GCSE

Combined Mark Schemes
And Report on the Components

June 2005

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annersley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

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**General Certificate of Secondary Education
GCSE Media Studies - 1918**

MARK SCHEMES FOR THE COMPONENTS

REPORT ON THE COMPONENTS

Mark Scheme 1918/01
June 2005

Extract

The extract is the opening sequence of the CBBC situation comedy *Kerching! (BBC, 2003).*

Question-specific mark scheme

1   List **two** features of **each** of the following that fit the situation comedy genre:

   (a) how the extract looks   **[4]**
   (b) how the extract sounds.   **[4]**

   Two marks each for appropriate generic features, such as:

   (a)
   - sets are mostly rooms in houses
   - one set is a cafe - meeting place
   - camerawork is simple
   - shots emphasise characters
   - naturalistic lighting
   - generic title sequence

   (b)
   - studio audience laughing on soundtrack
   - dialogue is foregrounded
   - fast-paced dialogue
   - upbeat title music.

2   The sequence when the mother demonstrates her love of home shopping stands out as different from the rest of the extract. Describe:

   (a) one difference in the soundtrack   **[4]**
   (b) one difference in the acting   **[4]**
   (c) one difference in the camerawork   **[4]**
   (d) one difference in the editing.   **[4]**

   Two marks for an example from the sequence (or for an example from the rest of the extract). **Two more marks** for any sense of how this is different to the rest of the extract (or the sequence). For example:

   (a) middle of the road instrumental music (no non-diegetic music in rest of extract)
         sequence has voiceover (no voiceover in rest of extract)

   (b) mum looks into camera (characters ignore the camera in rest of extract)
         mum adopts smiling poses and doesn't speak (mum acts naturally in rest of extract)

   (c) very mobile camera at the beginning of the sequence (often static camera in rest of extract)
         mum looks into camera (camera avoids direct gaze in rest of extract)

   (d) use of elaborate wipes (use of cuts within scenes in rest of extract)

3   CBBC is a channel aimed at children. Describe how the extract tries to fit a child audience.

You may consider:

- the characters and casting
- the sets and costumes
- the camerawork and editing
- the script and other aspects of the soundtrack.

                                                                [12]

0 – 4 marks
Description of **one** or **two** of these features

5 – 8 marks
Answers list **some** features with some sense, though generally **implicit**, of how they address the target audience.

9 – 12 marks
The answer **explicitly** considers how **some** features address the target audience.

For example, 'the characters are young' is implicit audience address, 'the characters are young so the audience can relate to them' is explicit analysis.

4   In this question you are asked to write about situation comedies you have studied.

You may **not** use *Kerching!* as your main choice, but you may discuss how the programmes you have studied are similar to, or different from, *Kerching!*

(a) Pick **two** different programmes and describe what they have in common that makes them situation comedies.   **[12]**

0 marks
No answer or no relevant points.

1 - 2 marks
Answers in this band may be hardly relevant
OR
may state **one** generic feature of only **one** text.
(minimal)

3 - 5 marks
Answers in this band will state **one** similarity of the chosen texts
OR
may state the generic features of only **one** text.
(basic)

6 - 8 marks
Answers in this band will state **more than one** similarity of the chosen texts, but with little sense of the genre as a whole
OR
may state **more than one** generic convention, but with **little** textual detail.
(limited)

9 - 12 marks
Answers in this band will state **some** textual similarities and may start to link these to the **genre as a whole**
OR
may state **some** generic conventions with **some** textual detail.
(competent)

Possible generic conventions include:

- Comedy drama
- Naturalistic mise-en-scène
- Social realism/set in 'everyday life'
- Small group of main characters
- Emphasis on dialogue/characterisation
- Half-hourly series form
- Studio audience
- Conventional camerawork and editing
- Signature title sequences.

(b) How do situation comedies try to please their audience? Refer in detail to **at least one** programme in your answer.   **[12]**

0 marks
No answer or no relevant points.

1 - 2 marks
Answers in this band may be hardly relevant.
(minimal)

3 - 5 marks
Answers in this band will state **one** pleasure of the text
OR
may state **one or two** generic pleasures **without** exemplification.
(basic)

6 - 8 marks
Answers in this band will state **more than one** pleasure of the chosen text
OR
may state **more than one** generic pleasure **without** exemplification.
(limited)

9 - 12 marks
Answers in this band will state **some** generic pleasures using **specific examples** from the text.
(competent)

Possible generic pleasures include:

- Comedy entertainment
- Easy decoding of a conventional genre/interest of a new inflection of a conventional genre
- Warm and inclusive mode of address

4

- Identification with characters or situation
- Ritual pleasure of consuming the familiar
- Pleasures of narrative resolution
- Representation of social issues
- Accessible themes, for example: work relationships, family, friendship, getting on in life

**Mark Scheme 1918/02
June 2005**

Extract

The extract is the opening sequence of the CBBC situation comedy *Kerching!* (BBC, 2003).

