity
- Supported by detailed evidence
- Comprehensive response to the demands of the question.

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4   Discuss why media industries invest in new media technologies.   [45]
       Level 1 (0-12 marks)

- Short answers which may miss the point of the question
- Makes little or no reference to evidence to support points made
- Arguments not developed in any detail
- Opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

- Answers making 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)

- Answers will make some reference to evidence to support points made
- Some application of ideas and some development of the answer
- Factual knowledge will show some accuracy and some relevance to the question
- Limited understanding of the benefits of media industries to new technologies.

Level 3 (24-29 marks)

- 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 benefits to media industries of new technologies 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
- Examples will be present to support points made
- Factual knowledge will be mainly accurate and relevant to the question
- Some understanding of the benefits to media industries of new technologies should be evident.

Level 4 (35-39 marks)

- In this range, candidates will be expected to produce a clear sense of argument and analysis, with clear reference to evidence
- Examples will be present to support points made
- Factual knowledge will be accurate and relevant and there will be strong evidence of the understanding of the role of the media in a wider context
- Some developed understanding of the benefits to media industries of new technologies should be evident.

(40- 45 marks)
- Answers which reflect a thorough and detailed understanding and knowledge of the topic.
- Comprehensive response to the demands of the question.

Section B

1 (a) List three media in which the BBC has interests.   **[6]**

broadcasting (may subdivide for TV and Radio, 2 marks each), publishing, new media (or internet) 2 marks for each max 6.

(b) Identify statistical evidence from the passage to show that the BBC is ahead of rivals.   **[6]**

26.2% share of TV for BBC1 compared to 24.6% ITV; 53.5% share for Radio compared to 44.5% commercial stations (3 marks for each). Half marks if no comparison is offered.

(c) What is meant in the passage by:
'*the proposed 2010 analogue switch-off date*' (line 27)   **[5]**

the government intends to switch to digital in 2010 for all TV viewers. (up to 5 marks dependent upon clarity)

2 (a) According to the passage, what has the BBC done to expand its interests beyond terrestrial broadcasting?   **[8]**

developed website/interment/online
BBC Worldwide
Freeview
6 Digital TV stations
5 digital radio channels (2 marks each up to max of four)

(b) How far is the BBC a typical example of media ownership?   **[(20]**

0 – 7 minimal, brief, lacking any evidence of wider knowledge.
8 – 14 some understanding, examples and explanation, evidence of wider knowledge.
15 – 20 clear and sophisticated explanation with specific examples in some detail

3   Discuss why changes in media ownership occur so frequently.   **[45]**
Level 1 (0-12 marks)
- Short answers which may miss the point of the question
- Makes little or no reference to evidence to support points made
- Arguments not developed in any detail
- Opinions/assertions likely to be simplistic.

Level 2 (13-17 marks)

- Answers will making 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)

- Answers will make some reference to evidence to support points made
- Some application of ideas and some development of the answer
- Factual knowledge will show some accuracy and some relevance to the question
- Limited understanding of the ways in which media industries change ownership.
- .

Level 3 (24-29 marks)

- 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 understanding of the ways in which media industries change ownership should be evident.

(30-34 marks)

- Candidates will be expected to produce some sense of argument and analysis with clear reference to evidence
- Examples will be present to support points made
- Factual knowledge will be mainly accurate and relevant ot the question
- Some developed understanding of the ways in which media industries change ownership should be evident and will be substantiated by some detail in its reference to evidence.

Level 4 (35-39 marks)

- In this range, candidates will be expected to produce a clear sense of argument and analysis, with clear reference to evidence and examples to support points made
- Factual knowledge will be accurate and relevant and there will be strong evidence of the understanding of the role of the media in a wider context
- Some developed understanding of the ways in which media industries change ownership should be evident and will be substantiated by some detail in its reference to evidence.

Level 4 (40 -45 marks)

- Answers which reflect a thorough and detailed understanding and knowledge of the effect of the topic supported by detailed evidence
- A comprehensive response to the demands of the question.

4   Discuss how far media industries control audience consumption.   [45]

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

Level 2 (13-17 marks)
- Answers making 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)
- Answers will make some reference to evidence to support points made
- Some application of ideas and some development of the answer
- Factual knowledge will show some accuracy and some relevance to the question
- Limited understanding of impact of media industries on consumption.

Level 3 (24-29 marks)
- 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 understanding of the significance of media industries to audiences should be evident.

(30 - 34 marks)

- Candidates will be expected to produce some sense of argument and analysis with clear reference to evidence
- Examples will be present to support points made
- Factual knowledge will be mainly accurate and relevant
- Some developed understanding of the significance of media industries to audiences should be evident.

Level 4 (35-39 marks)

- Candidates will be expected to produce a clear sense of argument and analysis, with clear reference to evidence and examples will be present to support points made
- Factual knowledge will be accurate and relevant and there will be strong evidence of the understanding of the role of the media in a wider context.
- Some developed understanding of the significance of media ownership to media audiences should be evident and will be substantiated by some detail in its reference to evidence.

Level 4 (40 - 45 marks)
- Answers which reflect a thorough and detailed understanding and knowledge of the topic supported by detailed evidence
- A   comprehensive   response   to   the   demands   of   the   question.

Mark Scheme 2734
June 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.

(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.

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)

Childrens' 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 Consumption

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
June 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 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 will 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 only a basic understanding of the question. Textual examples will be basic and descriptive. Arguments are not developed in any detail and opinions/assertions tend to be simplistic. Information may include irrelevancies or inaccuracies. The contextualisation of the media within society will be minimal.

12-15 marks

An answer which presents some attempt to offer a critical argument or 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. The candidate's factual knowledge is mostly accurate and answers will be relevant to the question. Opinions/assertions are substantiated by some examples. The contextualisation of the media within society, as appropriate, 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 use case studies competently 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 to the topic. The candidate has a clear understanding of the issue, and has studied 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

This is work of confidence and accuracy, well structured and 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.

28-30 marks

This work is be intelligent, well informed, and precise; and perceptive and incisive insights into the topic, as appropriate in the examination situation.

Question Specific Content Descriptors

NB: These are bullet points indicating 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   Why is British soap opera so important to television channels?

- Soaps as popular programmes
- BARB ratings
- ability to pull in audiences on a regular, often daily basis
- unique position in the schedules in terms of their popularity and power
- importance, particularly for the commercial channels, of providing their advertisers and sponsors with a guaranteed audience
- establishing an audience at peak-time viewing
- BBC share of the audience
- ITV uses Coronation Street to establish itself as the most popular channel at a point when the adult consumer-driven audience is likely to be watching
- why the BBC as a public service station is also ratings led, and needs to compete in the ratings to justify licence fees and institutional support
- scheduling tactics of hammocking
- synergy (the coverage of soap plots in print-based media increases significantly their ratings power), and of dramatic storylines.

2   To what extent are television and radio news under pressure to 'dumb down'?

- answer with reference to television, or to radio, or to both media
- pressure on electronic news media to appeal to a wide audience especially at peak times
- technological developments, CGI, tightly edited and slick newsfeatures
- inform and educate the audience whilst maintaining gravitas and depth
- are news media guilty of oversimplifying issues and events, by style, by content and or by selection?
- News at Ten issue, the fierce competition between ITV and BBC for the early evening news audience
- influence of the 24-hour news channels and their strategies for briefing and rebriefing channel-flicking audiences
- in-depth news analyses later in the evenings may be subject to content and textual analysis
- commercial radio stations provide an hourly news briefing specifically designed to provide information but minimal disruption to the flow of music
- Reithian ideals in news output.

3   **Discuss the progress made in British Broadcasting since 1990.**

- 'progress'
- market place economy into the broadcast world
- improving quality by encouraging efficiency and competitiveness
- public service values in an ethos of truth, information and rigour
- the audience is regarded differently by the media producers and owners
- the need to attract as large an audience share as possible to attract and satisfy sponsors and advertisers may be regarded as a suitable guideline for entertainment, but not necessarily for essential information services.
- the issue of Public Service Broadcasting and the role of the BBC
- have other organisations effectively challenged the role traditionally seen as falling under the remit of the BBC?
- significance of government regulations on national broadcasting
- technological developments and their effect on broadcasting
- cable and satellite, multi -channel digital television and radio, internet and telephone technology.

SECTION B – FILM

4   **How far has the success of British films since 1990 been due to their representation of 'Britishness'?**

- the concept of 'Britishness'
- variety of case studies, ranging from those that overtly tackle new notions of Britishness in a multi cultural society, to those exploring old-fashioned concepts of the term via the 'heritage' and 'classic literature' approach
- the US public
- surprising successes for British film-makers – Notting Hill is one of many examples
- influence on a film's success
- narrow confines of film-makers who are preoccupied with representations of the culture of Britishness
- obstacles to success in a global film-market
- most films, in some way, convey a representation of their country of origin, and candidates may wish to explore this view from the perspective of the British films they have studied.

5   **Do generic conventions help or restrict film-makers?**

- generic conventions and with reference to specific texts demonstrate how the adherence to or development of the conventions has contributed to the meaning of the film
- texts from genres that have become clichéd and predictable
- various film-genre theorists may be referred to,
- genres are not static
- balance between providing enough variety to please an audience and enough similarity to allow for audience recognition and identification.
- specific examples that illustrate the narrow line between repetition and adherence to generic conventions
- pleasures to audiences
- audience expectations changing over time
- certain films have challenged and expanded the conventions of the genre within which it has been constructed to appeal to a new audience and to offer a fresh insight into contemporary life
- critique of a particular genre and comment on its potential for survival or otherwise.

6   **Discuss factors that have caused films to be censored.**

- concept of freedom of expression and of information tempered by media regulation
- protection of developing, immature or vulnerable
- distinction between censorship and classification
- the free flow of information, the right to express and listen to or view an argument or work of art unregulated by authoritative and restrictive organisations
- regulation of the video industry has followed similar guidelines to the cinema film industry, but there are some key differences which may be **discussed**

- films from previous eras whose public exhibition was restricted for reasons which, to modern audiences, seem autocratic.
- the role of the BBFC
- nature, frequency and extent of moral panics
- work of various pressure groups
- violence, sexual behaviour and language
- media effects.

SECTION C- PRINT

7   **How far have magazines reflected changing attitudes in society towards issues of gender?**

- emergence of the new man and the growth of girl power in the early and mid 90s
- reactions against both developments in the late 90s and beyond
- gender divide in the magazine industry as a whole
- specific magazine titles analysed textually and institutionally
- magazines reflect or influence social change
- many magazines target an audience by gender
- whether or not magazines genuinely deal with, and influence, social attitudes
- perceived stereotypes in order to attract audience
- perpetuation of entrenched views and attitudes
- encouraging readers to reflect and embrace changing mores and conditions
- Various theorists may be referred to – the work of Modleski, Van Zoonen, McRobbie et al
- variety of case studies, including magazines that target an audience by gender (Cosmopolitan, Jack, FHM, Red) and magazine s that appeal across the gender divide.

8   **How far do local newspapers remain a useful source of information despite the competition from other media?**

- upsurge in popularity
- influence and importance
- competition from other media, especially from local news and advertising websites, and from local radio
- proliferation of competing print titles
- local newspapers have had their role usurped by faster, more efficient and user-friendly media forms as means of news dissemination and platforms for local debate and information exchange
- does the print medium serve very local communities in a way that other media cannot?
- develop and sustain a productive and enduring relationship with its audience
- newspapers owned by larger parent companies serving the interests of a small community
- difficulties faced by small organisations with regard to overheads, advertising revenue, production and distribution costs
- reflect the concerns and issues and fulfil the needs of their local community
- supported, by advertisers and by readers/consumers in return
- more editorial freedom than their local electronic/broadcast counterparts
- local, controversial issues from a campaigning perspective
- increased local popularity and role in local political issues

9   **"The British Press has abused its power and needs to be more tightly controlled by laws and regulations." Discuss this view.**

- The call for tighter regulation of the British press
- cases in recent press history that may be cited by candidates as evidence in this debate (Princess Diana, Spycatcher, The Last Chance Saloon and the Calcutt Report to name a few) but the more able and in-touch candidates should be able to refer to recent cases.
- The red-top tabloids at the forefront of this debate for their treatment of celebrities in recent years, and the cult of celebrity fired by the sales-figures imperative shows no sign of abating
- national newspaper sales have declined
- newspapers have had to redefine their role in the face of technological developments in media news delivery
- more like daily magazines in the content and style of many publications
- privacy agenda as merely a smokescreen for a more sinister agenda of press restriction by governing or institutional agencies
- recent relevant cases
- the relationship of British Law to European Law
- ability of press editors to express political views
- self – regulation and the role of the PCC
- the press position with regard to Ofcom.

**Report on the Units
June 2005**

Introduction

The Summer 2005 session was the largest yet for the specification, with a large increase in candidate numbers at AS level, in particular. There is much evidence that Centres are heeding advice from INSET and previous reports, as examiners reported improved examination technique by candidates. This report attempts to identify examples of good practice in all units which it is hoped will lead to further improvements for next year's sessions.

There are a number of administrative issues which are raised in relation to the coursework units which Centres are asked to take on board in order to ensure smooth operation of the moderation process. In addition, there is important advice on health and safety for candidates shooting video material and recommendations for best practice with practical work. There is also guidance on how to ensure that candidates are given appropriate opportunities for research and advice on how to choose their topics for the Critical Research Study (unit 2734).

Centres will be offered more advice on the delivery of all units at the Autumn INSET sessions. An updated set of guidance notes will be available shortly and the third edition of the specification has been published and can be downloaded from OCR's website (www.ocr.org.uk). Centres' attention is drawn to the following changes in the third edition:

- The suggested briefs for unit 2733 (Advanced production) have changed

- The research topics for unit 2734 (Critical Research Study) have been revised

- The topics for study for unit 2735 (Media Issues and Debates) have been amended

- The examination requirements for unit 2735 (Media Issues and Debates) have altered.

The first assessment session for each of these changes is January 2007.

Centres should note that deleted topics will not be available on examination papers after June 2006, which may have an impact on re-sitting candidates.

The following change will be effective as from the January 2006 assessment session:

- The mark allocations for the four levels in the mark scheme for Construction for unit 2730 (Foundation Production) and 2733 (Advanced Production) have been amended.

Unit 2730 – Foundation Production

General Comments

There were nearly 18000 entries from 584 Centres, indicating further growth of the subject at AS level.

The majority of the work fulfilled the requirements of the specification and there were very few examples of projects that were fundamentally unsuitable for this particular component. There is a general consensus of understanding as to what constitutes an appropriate production and all Centres seemed to have read and appreciated the specification guidelines.