Question-specific mark scheme

1   Briefly state **two** features of **each** of the following that fit the conventions of the situation comedy genre:

     (a)   how the extract looks   **[4]**
     (b)   how the extract sounds.   **[4]**

     Two marks each for appropriate generic features, such as:

     (a)
- sets are mostly rooms in houses
- one set is a cafe - meeting place
- camerawork is simple
- shots emphasise characters
- naturalistic lighting
- generic title sequence

     (b)
- studio audience laughing on soundtrack
- dialogue is foregrounded
- fast-paced dialogue
- upbeat title music

2   The sequence when the mother demonstrates her love of home shopping has a deliberately different style. Explain how **one** example of **each** of the following in the home shopping sequence is different from the rest of the extract:

     (a)   the soundtrack   **[4]**
     (b)   the acting   **[4]**
     (c)   the camerawork   **[4]**
     (d)   the editing.   **[4]**

     Two marks for a relevant example from the sequence. **Two more marks** for an explanation of how this is different to the rest of the extract. For example:

     (a)
- middle of the road instrumental music, contrasts with absence of non-diegetic music in rest of extract
- sequence has voiceover, no voiceover in rest of extract

(b)
- mum looks into camera, contrasts with naturalism of rest of extract where characters ignore the camera
- mum adopts smiling poses and doesn't speak, contrasts with naturalistic acting style in rest of extract

(c)
- very mobile camera at the beginning of the sequence, contrasts with often static camera in rest of extract
- mum looks into camera, contrasts with camera avoids direct gaze in rest of extract

(d)
- use of elaborate wipes to signify artificiality, contrasts with majority use of cuts within scenes in rest of extract

3 CBBC is a channel aimed at children. Explain how the extract tries to address a child audience.

You may wish to consider the:
- casting and characterisation
- sets and costumes
- camerawork and editing
- script and other aspects of the soundtrack.

[12]

0 – 4 marks
Answers list **some** features with **some** sense, though generally implicit, of how they address the reader.

5 – 8 marks
The answer **explicitly** considers how **some** features address the target audience.

9 – 12 marks
Sustained argument linking a **range** of elements of media language to audience address.

For example, 'the characters are young' is implicit audience address, 'the characters are young so the audience can relate to them' is explicit analysis.

4 In this question you are asked to write about situation comedies you have studied.

You may **not** use *Kerching!* as your main choice, but you may discuss how the programmes you have studied are similar to, or different from, *Kerching!*

(a) Discuss how situation comedies can differ from each other by contrasting **at least two** programmes.

[12]

0 marks
No answer or no relevant points.

1 - 3 marks

Answers in this band will state **one** difference between the chosen texts

OR

may discuss differences within the genre with no exemplification.

(limited)

4 - 6 marks
Answers in this band may state **a few** textual differences
OR
may discuss **one** contrasting element in detail
OR
may discuss differences within the genre with **some** textual detail.
(competent)

7 - 9 marks

Answers discuss several differences with a sense, perhaps implied, of the range and nature of the genre as a whole.
(proficient)

10 –12 marks
Coherent argument relating differences to the range and nature of the genre as a whole.
(excellent)

Candidates may, for example, discuss differences between texts with reference to factors such as:

- different scheduling: mainstream/minority channels with different modes of address and target audiences
- developments in the genre (e.g. losing studio audiences, increasing realism as a reaction to reality TV)
- cross-cultural differences (e.g. British/US sitcoms).

(b) What audience pleasures do situation comedies offer? Answer with reference to **at least two** examples.

[12]

0 marks

No answer or no relevant points.

1-3 marks

Answers in this band will state **one or two** pleasures of the chosen texts

OR

may state **several** generic pleasures **without** exemplification

OR

discuss the pleasures of **one** text only.

(limited)

4-6 marks

Answers in this band will state **several** shared pleasures of the two texts

OR

state **one or two** generic pleasures using **specific examples** from two texts

OR

may state a **range** of generic pleasures with **little** textual detail.

(competent)

7-9 marks

Answers in this band will **start** to discuss generic audience pleasures as well as those of the specific textual examples.

(proficient)

10-12 marks

Answers in this band will comprehensively discuss generic audience pleasures with specific textual examples.

(excellent)

Possible generic pleasures include:

- Comedy entertainment
- Easy decoding of a conventional genre/interest of a new inflection of a conventional genre
- Warm and inclusive mode of address
- Identification with characters or situation
- Ritual pleasure of consuming the familiar
- Pleasures of narrative resolution
- Representation of social issues
- Accessible themes, for example: work relationships, family, friendship, getting on in life

Mark Scheme 1918/03
June 2005

The extract is the front cover, one contents page, and the editor's introduction page of *DJ* magazine (issue 42, 13-26 June 2003, *Highbury Nexus Media*).

Answer each section of every question separately.