Accompanying written work observed the structure and general characteristics of the guidance given in the specification. There were considerably fewer examples of Centres which included mammoth files bulging with research evidence in support of candidates' work. Those that did so often tended to be smaller Centres with relatively few candidates. Larger Centres understood the need for brevity and a close adherence to the word count. Within these parameters, many candidates produced appropriate evidence of planning in concise but quite specific terms and offered appropriate evaluative comments. The general level of analytical expression seemed to have improved and there was evidence that some Centres had encouraged candidates to make links with other units of study at AS level e.g. to inform their analysis (from Unit 2731 Textual Analysis) and to inform their institutional understanding (from unit 2732 Audiences and Institutions)

The majority of Centres met the board's deadline. However, there were still a small number of Centres who did not help the moderation process. Internal Assessment Mark Sheets (MS1s) were sent in late and sample requests from moderators were not returned within a reasonable time period. Please apply the same criteria to the moderation process as would be applied to the sitting of an examination.

Centres are asked to note that its assists moderators if the actual product (in the case of print) is put at the front of the work presented. The finished product should be close to the Coursework Cover Sheet and should be easily identifiable by the moderator.

Centres are reminded that the Centre Authentication Statement must accompany the work which is sent to the moderator. Only one form per Centre per unit is required. Moderators spent some considerable time this session chasing these mandatory sheets from Centres.

Although not mandatory, it is good practice to send a Candidate Authentication form for each candidate whose work is in the sample.

Set Briefs:

The most popular set brief continues to be the opening sequence of a new thriller, followed in popularity by the print briefs. The number of Centres attempting the television or radio set briefs was smaller than in previous years.

The thriller tended to be dominated by stalker scenarios where an appropriate soundtrack and rhythmical editing often combined to produce a feeling of tension and suspense. There were a few projects which contained great narrative complexity with multiple viewpoints and jumps in time. General levels of technical competence were good and most Centres seemed to understand and enjoy the brief. The main technical problems were with lighting and sound quality where live dialogue was being used and night

shooting occurring where street lighting was the only source of illumination. Although the general ambience in such circumstances may be appropriate, the quality of the image suffers. Some openings used a more abstract approach with some excellent titling and artistically composed shots.

Health and safety issues must be addressed by Centres. Moderators were alarmed to see some reckless driving and dangerous stunts in candidates' work as well as the use of simulated weapons in public places. Centres must consider the use of risk assessments before sending candidates out on a shoot or at the very least having very clear guidelines about what is and is not permissible. As teachers are in loco parentis, the responsibilities in such instances are significant. Equally, some content was questionable in terms of foul language. Where this is proposed by candidates, be it on a music track or in the dialogue, they should be asked to consider the institutional context and whether it is absolutely appropriate. In some cases, such material went entirely unmentioned in candidates' writing and in the teacher's comments on the Coursework Cover Sheet.

The television brief offers the opportunity for imagination and inventiveness given that the genre is quite open. Many Centres interpret the brief as being specific and aimed at very young children, leaving candidates a little uncertain about their audience. Among the examples seen of this brief were many which had done the task well, including the use of animation and graphics. Some Centres have successfully integrated work in iStopMotion or Photoshop with iMovie to produce some highly sophisticated products with limited resources.

The teenage magazine project was relatively disappointing with a low level of ambition shown. Candidates tended to produce magazines which observed the broad conventions of the brief but showed scant attention to detail. Some items combined editorial comment with an advertising feature, such as a survey of eyeliner, where a whole page or even two pages was taken up with snaps of products and brief comments underneath, often no more than a price and a shop name. Even when the photographs were original images, there is little evidence of engagement or understanding and even the technical skill was of a low order. In too many cases, the choice of content appeared perfunctory and not thought out. In some projects there was a heavy dominance of printed text and notions of layout and choice of font were barely addressed, except in the most general terms.

Centres are reminded of the need for original images in both this and other set briefs. It is not always clear how candidates have created and /or used original images. A number of candidates this session used found images with little manipulation as the main images for the front covers of their magazines. (These were often photographs of celebrities). Centres are requested to ensure that candidates take their own photographs and that such photographs are carefully constructed rather than just being random shots of friends. They need to have full significance to the articles and need not be limited to the specified minimum of three.

The advertising campaign was generally well-executed and made good use of original images manipulated for context. In general, candidates used existing charities and attempted to re-brand them. It is worth considering the option of inventing an entirely fictitious charity or indeed 'medical complaint' as this might lead to more attention to form rather than an emphasis on content. Though most campaigns were worthy, some showed little media awareness.

The video games option was only undertaken by a small number of candidates, but many showed a good grasp of their chosen genre and took the opportunity to show off graphics skills.

Radio work was generally highly proficient. The best showed clear evidence of scripting, sound mixing, editing and use of a variety of sources. Some Centres, however, (usually those which offered a full menu of projects to their candidates), appeared not to have taught any of the techniques needed for the medium, so that projects sounded like someone reading into a tape recorder with minimal grasp of technique.

Web work was of a good standard with sites navigable with ease. However, some sites were not accessible online, which is a stipulation of the specification and others showed a similar lack of appropriate images and design sense.

Assessment Criteria

Overall the majority of Centres applied the assessment criteria with confidence. As with any large assessment process, however, there were Centres whose marks were either reduced or raised. This is done to bring a Centre's marks in line with the agreed base line standard in accordance with the quality assurance process that is moderation. Centres are reminded that the 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 provided by the Centre. If comments on the Coursework Cover Sheet are detailed then the moderator can see how marks have been arrived at. If Centres do not provide detailed comments, it is much harder for moderators to support the assessments made.

Construction is the category which still tends to be over-rewarded, though on occasion, inflated marks for planning were in evidence without anything to support them.

Advice

- *common tasks for all candidates seem to work best and are easier for the Centre to mark to a reliable rank order. They also enable the Centre to concentrate expertise and build up skills with a particular medium*
- *ensure that there is a clear policy on health and safety and that the content of projects is discussed in advance with candidates*
- *original images are a cornerstone of the print tasks and should be carefully planned*
- *access to equipment and proper training on it*
- *candidates need to look closely at real models of media texts which they seek to emulate if they are to achieve and learn*
- *administration should be accurately undertaken by the Centre.*

2731 - Textual Analysis

General Comments

The June 2005 session had almost 15000 entries for this unit, comprising first time entrants as well as some re-sit candidates from January 2005.

There were fewer examples of candidates who had run out of time and the majority of candidates answered both questions and appeared to be clear about the requirements of the question paper.

The question paper effectively differentiated between candidates who were well-prepared, (as far as their use of terms and concepts related to detailed textual analysis and comparison were concerned), and those who were under-prepared, and relied too heavily on previous questions being incapable of responding to the questions actually set.

It is fair to say that the difference between confident, experienced Centres and less experienced Centres was especially evident this session. This showed up in particular in responses to Question 2d), where some candidates had not been adequately prepared for the specific focus of the question because they had not studied these obvious areas of the topic.

There is still considerable 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 only write a couple of sides for each answer, whereas others produced between four to eight sides per question, with the inevitable result that they attained higher marks, as they were able to address each question in greater depth and detail.

Some candidates were too overly descriptive in their answer to both sections. They need to fully appreciate the difference between identification and description (lower level skills) and analysis and interpretation (higher level skills).

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. These Centres' concerns were confirmed as being unfounded in the process of assessment.

Centres are asked to note that for 2006 the extract will be provided by OCR on DVD rather than VHS video. It is anticipated that this will increase the quality of both sound and image to the candidates' advantage.

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 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.

Previewing the Extract

The tape is sent in advance 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. 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.

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. It is a clear breach of professional conduct.

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 at the end of their notes. Some examiners commented that it was difficult to ascertain where some candidates' notes finished and their answers began.

Approaches to answering the question

It is recommended that candidates approach writing about each of the technical aspects in turn, or in pairs, instead of in a chronological way. The technical aspects of moving image language undeniably have a combined effect and this could encourage a chronological approach, but it often results candidates leaving very significant gaps. It is this factor in particular, which led to few top-level answers this session. The mark scheme requires a near comprehensive response, without significant gaps, at the top level.

Centres are reminded to emphasise to their candidates that their answers are required (by the examination paper rubric) to be in continuous prose, not using sub-headings, note form or bullet points.

As balanced an analysis as possible is required (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.

Some of the best answers did not begin with analysis of camera shots etc and started with mise en scene or how the use of music created meaning.

The detailed analysis of the extract's mise-en-scene is an excellent way in which to open an answer as it at least ensures that it is not left out. However, simply stating the location and what characters are wearing does not constitute textual analysis. The setting and use of night time is significant in this extract and there was much to say about all aspects of the location, props, actors/extras, costumes and use of lighting. More able candidates were able to elaborate on this with confidence and obvious relish.

A surprising number of candidates failed to offer any analysis of the setting of the film or details of its mise-en-scene (whereas a few had provided detailed analysis). This aspect is often neglected and the minutiae of camera shots/ angle/ movement and position tend to dominate some candidates' answers at the expense of analysis of other aspects.

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. 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, leaving many gaps in analysis of the other aspects. Again, Centres are asked to explore in depth the creation of meaning by the use of different camera shots etc. with their candidates, rather than just encourage a noting down of what is used.

Some Centres had tackled detailed analysis of editing processes with their candidates with reference to a variety of techniques and their purpose and this was evident in 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', which clearly limited their attainment in discussing this technical aspect.

Some candidates offered very sophisticated analysis of the use of special effects, evidently having benefited from studying this feature (perhaps, for example, by useful preparation using DVD special feature commentaries and documentaries) and its processes explicitly. 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, for example, 'what kind of realism/reaction?' Also, many candidates do not seem to be able to 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 and sound in a meaningful and detailed way. The extract offered some variety and interest, especially in the use of the orchestral and choral score as well as in the amplified use of sound effects of metal swords and armour and breathing, as well as silence. Disappointingly, many candidates only commented that the music is 'dramatic', 'classical', 'fast/slow', 'loud/quiet' or 'builds tension/suspense', neglecting to discuss the use of specific instruments and the style/genre of music and any detailed interpretation of why it might have been used and its effect.

Some candidates clearly need to be much more thoroughly prepared, and therefore confident, in their knowledge and understanding of accurate technical terms used for each feature analysed. Many candidates persisted in using the terms 'bad/ good guys' or 'goodies' and 'baddies' where more formal academic terms such as 'hero/ villain' or 'protagonist/ antagonist' should be expected at this level. The accessibility and contemporaneity of the media texts studied should not mean that candidates are not expected to respond to them in an appropriately academic and formal way.

Section B: Comparative Textual Analysis

There was some evidence of very strong teaching, with many candidates very 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 indeed. Some candidates were sidetracked by reference to theory, which detracted from answering the specific question set. There were still 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, as clearly required by the question paper rubric, 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.

As mentioned in previous reports, 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.

Many candidates failed to refer to anything beyond the front cover of a magazine or a few adverts, offering only brief references to other aspects of their chosen magazines. Some candidates failed to approach this section with sufficient critical distance and academic preparation for the chosen option and wrote in a very uninformed and general way.

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

Q2(a) Consumerism and Lifestyle Magazines

There were some very 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 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 and 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 candidates who, in the main, had a firm grasp of the concept of representation and the question asked, and produced thoughtful and measured analysis and discussion of appropriate texts.

There were, however, some 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.

Some candidates offered answers, which were (usually inaccurate) generalisations about the class/education/intellect of a certain paper's readership. There were also too many 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. However, most candidates were well prepared and had a firm grasp on how culture was represented in an aural medium.

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 and many candidates were well prepared with good background knowledge of the genre, chosen texts and the concept of representation.

There were a few examples of Centres choosing TV texts that are clearly not sitcoms.

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 as required.

Some candidates ignored the question set and limited themselves to discussing the codes and conventions, or history, of the sitcom genre, neglecting to address the question set and so limited their attainment significantly.

Concerns raised by Centres were addressed and the consensus was that the question set was reasonable, as both parts of the question are indicated, either in the specification content or are clearly linked to the concept of representation. If candidates had studied either of these areas, they tended to answer very well. If they had not been well prepared, they struggled to answer the question. In some cases, the choice of text seemed to limit the scope of candidates' responses or required a confidence and security of knowledge that many candidates did not possess and so they underperformed significantly as they ignored the set question.

(e) Conflict/Competition and Video/Computer Games

There were very few examples of Centres choosing this option (although several large Centres entered all candidates for this option). Centres are directed to the June 2004

report for advice on preparing candidates for this option. Some candidates evidently chose to answer it in preference to the option for which they had been prepared.

There were some very good examples of responses for this option, well focused on the question set, probably because only Centres who are very experienced and confident about this topic, have attempted it, given that it is a very recent area of media study, with few teaching resources available.

Advice

- *more attention to mise-en-scene for the extract*
- *use of DVD 'making of' sequences to consider typical special effects*
- *specific focus on two texts for Section B of the examination - specific editions looked at in detail*
- *more practice for candidates on how to do comparative analysis*
- *more careful choice of two texts for comparison.*

Unit 2732 - Case Study: Audience and Institutions

General Comments

There were around 17000 candidates for this paper, of which about 80% 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. In general, candidates seemed well prepared for the essay, generally displaying a sound body of knowledge. Higher marks could be achieved with further practice in how to write a balanced, well crafted essay, always referring to the question and using an appropriate range of examples. 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. In particular, candidates seemed better prepared for question 2b, where knowledge outside the passage was necessary and where a more extended approach was warranted. Most Centres had ensured that 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 of Centres' teaching having been based exclusively 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.

It is evident that much of the material studied for section A is fast becoming old media (DVD, Digital TV etc). Centres should consider using some cutting edge popular new media such as blogging and podcasting as well as considering the social uses of new media such as MSN, webcams and mobile phones as case studies. Candidates are actively encouraged to consider their own media use for this paper. Whilst there is evidence of this in case studies of Mp3, there is much scope for it to be extended. Other recommended case studies would be the growth of RSS (Really Simple Syndication) - where people subscribe online to the news they specifically want to know about - and other more apparently democratic online resources such as wikipedia.

Comments on Individual Questions

Section A: New Media Technologies

1(a) Generally very well answered. Most candidates got full marks.

1(b) Most candidates got full marks.

1(c) Most candidates explained the concept of users sharing their ideas and testing out new functionality together. However, a good proportion described this as an actual laboratory and missed the point that it was on the internet. Some weaker candidates thought that it was where Apple did research. Others answered question 2(a) rather than explaining the meaning.

2(a) This was generally well answered by candidates.

2(b) Predictably most candidates used the example of mobile phones here and listed all the features which make them 'all-in-one' devices. However, higher marks were gained when candidates put the functionality of phones into context, mentioning convergence, the fact that many users don't use the additional functionality on their phones, or that speed and/or memory space has to be compromised. Other examples used included Playstation 2 and digital television. There were also a number of responses which ingeniously turned the internet into an all-in-one device. However, if their responses showed a clear grasp of the issue of convergence, they were not penalised for stretching the definition.

3 This was a popular question and better answers covered a range of technologies, from mobile phones to the internet to video games, explaining how interactivity has changed the way in which audiences consume the media. At the higher levels, some candidates also discussed the notion that large parts of the audience do not wish to interact. Some single case studies were problematic here, such as IMAX or DVD, limiting potential answers.