1 This is a music magazine.

(a) List **two** features of the **front page** that make it fit the music magazine genre.
[4]

(b) List **two** features of the **inside pages** that make it fit the music magazine genre. [4]

Two marks each for any relevant feature, such as:

Front Page: The title refers to popular music
The cover photograph is of a musician
His head is mounted on what appears to be a turntable spindle
The sell lines all refer to musicians or music equipment

Inside pages: Use of informal language
Content is about music, clubs and musicians
Jokey use of visuals (Ace of Clubs card, wide angle shot of Si Begg)
Direct address to clubbers, especially in the editor's intro

2 Show how *DJ* magazine tries to create the same **house style** on **different pages**. Give **one** example of each of the following:

(a) the same style of layout [4]
(b) the same style of fonts [4]
(c) the same colours [4]
(d) the same graphics. [4]

Two marks for a single example of each element, **four marks** for a sense of similarity on different pages

(a) **Layout**
Consistent use of sparse layout
Consistently simple layout

(b) **Fonts**
Consistent use of sans-serif fonts

(c) **Colour**
Consistent use of red and blue from *DJ* graphic
Use of white background

(d) **Graphics**
Consistent use of title graphic
Consistent use of wave graphic at top of page

3   *DJ* magazine's target audience includes DJs, clubbers, and fans of dance music. State how the magazine tries to fit this audience by:

- its use of language
- its visual style
- its choice of articles
- the editor's letter.

[12]

0 – 4 marks
Description of **one or two** of these features.

5 – 8 marks
Answers list **some** features with some sense, though generally **implicit**, of how they address the reader.

9 – 12 marks
The answer **explicitly** considers how **some** features address the target audience.

For example, 'the articles are about clubbing' is implicit audience address, 'the articles are about clubbing for an audience of clubbers' is explicit analysis.

4   In this question you are asked to write about music magazines you have studied.

You may **not** use *DJ* as your main choice, but you may discuss how the magazines you have studied are similar to, or different from, *DJ.*

(a)   Pick **two** different magazines and describe what they have in common that makes them music magazines.   **[12]**

0 marks

No answer or no relevant points.

1 - 2 marks

Answers in this band may be hardly relevant

OR

may state **one** generic feature of only **one** text.

(minimal)

3 - 5 marks

Answers in this band will state **one** similarity of the chosen texts.

OR

may state the generic features of only **one** text.

(basic)

6 - 8 marks

Answers in this band will state **more than one** similarity of the chosen texts, but with little sense of the genre as a whole
OR

may state **more than one** generic convention, but with **little** textual detail.

(limited)

9 - 12 marks
Answers in this band will state **some** textual similarities and may start to link these to the **genre as a whole**
OR
may state **some** generic conventions with **some** textual detail.
(competent)

Generic conventions may include:

- Visuals of musicians
- Content is about music
- Direct address to a community of readers, united by musical taste
- Style of magazine fits genre of music – e.g. informal mode of address/colloquial language for popular music magazines
- Representational elements fit genre of music – may reflect age, class and race/ethnicity

(b)   How do music magazines try to please their readers? Refer in detail to **at least one** magazine in your answer.

0 marks

No answer or no relevant points.

1 - 2 marks

Answers in this band may be hardly relevant.

(minimal)

3 - 5 marks

Answers in this band will state **one** pleasure of the text

OR

may state **one or two** generic pleasures **without** exemplification.

(basic)

6 - 8 marks

Answers in this band will state **more than one** pleasure of the chosen text,

OR

may state **more than one** generic pleasure **without** exemplification.

(limited)

9 - 12 marks

Answers in this band will state **some** generic pleasures using **specific examples** from the text.
(competent)

Generic pleasures may include:

- Direct mode of address to a niche audience
- Sense of being given to – posters, competitions, free gifts, etc.
- Information
- Ritual pleasure of consuming the familiar
- Sense of belonging to a community of readers sharing the same taste in music
- Opportunity for self-definition in choice of magazine
- Affirmative reinforcement of lifestyle and values
- Humour

Mark Scheme 1918/04
June 2005

The extract is the front cover, one contents page and the editor's introduction page of *DJ* magazine (issue 42, 13-26 June 2003, (*Highbury Nexus Media*).

1   List **two** features of the extract. Briefly explain, for **each** feature, how it is typical of the music magazine genre.   **[8]**

Two marks each for appropriate features
Two marks each for appropriate statements of typicality.