4 Though less popular than question 3, this nonetheless produced a significant number of responses. Many candidates discussed a range of technologies here without mentioning any media industries, ignoring that this was central to the question. More able candidates demonstrated how staying at the 'cutting edge' of new technologies allows companies not only to make a profit but also to expand their customer base, compete with rivals and hence become market leader for certain products.

Section B: Media Ownership

1(a) Mostly answered correctly.

1(b) Most candidates gained full marks, though some failed to cite the comparison figures of commercial broadcasters.

1(c) This question was poorly answered in general. Whilst the majority of candidates realised this meant that analogue television would no longer be broadcast after this date, there were misunderstandings about who had made this decision, why it had been made and what the impact would be. A significant minority of weaker candidates thought it was about the BBC's future and funding.

2(a) This was generally well answered, though many failed to mention a range of examples which was necessary for full marks.

2(b) Most candidates were able to mention that the BBC was typical in the sense of developing a range of different media, cross-promotion etc. but many failed to point out that the BBC is very untypical in the way it is funded, is accountable to a board of governors with a Chairman appointed by Government etc. It is important that students

produce a balanced answer for 2b). A high proportion failed to compare the BBC with any industry or organisation which they had studied.

3 Some Centres are still restricting themselves to old case studies about Rupert Murdoch in the 1980s. Whilst this is still relevant to the question, it was encouraging to see some Centres are now using more recent examples to teach media ownership. More able candidates were able to discuss a range of different media owners in response to this question. Those candidates who had only covered the BBC found this question very difficult. It is important that more than one example of media ownership is studied to give a sense of typicality (or otherwise) in relation to the concepts.

4 This was answered well by a number of candidates who managed to discuss in detail some of the complexities in the relationship between audiences and media institutions. Simplistic answers made some broad generalisations, however, which candidates should be encouraged to avoid.

Advice

- *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 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.*
- *the changing definition of 'new media' is well worth exploring- this unit should be cutting edge!*

2733 - Advanced Production

General Comments

For this session there were approximately 11000 candidates presented for assessment. As always, the majority of candidates produced technically controlled and creative work, which was carefully planned and supported by appropriate theory. Moderators enjoyed seeing some outstanding work, which clearly resulted from many hours' work, the highest levels of technical skill and genuine creativity. However, with the lower tolerance, which was operable from the January session 2005, a significant number of Centres were found to be marking outside the tolerance allowed for the component. This was almost invariably an over-marking of candidates' work; generally for the construction element. As with other sessions, Centres which devised their own brief (concentrating on one medium and working to their own strengths in teaching and technical resources), tended to present a more reliable merit order and higher marks throughout the cohort. Although candidates' own interests are to be noted, they should be *guided* to work on tasks that are appropriate in this unit. Administration of the work was generally sound but in many cases could be improved.

Centres are beginning to use the same technologies at both AS and A2. This has long been seen in moving image work, but is now seen in print work. This should allow for greater scope for progression. Moving image work remains the most popular area at A2. As with previous sessions this appealed to a large number of candidates who wished to capitalise on their success last year by developing their skills with a camera and in editing and there were notable examples of effective film trailers, pop videos, documentary, animation and short films. In all media, there was usually a clear progression from Foundation to Advanced.

The majority of submissions were substantial enough for the demands of this unit, with candidates producing detailed and thoughtful work. However, a few candidates did not submit the Critical Evaluation (worth 30 of the 120 marks available), and some pieces were too short, thin or lacking original images/footage. The work which showed less consideration of the audience for the product and its industrial production context, was obviously less successful. Centres are becoming better equipped to run the practical work – although the transfers of video work to DVD were often fraught with difficulties. Centres are reminded that disks must be readable by conventional DVD players as a host of formats were submitted which proved difficult to access.

A small percentage of Centres created work which did not seem sufficiently different from the six set AS briefs. This is prohibited by the specification. It does not allow for candidates to progress between the levels.

There remain issues around health and safety, with some spectacularly *dangerous* car sequences in both film and TV work. There are also some issues around the suitability of some sequences in terms of their apparent sexual content and gratuitous use of offensive language. Centres are reminded both of their role *in loco parentis* and of their need to consider what might be seen as appropriate for an examination submission and indeed for a particular institutional context.

Assignments

There was a wide range of assignments this session. In most cases assignments were appropriate for the level and for the resources available in the Centre. Work had almost always been given sufficient time by Centres, considering the 40% weighting for the unit. Centres had prepared candidates well in terms of use of the equipment, research and planning, understanding of context, audience and formal considerations. In many Centres, other areas of conceptual understanding might be further developed, particularly in the Critical Evaluation.

Film

Film was a fairly popular medium, with film trailers still the commonest form submitted in this medium, closely followed by film shorts. (There were more animations this year, too, but many of these were submitted as TV work). Most Centres appeared familiar with the requirements of the form but too many trailers appeared to be for thrillers – a genre to be avoided, given the AS brief. In weaker pieces even the form seemed more 'opening like' than 'trailer like'. It is vital that candidates deconstruct a range of trailers before embarking on their own productions. Some candidates appeared unfamiliar with the codes and conventions of the form, producing a narrative trailer which told the whole film, in sequence, in a couple of minutes. To produce an effective trailer is a demanding task and needs very careful planning.

Some effective short films were submitted and this seemed a project which allowed for the exceptionally talented to present work of real originality and creative flair.

Television

There were more examples of this medium, with some very well-constructed documentaries or packages for current affairs series, demonstrating understanding of audience, form and appropriate narrative devices.   There were fewer fictional approaches this session but there were a couple of good animations (although these needed to steer clear of a children's audience due to the potential crossover with the AS TV brief).

Video

This remained the most popular medium, generally consisting of music video production. Few Centres had offered their candidates a short list of tracks, most opting for a completely free choice. However, where candidates were guided by their own personal taste in music they often presented a patchier analysis in their Critical Evaluations. The strongest work was carefully framed, with attention to mise-en-scène and lip-synching in performance. (To achieve this accurately, the play-back sound source needs to be close to the performer and the performer needs to know the words!) Still, a surprising number of wobbly, single-take long shots were unjustifiably assessed at a high level. It is just as vital in music videos as in film work to use an appropriate range of shots which are edited to make clear a sense of narrative, character and/or form. Before production starts, methodical deconstruction of music videos is vital. This must inform the production and be discussed in the Critical Evaluation (which currently often make no reference to pre-existing videos for the tracks they've worked on, ignore the artist's established image and make no mention of the approach taken by the bands/artists in their original videos).

Some genres of music seem inadvisable for student music videos, notably combinations of dance, techno and funk.

Print

This seemed rather more popular this session, with the addition of more newspapers and magazines, not just print within cross-media packages (such as advertisements, stills, CD covers etc). The production of local papers could still be more widely developed, offering opportunities for more original research, stories and photographs and tying in well with the Local Newspaper option in unit 2735 (Media Issues and Debates). In magazines there was some good writing, but when design and layout were not effective or images well integrated with text, some Centres did not recognise the problems and over assessed the pieces. Many candidates' work remained over reliant on found material and Critical Evaluations and Centre assessments made no reference to these shortcomings. Indeed, evaluations often made little reference to appropriate theory such as news values, which should have underpinned the candidates' selection and construction processes. Most pieces were more substantial than in previous sessions.

ICT/New Media

This session, there seemed slightly fewer ICT-based submissions (and the vast majority of these were websites) but most of the work seen showed good control of the technology, an understanding of context and a strong sense of design. However, as with previous sessions, some Centres submitted work that was less substantial than the AS set brief and with too few original images. In other cases, where there were the correct number of images, these were often little more than 'snaps'.

In terms of presentation of ICT work, it is worth reminding Centres that candidates must provide print outs and a live URL for the duration of moderation.

Radio

This was still slightly under-represented, but was better and slightly more widely used this session with examples of dramas, soap opera and documentaries. Work was generally complex, with multi tracking and high production values. The best work included a mix of voices, interviews, sound effects and music. Fewer audio tapes were inaudible – although, where work was on cassette, it was often difficult to find the start of the piece to be assessed. Some Centres submitted discussion/chat programmes that relied on just one or two *scripted* voices. Such work rarely met the appropriate A2 level and was often over marked.

Cross Media

This was a popular option, with Centres creating more music promotional packages than film packages. The work was usually more substantial than in previous sessions. Centres understand that candidates should work in a range of media - producing radio ads, short film or TV trailers, for example - thus allowing them to develop the overall concept behind their marketing campaign. There were still some Centres which persisted in sending moderators T shirts, coasters and items of stationery. These are *not* appropriate mass media products.

Assessment

There was a fair spread of marks throughout the range. Where adjustments were made this was almost invariably due to the over-marking of candidates' work, often for the Construction element. Critical Evaluations were also quite frequently over-marked, usually because of a lack of underpinning theory. Candidates' artefacts and evaluations often indicated some very thorough research and planning, yet some Centres did not submit any evidence for the planning element outside the evaluation. Coursework Cover Sheets did not always provide the evidence through teacher observation that the specification stipulates.

A few Centres seemed to find it difficult to achieve a reliable and accurate rank order amongst their candidates. Such Centres had offered too many tasks or worked in too many different media. For small cohorts, a small number of tasks (or even a *single* brief) will usually help effective teaching, as well as assessment and internal standardisation.

Centres are reminded to follow closely the mark descriptors for all three elements, printed in the specification, and to discuss these as applied to the work of their candidates on the relevant Coursework Cover Sheet.

Administration and presentation of work for moderation

All moving image work must be submitted for moderation on VHS or DVD. A large number of pieces came through on a range of CD-Roms, needing a change of platform and lengthy (and expensive) software downloads before moderators could view the work. Some came through on mini DVC, not viewable by most moderators. These will not be accepted in future sessions.

Audio work must be on cassette or CD.

Much work came through on unlabelled discs – and it wasn't clear which machine (computer, CD or DVD) to put the work into.

ICT work must be accompanied by a working URL for the duration of the moderation – if this is not possible then the Centre should not work in this medium.

Print based work (and the files it is sent in) should not exceed A3 in size.

Centres are beginning to recognise that slimmer files of supporting materials are welcome, rather than enormous and weighty tomes of secondary research, photocopies and internet printouts.

The majority of Centres were efficient and supportive in sending work for moderation. In some cases, there was an unexplained delay in Internal Assessment Marks Sheets (MS1s) being sent to the moderator - or in candidates' work being sent several weeks after the sample request. This can lead to work not being moderated and is an unfair advantage over compliant Centres. Centres are reminded that, where they have 10 candidates or fewer, all the work should be sent at the same time as the MS1s. Where there are more than 10 candidates, Centres must send the MS1 and await the sample request from the moderator, then despatch the work within the time specified on the request. Most Centres ensured that their candidates' work was accompanied by a Coursework Cover sheet, but some failed to complete these in full, which meant detective work could sometimes take several hours to work out whose work was whose. The cover sheets can be downloaded from the website. They should include the candidate's name (as it appears on the MS1),

their candidate number and detailed comments explaining how the marks for each of the three elements have been allocated. As the specification notes, it's vital that the individual role of the candidate in any group work is explained on their cover sheet. Annotation of candidates' Critical Evaluations by the Centre is good practice and aids supportive moderation.

Centres are reminded of the need to check their arithmetic before sending marks (the marks for each of the three components were often added wrongly) and to check their transcription of such marks. Marks need to be seen clearly on the moderator's copy of the MS1 or the sample cannot be selected. Centres are also reminded to send the mandatory Centre Authentication Statement with their coursework.

The careful packaging and labelling of candidates' work is good practice. Where work was a group project, insufficiently labelled work meant that it was difficult to work out which piece belonged to whom. This is a particular problem when only one or two members of a group fall into the sample. DVDs with clear menu systems can make moderation easier, but only when names of candidates are applied to each chapter/file/project as appropriate. Cassettes need a running order with candidate names and numbers, as well as group membership.

Advice
- *please ensure adherence to all admin procedures*
- *careful consideration of safety procedures is essential*
- *candidates need more sense of existing models of media texts before embarking on the creation of texts of their own*
- *formats for moderation must be adhered to*
- *candidates need proper access to equipment and training for the project.*

2734 – Critical Research Study

General Issues

The Critical Research Study is intended to provide candidates at A2 level with a unique opportunity to engage in active independent investigation into a media related topic, enabling them to study the topic, learn about it and develop an individual critical response to the media issue/area researched. In addition, the unit allows candidates to develop research skills which will be useful to them in higher education or in the workplace.

There is much evidence to suggest that the unit is being delivered in this spirit and that candidates are grappling with research into areas of the media in which they have an interest. Many Centres support their candidates in choosing topics and introduce them to a range of resources and methods. However, there is evidence of a number of Centres which have either left candidates too much to their own devices so that they have little idea of what research might involve, or conversely intervene too much in the independent research so that candidates all have a common topic or approach. In such cases, the lack of independence leaves candidates no access to the highest levels in the marks scheme.

It is crucial that candidates are given full support, especially at the outset when developing their specific area of study. Getting the focus right is the first and one of the most important aspects. It is essential that candidates should present a question or hypothesis from which they can research and develop a detailed argument. This session, there were too many specific areas of study which were not really appropriate, being either far too general or very limited and too specific. There were occasions where candidates seemed uncertain 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.

There were more candidates offering short responses this session, although rather than being a time management issue in the examination, this reflected a lack of depth and detail in the responses as a whole (perhaps as a result of insufficient focussed research). For the most part the four pages of notes are being utilised well. There was still, however, a number of candidates who produced notes that broke the rules set out in the specification. Centres must remind their candidates that notes must be hand-written and large sections of continuous prose are not permitted. There were occasions where candidates had copied large sections of their responses directly from their notes.

Question Specific Comments

Question 1 – Comments relating to all topics

At the outset candidates should try to establish that "this is what I want to find out about" rather than "this is what I think" and then insist on proving it regardless of appropriate research.

Most candidates handled the question reasonably well but not all did themselves justice. 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 <u>describe</u> their approaches to research, or list their sources, but it was disappointing to see that careful 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.

The weakest responses offered little more than descriptions of questionnaires and lists of websites and then merely stated that, "these were not helpful at all". A significant number of candidates were not able to relate their response to Question 2 in any way to their research. On the other hand, there was sometimes too much overlap or repetition across the two parts of the paper. In some cases there appeared to be no separation at all between the responses to the two questions.

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.

Candidates should be advised to try out a range of research methods and sources. At minimum, there should be some primary research. Textual analysis (of relevant media texts) and interviews (either of media producers or audiences) are the most accessible methods likely to produce some useful evidence. There should also be some secondary research - use of the web (again citing relevant sites), books and periodicals should in every instance be possible. This would give a minimum of five methods, which could easily be expanded by the use of newspaper or journal databases, questionnaires, focus groups, observations, letters and postings on internet forums, as appropriate.