Features may include:

- The title refers to popular music
- The cover photograph is of a musician
- His head is mounted on what appears to be a turntable spindle
- The sell lines all refer to musicians or music equipment
- Use of informal language
- Content is about music, clubs and musicians
- Jokey use of visuals (Ace of Clubs card, wide angle shot of Si Begg)
- Direct address to clubbers, especially in the editor's intro

2   Briefly discuss how effectively *DJ* magazine uses each of the following to create a sense of **house style**:

(a)   layout design   [4]
(b)   choice of fonts   [4]
(c)   use of colour   [4]
(d)   use of graphics.   [4]

Two marks for a relevant example, **two marks** for an assessment of how this helps create a house style, for example:

(a)   **Layout**
        Consistent use of sparse layout
        Consistently simple layout

(b)   **Fonts**
        Consistent use of sans-serif fonts

(c)   **Colour**
        Consistent use of red and blue from *DJ* graphic
        Use of white background

(d)   **Graphics**
        Consistent use of title graphic
        Consistent use of wave graphic at top of page

3   *DJ* magazine tries to address a target audience with shared interests and lifestyle. Explain how it does this. You may consider:

- its use of language
- its visual style
- its choice of articles
- the editor's letter.

[12]

0 – 4 marks

Answers list **some** features with **some** sense, though generally implicit, of how they address the target audience.

5 – 8 marks

The answer **explicitly** considers how **some** features address the target audience.

9 – 12 marks

Sustained argument linking a **range** of elements of media language to audience address.

For example, 'the articles are about clubbing' is implicit audience address, 'the articles are about clubbing and they assume that the audience are clubbers' is explicit analysis.

4   In this question you are asked to write about two music magazines you have studied.

You may **not** use *DJ* as one of your two choices, but you may discuss how your chosen magazines are similar to, or different from, *DJ*.

(a)   Discuss how music magazines can differ from each other by contrasting **at least two** magazines. **[12]**

0 marks

No answer or no relevant points.

1 - 3 marks

Answers in this band will state **one** difference between the chosen texts

OR

may discuss differences within the genre with no exemplification.

(limited)

4 - 6 marks

Answers in this band may state **a few** textual differences
OR
may discuss **one** contrasting element in detail
OR
may discuss differences within the genre with **some** textual detail.
(competent)

7 - 9 marks

Answers discuss several differences with a sense, perhaps implied, of the range and nature of the genre as a whole.

(proficient)

10 –12 marks

Coherent argument relating differences to the range and nature of the genre as a whole.

(excellent)

Candidates may, for example, discuss differences between texts with reference to factors such as:

- differences in musical genres/sub-genres and associated tastes and attitudes
- demographic differences in audiences for music magazines
- cross-cultural differences (e.g. British/US magazines).

(b)   What audience pleasures do music magazines offer?   Answer with reference **to at least two** examples.

[12]

0 marks

No answer or no relevant points.

1-3 marks

Answers in this band will state **one or two** pleasures of the chosen texts,

OR

may state **several** generic pleasures **without** exemplification

OR

discuss the pleasures of **one** text only.

(limited)

4-6 marks

Answers in this band will state **several** shared pleasures of the two texts

OR

state **one or two** generic pleasures using **specific examples** from two texts

OR

may state a **range** of generic pleasures with **little** textual detail.

(competent)

7-9 marks

Answers in this band will **start** to discuss generic audience pleasures as well as

those of the specific textual examples.

(proficient)

10-12 marks
Answers in this band will **comprehensively** discuss generic audience pleasures with specific textual examples.

(excellent)

Generic pleasures may include:
- Direct mode of address to a niche audience
- Sense of being given to – posters, competitions, free gifts, etc.
- Information
- Ritual pleasure of consuming the familiar
- Sense of belonging to a community of readers sharing the same taste in music
- Opportunity for self-definition in choice of magazine
- Affirmative reinforcement of lifestyle and values
- Humour

Mark Scheme 1918/05
June 2005

General Mark Scheme

Level 1: Minimal 0-7   **Foundation Tier**

Answers that demonstrate minimal knowledge and understanding of the task; they
will probably miss the central point of the questions and will make minimal reference
to the chosen texts. The ability to analyse examples/texts, in order to demonstrate
knowledge and understanding of the key conceptual aspects of media producers and
audiences (A04) and messages and values (A05) in the chosen topics, will be
minimal. The candidate's factual knowledge is mostly inaccurate at this level and
answers will have little relevance to the question. Answers are not developed in any
detail and are likely to be very brief, missing, incomplete or incoherent.

Level 2: Basic 8-15   **Foundation Tier**

Answers that present basic knowledge and understanding of the task and which
demonstrate a basic knowledge of what the question demands. Answers are likely to
attempt some basic references to textual evidence from the chosen texts. The ability
to analyse examples/texts, in order to demonstrate knowledge and understanding of
the key conceptual aspects of media producers and audiences (A04) and messages
and values (A05) in the chosen topics, will be basic. The candidate's factual
knowledge is basically accurate and some of the answer will be relevant to the
question. Answers are not developed in detail and opinions/assertions are likely to be
unsubstantiated by relevant examples. The candidate's responses are likely to be
descriptive but may infer some knowledge and understanding. Examiners should
award implicit understanding.