Question 2

Women and Film

This is one of the most popular of the set topics and produced some very good responses. Most candidates were able to focus on a specific area of study rather than offer too broad a scope. There were some enthusiastic and engaged answers on the impact of actors such as Julia Roberts and Nicole Kidman within the film industry and some excellent historical studies on Elizabeth Taylor, Katherine Hepburn and Bette Davies.

The work of Kathryn Bigelow, Jane Campion, and Jodie Foster continue to feature prominently as the focus of research but some candidates are broadening their horizons and considering directors such as Gurinder Chadha and Sofia Coppola. The best candidates addressed their chosen area of study with a synthesis of academic studies, apt primary research and personal engagement.

It is important that candidates are prepared to watch the relevant films for this unit as there is some evidence to suggest that many are over-reliant upon website accounts which need to be set in the context of the candidate's own viewing.

Popular Music and Youth Culture

This topic was less popular compared with previous sessions and, although responses are improving slightly overall, there are still some candidates who might be better advised attempting a different topic as they do not seem to be able to observe the required objectivity. The best responses showed some degree of academic distance. An increasing number of candidates offered a definition of the term "youth culture" with varying degrees of confidence and some were able to explore 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. One very strong response considered the ways in which youth culture resists the mainstream culture. It was informed by theory as well as appropriate primary resources, including interviews with a local DJ and an independent record store owner.

Candidates should be advised that whilst this topic is, on the surface, the most immediately attractive, it is not an easy option and not an opportunity to write all they know about their favourite pop music artist.

Politics and the Media

This is an increasingly popular topic. There were many good responses with candidates' research and findings offering mature insights and substantial degrees of analysis. There were several thoughtful and detailed discussions concerning local politics and local media, though there were relatively few which dealt with the General Election.

A word of warning must be given, as there were some candidates who did not follow the specification ruling that until the 2007 exams, when the specification changes, **only British Politics is permissible as an area of study.**

Children and Television

This was a very popular topic and was generally well handled. Many candidates found a good balance of texts as objects of study in relation to a carefully thought out hypothesis. Some of the better responses were concerned with advertising and the stereotyping of gender roles. The topic does, unfortunately, lend itself to a taught approach. When Centres use exactly the same theoretical research in exactly the same way, this restricts the more able candidates, making it less likely that they will offer an individual approach or voice. 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, however far too often surveys were limited and superficial. In some cases there was no reference to individual television programmes at all. There is too much reliance upon and unquestioning approaches to behavioural theories and experiments. The better responses offered a serious questioning of such positions, often revealing a shift in the candidate's own position as a result of their reading and primary research.

Sport and the Media

There were more focussed responses to this option overall. There has been a shift from the rather limiting "football and sponsorship" and "the collapse of ITV digital" to areas of study such as aspects of women in sport and local sports coverage. The growth of publishing in this area has enabled more candidates to make good use of secondary resources. Some candidates focussed upon sport and spectatorship or sport and new technologies and there were some thoughtful responses on the relationship between representations and industries. There was one very good set of responses dealing with the relationship between sports and sporting personalities and the advertising of non-sporting products such as cars, and food and drink products. Weaker candidates offered little more than a description of how sporting personalities are represented in the tabloid press.

Concept to Consumption

There were very few candidates who attempted this topic. Although most focussed upon film releases, some were very successful at looking at local media. With films, there is a

tendency to rely too heavily upon a single research source such as DVD extras. The main weakness was that there was only a limited sense of investigation or critical sense. There seemed to be little awareness of the institutional context on the one hand and the complete follow through to consumption on the other. Some very good responses were related to recently made independent films and included interviews with directors and producers. These were intelligent and thorough investigations.

Community Radio

Only a very small number of candidates attempted this topic but most that did handled their responses with thoroughness and perception. A few candidates addressed the issue of how radio can construct a "community" within a mainstream station with insight.

Crime and the Media

It was very encouraging to see some interesting interpretations and effective studies for this topic. The better responses came from candidates who confined their research to one medium rather than several. Areas of study that were successful were "Crime, moral panics and the tabloid press", "Crime in television drama", aspects of British gangster films and representations of female criminals.

One particularly good response presented a comparison between the programme *Crimewatch* and the popular tabloid press and their representation of minority ethnic groups.

Many of the weaker candidates used the topic to regurgitate barely understood effects theories (especially in relation to gangsta rap) and this also led to significant errors in complying with the specification. There were a worrying number of candidates who based their entire study on American films. The specification is quite specific in stating **British media only**. In some cases quite able candidates underachieved significantly because this rule was broken.

Where Centres had encouraged the spirit of this unit, candidates had gained an enormous amount from their research and reflected, in many cases, high levels of informed engagement.

Advice

- *candidates need support in ensuring their focus is appropriate and possible to tackle*
- *candidates need advice about research methods and monitoring to ensure that they keep notes of their work*
- *candidates need support with evaluating their methods*
- *rules on the notes taken into the exam need to be reinforced*
- *candidates need to prepare to write for the full two hours of the exam*
- *primary research needs to be more detailed when the sample is small and not confined to one or two friends or relatives unless they have particularly specialised knowledge!*

2735 - Media Issues and Debates

Most candidates tackled this paper with enthusiasm and a generally satisfactory level of knowledge and understanding. Case studies were often used effectively to illustrate points. There continues to be a selection of widely used 'stock' case studies, though some candidates are engaging with alternative and lesser known texts and are enjoying being introduced to texts that they might not have encountered outside their course.

Time-management was rarely a problem. Nevertheless, this is a difficult and challenging paper. Students have to answer three 'essay' questions in two hours. The most successful candidates face the examination equipped with understanding of the key concepts set out in the specification, with a selection of relevant case studies that they are able to use as evidence in their arguments. They bring a familiarity of media studies language and terminology which helps them to grapple with the questions, and a knowledge and understanding of key media theories.

The difficulty lies in applying their knowledge to the set question. This is the skill that seems to defeat so many students, and it is disappointing to note that there were frequent examples of answers that seemed to ignore, or to bear little relation to the actual question asked. Candidates who enter the examination room with a previously learned answer to a question that they hope will be on the paper are taking a risk. Similarly, candidates who use their time seemingly to offload their knowledge about a particular topic, with little or no attempt to address the question, are unlikely to achieve high marks.

BBC2 *NewsNight*'s Jeremy Paxman is sometimes criticized for bullying politicians to 'answer the question.' It is an instruction that candidates in this examination should heed!

For certain topics, some Centres are relying on case-study material that seems a little dated. Ten–year old documentaries on soaps, for example, are being quoted by students as if they were giving an up-to-date analysis of current culture. A feature of much popular culture is its ephemerality. Much of it is disposable. Whereas students can gain useful and important insights into culture and social attitudes by analysing film, magazines, newspapers and other artefacts from earlier decades, the fast-changing nature of popular culture gives students the opportunity to gain insights into current social attitudes and trends. It was observed that some Centres seemed to be lagging behind by about five years, especially with broadcast material.

Comments on Individual Questions

1
This is usually the most popular topic in this section, and this season proved no exception. Candidates were asked to explain why soaps are so important to television channels. Successful candidates explored the question at various levels, illustrating the importance of soaps to schedulers, as branding for channels, as a means of encouraging audience loyalty, of providing a continuous and relatively cheap means of successful programme content, of improving and maintaining ratings, of addressing serious social issues, of appealing to a diverse domestic/family audience, and so on. *Eastenders* and *Coronation Street* were inevitably the most frequently cited case studies. It was pleasing to see how many students had studied BARB figures and audience ratings via journals such as *Broadcast* magazine. Many candidates decided to tackle this merely by accounting for soaps' popularity, and in doing so, failed to explore the institutional aspects of this issue. Potted histories of the origins of soap were common, and unnecessary. Most candidates observed that soaps are important to television channels because they attract large audiences, though weaker students could not get much further than this. The importance

of ratings for BBC channels was glossed over or ignored by weaker candidates. Some students assumed that bigger audiences would enable the BBC to charge more for their advertising slots.