Level 3: Limited 16-23   **Foundation Tier**

Answers that demonstrate limited knowledge and understanding of the topic and a
limited understanding of what the question demands. Answers are substantiated by
some relevant references to textual evidence. The ability to analyse examples/texts,
in order to demonstrate knowledge and understanding of the key conceptual aspects
of media producers and audiences (A04) and messages and values (A05) in the
chosen topics, will be limited. The candidate's factual knowledge will be fairly
accurate and much of the answer will be relevant to the question. Answers are
developed in limited detail and opinions/assertions are substantiated by some
relevant examples. More able candidates in this mark range will offer explicit
comments and some media terminology. They would show some ability to compare
texts.

Level 4: Competent 24-30   **Foundation Tier**

Answers that reflect a competent understanding and knowledge of the topic and a
sound response to the demands of the question, supported by relevant evidence
from the texts. The ability to analyse examples/texts, in order to demonstrate
knowledge and understanding of the key conceptual aspects of media producers and
audiences (A04) and messages and values (A05) in the chosen topics, will be
competent. The candidate's factual knowledge will be mostly accurate and most of
the answer will be relevant to the question. Answers are developed in some detail
and opinions/assertions are substantiated by relevant examples. Candidates in this
mark range will use media terminology accurately. They will demonstrate the ability
to compare texts and media forms.

Question Specific Mark Scheme

Choose **ONE** topic that you have studied.

Section A: Media Producers and Audiences

Answer either Question 1 or Question 2.

Either

1   News

Describe the ways in which different media try to interest their audience in news stories. In your answer refer in detail to two or more examples from <u>different</u> media (e.g. television, radio, newspapers, film, the Internet*).*

In your answer you should:

- identify your examples
- describe your examples
- describe why the stories were chosen by producers
- describe the target audience
- describe how the producers hoped to interest their audiences.
     [30]

Candidates <u>might</u> include the following points:
- news agenda
- gate-keeping
- the running order
- relevant news values
- methods of presentation and appeal, e.g. set, graphics, CGI, modes of address, use of language, headlines, presenters, locations, reporters
- the roles played by different personnel and institutions
- profiles of the target audience
- analysis and comparison of examples from different media.

Minimal 0-7:
Candidates in this mark range will largely offer irrelevant responses although they will make an attempt to do **some** of the following:
- describe texts, albeit incoherently
- identify relevance of their example to the question
- describe some presentational devices
- offer a very simplistic understanding of why producers choose stories and what factors influence their placement in the running order
- offer some definition of audience, albeit extremely cursory
- identify the role of different news personnel and agencies
- describe examples although with no sense of comparison.

Basic 8-15:
Candidates in this mark range will:
- describe texts coherently
- attempt to identify **why** their examples are relevant to the question
- describe some presentational devices coherently

- give some reasons why producers choose stories and what factors influence their placement in the running order
- define some aspects of audience and their interests
- describe the jobs of some news personnel and the role of news agencies
- try to offer some basic comparison between examples.

Limited 16-23:
Candidates in this mark range will:
- describe the texts coherently
- explain why their examples are relevant to the question
- describe presentational devices coherently with some sense of how they interest audiences
- offer some understanding of why producers choose stories, what factors influence their placement in the running order and how they interest audiences
- offer some definition of audience and how it might differ based upon the text
- identify the role of different news personnel and agencies with some confidence
- compare some aspects of examples
- begin to use some media terms.

Competent 24-30:
Candidates in this mark range will:
- describe the texts coherently
- support their points with details that are relevant to the question
- begin to analyse presentational devices coherently with a definite sense of how they interest audiences
- offer understanding of why producers choose stories, what factors influence their placement in the running order and how they interest audiences
- offer some definition of audience and how it might differ based upon the text
- identify the role of different news personnel and agencies with some confidence
- compare explicitly some aspects of examples
- use media terminology with a degree of accuracy.

OR
2   Advertising

Describe how advertisers use different media to make products more appealing to audiences. In your answer you should refer in detail to two or more examples from <u>different</u> media (e.g. television, radio, film, newspapers, magazines, the Internet).

In your answer you should:
- identify your examples
- describe your examples
- describe the target audience
- describe how the advertisers hoped to appeal to their audiences.
       [30]

Candidates <u>might</u> include the following points:
- the conventions of advertising
- the techniques of persuasion
- information concerning producers and institutions
- methods of presentation and appeal, e.g. graphics, CGI, images, sounds, modes of address, use of language, personalities
- profiles of the target audience
- analysis and comparison of examples from different media.

Minimal 0-7:
Candidates in this mark range will largely offer irrelevant responses although will make an attempt to do **some** of the following:
- describe texts, albeit incoherently
- identify relevance of their example to the question
- describe some presentational devices
- offer a <u>very</u> simplistic understanding of how the construct of an advertisement can influence an audience
- offer some definition of audience, albeit extremely cursory
- identify the role of advertising personnel and agencies
- describe examples although with no sense of comparison.