2

The question asked candidates to consider how much pressure radio and/or television news is under to 'dumb down'. Successful and well informed candidates considered the pressure of ratings on news content and style, and the concept of 'infotainment' as a means of satisfying audiences. Good candidates were able to explore the differing extents to which certain news programmes have 'dumbed down' in order to attract and maintain audiences. Predictably, candidates concentrated more on television than on radio news for case study material. Analysis of radio news is frequently superficial, and is often characterized by wild generalizations and inaccurate assertions. Weak candidates devoted too much of their time to a description of conventions of television news with little attempt to relate their answers to the set question. A surprising number of candidates seemed unsure of the meaning of the term 'dumbed down'. Notwithstanding the references to it in the specification, students who have studied broadcast news as an A-level topic should be aware of its meaning. The most frequent misinterpretation defined the term as news that has been censored – presumably a reference to the word 'dumb' as a synonym of 'silent'.

3

Though this is not a popular topic with many Centres, there were examples of very competent answers which displayed a thorough knowledge of the developments in British Broadcasting since 1990. The topic tends to encourage candidates to focus on broadcasting legislation, though this question offered candidates the opportunity to explore developments that have taken place as a result of technological improvements, too.

4

Candidates explored the concept of Britishness in a variety of 'British' films, ranging from *Notting Hill*, *Four Weddings and a Funeral*, to the gangster/thuggish style of Britishness in *Lock Stock…* and *Snatch*, to the Council Estate genres of *Shane Meadows* and *Lynne Ramsay*, the political essays of *Brassed Off*, *The Full Monty* and *The Magdalene Sisters*, the youth and drug culture of *Trainspotting* and *Human Traffic*. In all, there was a refreshingly diverse selection of films chosen for detailed study by candidates. The best answers focused in detail on a small number of films. Candidates demonstrated both an enjoyment and an appreciation of the individual films, and an intelligent understanding of their social context, along with an appreciation of how the concept of 'Britishness' explored in the film might be utilized to give the film a global appeal. The most able candidates managed to consider the terms 'success' and 'Britishness' and to consider how far the latter term contributed to the former. Weaker candidates confined their answers to an analysis of the definition of 'Britishness'.

5

This question was answered very well on the whole. Many candidates were clearly of the opinion that generic conventions both help and restrict film makers, and were able to offer useful illustrations to demonstrate their point. The need to appeal to and satisfy an audience contrasted with that to provide a fresh and unique cinema experience, were the two main threads of the argument in most answers. Romantic comedy, horror, thriller and sci-fi were the most popular genres in case studies. Hybrid genres, especially teen-horror, and sequels were also intelligently discussed by able candidates and many made

appropriate references to important film theories and theorists. A number of candidates seemed to have been encouraged to study a film genre by comparing an early example of the genre with a more recent example: for example, *Nosferatu* or the *Cabinet of Dr Caligari* compared to *Scream, I Know What You Did Last Summer*, *Blair Witch*, or *Ginger Snaps*. Very few candidates fell into the trap of merely recounting the plots of various films.

6

Candidates were asked to discuss factors that had caused films to be censored. Most candidates were able to provide examples of films that have been censored for nudity, violence and sexual content. Case studies such as *The Exorcist*, *The Wild One*, *Straw Dogs*, *A Clockwork Orange*, etc were often cited, along with effects theories and the inevitable references to the Bulger/Child's Play case, and the Bandura/Bobo Doll experiment. Some candidates commented on other factors that have caused films to be censored: *Battleship Potemkin*, for political reasons, and *The Life of Brian* for blasphemous reasons, for example. Some candidates were also aware that cruelty to animals has also been cited as a cause for certain scenes from films to be censored. There is a tendency for many Centres to rely on the 'stock' examples for this topic. Some Centres, however, have managed to give the topic increased currency and relevance by using very recent examples of films that have been censored or have had scenes cut for various reasons. Able candidates discussed the reasons for stricter control of videos and DVDs, and offered illustrative examples. The terms 'classification' and 'censorship' are frequently confused.

7

This is a popular topic, and almost all candidates make use of mainstream magazines to illustrate their answers. Able candidates offered insights into the changing attitudes towards gender as reflected in magazines, and considered how far the magazine industry promotes or reflects changes in attitudes, and how far they use and rely on stereotypes. Some weaker candidates gave generalised answers offering a history of the magazine industry and others tended to make sweeping assertions based on the magazines that they had studied, or that they buy on a regular basis. Thus, some felt that, all male magazines are obsessed with sex, basing their evidence on *Nuts* and *Zoo*; or all women's magazines are obsessed with clubbing… and sex, basing their evidence on *Cosmopolitan* and *Elle*. Confining conclusions to the limitations allowed for by the case studies is an important, if difficult lesson.

8

Candidates were asked to consider how far local newspapers remained a useful source of information despite competition from other media. Many candidates were able to offer an analysis of the functions and usefulness of newspapers local to their area, in contrast to the regional news agenda of television stations, and the, often national, agenda of much local commercial radio. Sadly, very few candidates compared the news agendas of local papers with their local BBC radio station. The wider functions of local newspapers, such as acting as a forum for local advertisers and business and as a platform for local campaigns, were also discussed. The success of many local newspapers in embracing internet technology was a feature of many candidates' answers. Some saw the burgeoning internet bloggers as a nail in the coffin of the small local newspapers. Others recognized that many local newspapers are successfully complementing their print editions with online versions

– a strategy that enhances interactivity between newspaper and community, and overcomes in part the weakness of the weekly paper in terms of news delivery efficiency.

Weaker candidates confined their answers to analysing the success of their particular local newspaper within their region, and failed to consider how it is addressing technological developments in the media industry.

9

Candidates were asked to discuss the view that the British press needs to be more tightly controlled. There was clear evidence that this topic is being well taught in many Centres, and that students are engaging with the general philosophical debate that tries to balance a society's and an individual's right to freedom of information and expression with that of an individual's right to privacy. A range of case studies was offered as illustrations. The fate of Princess Diana still attracts much comment. The Naomi Campbell case and the Douglas *Hello/OK* magazine case were both frequently used. The photographing of Radio One DJ Sara Cox on her honeymoon served as an interesting case study. Most candidates recognized the role played by the PCC and were aware of its voluntary code. Many candidates had at least some knowledge of statutory regulations and legislation in areas such as defamation, libel and contempt of court. Very few attempted an explanation of the influence of the European Courts in this area, though recent developments and decisions in this realm are important. Whereas successful candidates offered a balanced and well informed perspective, weaker candidates came to dogmatic conclusions based on little or no knowledge and evidence, and engaged in a general tirade against the excesses of tabloid journalists.

Advice

- *update case studies and focus on contemporary material in relation to contemporary debates*
- *impress upon candidates the need to answer the question set.*

Advanced GCE (Media Studies) (3860/7860)
June 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	66	59	52	46	40	0
	UMS	90	72	63	54	45	36	0
2732	Raw	90	67	60	54	48	42	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	51	45	39	0
	UMS	90	72	63	54	45	36	0
2735	Raw	90	67	61	55	49	43	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
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
3860	13.17	37.86	65.87	85.81	94.82	100.00	15597
7860	11.81	40.10	73.19	92.58	98.24	100.00	11263

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