Basic 8-15:
Candidates in this mark range will:
- describe texts coherently
- attempt to identify **why** their examples are relevant to the question
- describe some presentational devices coherently
- give some reasons explaining how the construct of an advertisement can make a product appealing to an audience
- define some aspects of audience and their interests
- describe the jobs of advertising personnel and agencies
- try to offer some basic comparison between examples.

Limited 16-23:
Candidates in this mark range will:
- describe the texts coherently
- explain why their examples are relevant to the question
- describe presentational devices coherently with some sense of how they interest audiences

- offer some understanding of how the construct of an advertisement can make a product appealing to an audience
- offer some definition of audience and how it might differ based upon the text
- identify the role of different advertising personnel and agencies with some confidence
- compare some aspects of examples
- begin to use some media terms.

Competent 24-30:
Candidates in this mark range will:
- describe the texts coherently
- support their points with details that are relevant to the question
- begin to analyse presentational devices coherently with a definite sense of how they make a product appealing to audiences
- offer understanding of how and why the construct of an advertisement can make a product appealing to an audience
- offer some definition of audience and how it might differ based upon the text
- identify the role of different advertising personnel and agencies with some confidence
- compare explicitly some aspects of examples
- use media terminology with a degree of accuracy.

Section B: Messages and Values

Answer either Question 3 (News) or Question 4(Advertising).

Answer on the same topic that you chose in Section A.

EITHER
3   **News**

Describe how *people, places and/or events* are represented in the news. Refer in detail to *two or more examples* which you have studied. You should use at least one past news story and one recent news story in your answer.

     In your answer you should:
- identify your examples
- describe the representations of peoples, places and/or events
- describe what is the same and what has changed over time
- describe the messages and values in these representations.
     [30]

     Candidates <u>might</u> include the following points:
- the methods of representation, e.g. visual, verbal and written codes
- how these codes convey messages and values
- different interpretations of messages and values
- ideas of balance and bias
- relevant news values
- preferred readings
- how values have changed over time
- comparison and analysis of examples from different time periods.

     Minimal 0-7:
Candidates in this mark range will largely offer irrelevant responses although will make an attempt to do **some** of the following:
- describe texts, albeit incoherently
- describe some aspects of the codes and conventions of different representations even if extremely implicit
- offer an extremely basic understanding of messages and values communicated by a text
- describe examples although with no sense of comparison.

     Basic 8-15:
Candidates in this mark range will:
- describe texts coherently
- describe some aspects of the codes and conventions of different representations within texts
- appreciate the significance of messages and values communicated by a text
- try to compare examples.

Limited 16-23:
Candidates in this mark range will:
* describe texts coherently
* describe the codes and conventions of different representations within texts with some explicit understanding of how they create meaning
* appreciate the significance of messages and values communicated by a text with a degree of sophistication
* compare some aspects of examples
* begin to use some media terms.

Competent 24-30:
Candidates in this mark range will:
* describe texts coherently
* describe the codes and conventions of different representations within texts with explicit understanding of how they create meaning
* appreciate and begin to analyse the significance of messages and values communicated by a text with a degree of sophistication
* compare explicitly a number of aspects from examples
* use media terminology accurately.

OR

4   Advertising

Describe how *people and/or products* are represented in advertisements. Refer in detail *to two or more examples*, which you have studied. You should use at least one past advertisement and one recent advertisement in your answer.

In your answer you should:
* identify your examples
* describe the representations of people and/or products
* describe what is the same and what has changed over time
* describe the messages and values in these representations.
       [30]

Candidates <u>might</u> include the following points:
* the methods of representation, e.g. visual, verbal and written codes
* how these codes convey messages and values
* different interpretations of messages and values
* preferred readings
* how values have changed over time
* preferred reading
* comparison and analysis of examples from different time periods.

Minimal 0-7:
Candidates in this mark range will largely offer irrelevant responses although will make an attempt to do **some** of the following:
* describe texts, albeit incoherently
* describe some aspects of the codes and conventions of different representations even if extremely implicit
* offer an extremely basic understanding of messages and values communicated by a text
* describe examples although with no sense of comparison.

Basic 8-15:
Candidates in this mark range will:
- describe texts coherently
- describe some aspects of the codes and conventions of different representations within texts
- appreciate the significance of messages and values communicated by a text
- try to compare examples.

Limited 16-23:
Candidates in this mark range will:
- describe texts coherently
- describe the codes and conventions of different representations within texts with some explicit understanding of how they create meaning
- appreciate the significance of messages and values communicated by a text with a degree of sophistication
- compare some aspects of examples
- begin to use some media terms.

Competent 24-30:
Candidates in this mark range will:
- describe texts coherently
- describe the codes and conventions of different representations within texts with explicit understanding of how they create meaning
- appreciate and begin to analyse the significance of messages and values communicated by a text with a degree of sophistication
- compare explicitly a number of aspects from examples
- use media terminology accurately.

Mark Scheme 1918/06
June 2005

General Mark Scheme

Level 1: Limited 0-7   **Higher Tier**

Answers that demonstrate limited knowledge and understanding of the topic and a limited understanding of what the question demands. Answers are substantiated by some relevant references to textual evidence. The ability to analyse examples/texts, in order to demonstrate knowledge and understanding of the key conceptual aspects of media producers and audiences (A04) and messages and values (A05) in the chosen topics, will be limited. The candidate's factual knowledge will be fairly accurate and much of the answer will be relevant to the question. Answers are developed in limited detail and opinions/assertions are substantiated by some relevant examples. More able candidates in this mark range will offer explicit comments and some media terminology. They would show some ability to compare texts.

Level 2: Competent 8-15   **Higher Tier**

Answers that reflect a competent understanding and knowledge of the topic and a sound response to the demands of the question, supported by relevant evidence from the texts. The ability to analyse examples/texts, in order to demonstrate knowledge and understanding of the key conceptual aspects of media producers and audiences (A04) and messages and values (A05) in the chosen topics, will be competent. The candidate's factual knowledge will be mostly accurate and most of the answer will be relevant to the question. Answers are developed in some detail and opinions/assertions are substantiated by relevant examples. Candidates in this mark range will use media terminology accurately. They will demonstrate the ability to compare texts and media forms.

Level 3: Proficient 16-23   **Higher Tier**

Answers that proficiently develop knowledge and understanding of the topic and which demonstrate a thorough understanding of what the question demands and are substantiated by detailed references to textual evidence. The ability to analyse examples/texts, in order to demonstrate knowledge and understanding of the key conceptual aspects of media producers and audiences (A04) and messages and values (A05) in the chosen topics, will be proficient. The candidate's factual knowledge will be accurate and answers will be relevant to the question. Arguments are developed in some detail and opinions/assertions are substantiated by mostly relevant and detailed examples. Candidates use a range of media terminology and compare texts and effects accurately.

Level 4: Excellent 24-30   **Higher Tier**

Answers that reflect a thorough and detailed understanding and knowledge of the topic and which demonstrate a comprehensive response to the demands of the question, supported by detailed and substantial textual evidence. The ability to analyse examples/texts, in order to demonstrate knowledge and understanding of the key conceptual aspects of media producers and audiences (A04) and messages and values (A05) in the chosen topics, will be excellent. This is work of confidence and accuracy, standing out from others by the consistency of its argument. Candidates will use a wide range of media terminology accurately and compare media texts and effects with ease.

Cross-Media Topics
Question Specific Mark Scheme

Choose ONE topic that you have studied.

Section A: Media Producers and Audiences

Answer either Question 1 or Question 2.

Either

1   News

Compare the ways in which different media try to interest their audience in news stories. In your answer refer in detail to two or more examples from <u>different</u> media (e.g. television, radio, newspapers, film, the Internet).

In your answer you should:
- identify your examples
- analyse your examples
- explain <u>how</u> and <u>why</u> the stories were chosen by producers
- compare the target audiences
- explain how the producers hoped to interest those audiences.
      [30]

Candidates <u>might</u> include the following points:
- news agenda
- gate-keeping
- the running order
- relevant news values
- methods of presentation and appeal, e.g. set, graphics, CGI, modes of address, use of language, headlines, presenters, locations, reporters
- the roles played by different personnel
- profiles of the target audience
- analysis and comparison of examples from different media.

Limited 0-7:
Candidates in this mark range will largely offer irrelevant responses although will make an attempt to do **some** of the following:
Candidates in this mark range will:
- describe the texts coherently
- explain why their examples are relevant to the question
- describe presentational devices coherently with some sense of how they interest audiences
- offer some understanding of why producers choose stories, what factors influence their placement in the running order and how they interest audiences
- offer some definition of audience and how it might differ based upon the text
- identify the role of different news personnel and agencies with some confidence
- compare some aspects of examples
- begin to use some media terms.

Competent 8-15:
Candidates in this mark range will:
- describe the texts coherently
- support their points with details that are relevant to the question
- begin to analyse presentational devices coherently with a definite sense of how they interest audiences
- offer understanding of why producers choose stories, what factors influence their placement in the running order and how they interest audiences
- offer some definition of audience and how it might differ based upon the text
- identify the role of different news personnel and agencies with some confidence
- compare explicitly some aspects of examples
- use media terminology with a degree of accuracy.

Proficient 16-23:
Candidates in this mark range will:
- explain the texts coherently
- develop an argument
- support their points with details that are relevant to the question
- analyse presentational devices coherently with a definite understanding of how they interest audiences
- give reasons why producers choose stories, what factors influence their placement in the running order and how they interest audiences, implying certain news values as well as consideration of gate-keeping and agenda setting
- define different audiences explaining how they differ based upon the text
- describe the role of different news personnel and agencies with confidence
- compare examples explicitly
- use a wide range of media terminology confidently and accurately.

Excellent 24-30:
Candidates in this mark range will:
- explain the texts coherently
- structure a consistent argument
- support their points with a wide range of details that are relevant to the question
- analyse presentational devices coherently with a definite understanding of how they interest audiences
- give reasons why producers choose stories, what factors influence their placement in the running order and how they interest audiences, explaining the relevance of news values, gate-keeping and agenda setting with confidence
- compare different audiences explaining how they differ based upon the text
- describe the role of different news personnel and agencies with confidence
- compare examples explicitly
- use a wide range of media terminology confidently and accurately.

OR
2   Advertising

Compare how advertisers use different media to make products more appealing to audiences. In your answer you should refer in detail to two or more examples from <u>different</u> media (e.g. television, radio, print, film, the Internet).

In your answer you should:
- identify your examples
- analyse your examples
- explain <u>how</u> and <u>why</u> different media were used
- compare the target audiences
- explain how the advertisers hoped to appeal to those audiences.
                    [30]

Candidates <u>might</u> include the following points:
- the conventions of advertising
- the techniques of persuasion
- information concerning producers and institutions
- methods of presentation and appeal, e.g. graphics, CGI, images, sounds, modes of address, use of language, personalities
- profiles of the target audience
- analysis and comparison of examples from different media.

Limited 0-7:
Candidates in this mark range will:
- describe the texts coherently
- explain why their examples are relevant to the question
- describe presentational devices coherently with some sense of how they interest audiences
- offer some understanding of how the construct of an advertisement can make a product appealing to an audience
- offer some definition of audience and how it might differ based upon the text
- identify the role of different advertising personnel and agencies with some confidence
- compare some aspects of examples
- begin to use some media terms.

Competent 8-15:
Candidates in this mark range will:
- describe the texts coherently
- support their points with details that are relevant to the question
- begin to analyse presentational devices coherently with a definite sense of how they make a product appealing to audiences
- offer understanding of how and why the construct of an advertisement can make a product appealing to an audience
- offer some definition of audience and how it might differ based upon the text
- identify the role of different advertising personnel and agencies with some confidence
- compare explicitly some aspects of examples
- use media terminology with a degree of accuracy.

Proficient 16-23:
Candidates in this mark range will:
- explain the texts coherently
- develop an argument
- support their points with details that are relevant to the question
- analyse presentational devices coherently with a definite sense of how they make a product appealing to audiences
- offer understanding of how and why the construct of an advertisement can make a product appealing to an audience
- define the different audiences and how they might differ based upon the text
- describe the role of different advertising personnel and agencies with confidence
- compare examples explicitly
- use a wide range of media terminology confidently and accurately.

Excellent 24-30:
Candidates in this mark range will:
- explain the texts coherently
- structure a consistent argument
- support their points with a wide range of details that are relevant to the question
- analyse presentational devices coherently with a definite sense of how they make a product appealing to audiences
- offer understanding of how and why the construct of an advertisement can make a product appealing to an audience
- compare different audiences and how they might differ based upon the text
- explain the role of different advertising personnel and agencies with confidence
- compare examples explicitly
- use a wide range of media terminology confidently and accurately.

Section B: Messages and Values

Answer either Question 3 (News) or Question 4 (Advertising). Answer on the same topic that you chose in Section A.

EITHER

3   News

Compare how representations of *people, places and/or events* have changed and/or stayed the same over time. Refer in detail to *two or more examples*, which you have studied. You should use at least one past news story and one recent news story in your answer.

In your answer you should:
- identify your examples
- analyse the representations of peoples, places, events
- compare the messages and values in these representations
- explain what is the same and what has changed over time.
          [30]

Candidates <u>might</u> include the following points:
- the methods of representation, e.g. visual, verbal and written codes
- how these codes convey messages and values
- different interpretations of messages and values
- ideas of balance and bias
- relevant news values
- preferred readings
- how values have changed over time
- preferred reading
- comparison and analysis of examples from different time periods.

Limited 0-7:
Candidates in this mark range will:
- describe texts coherently
- describe the codes and conventions of different representations within texts with some explicit understanding of how they create meaning
- appreciate the significance of messages and values communicated by a text with a degree of sophistication
- compare some aspects of examples
- begin to use some media terms.

Competent 8-15:
Candidates in this mark range will:
- describe texts coherently
- describe the codes and conventions of different representations within texts with explicit understanding of how they create meaning
- appreciate and begin to analyse the significance of messages and values communicated by a text with a degree of sophistication
- compare explicitly a number of aspects from examples
- use media terminology accurately.

Proficient 16-23:
Candidates in this mark range will:
- explain texts coherently
- develop an argument
- explain the codes and conventions of different representations within texts with explicit understanding of how they create meaning
- analyse the significance of messages and values communicated by a text with a degree of sophistication
- compare examples explicitly
- use a wide range of media terminology confidently and accurately.

Excellent 24-30:
Candidates in this mark range will:
- explain texts coherently
- structure a consistent argument
- explain the codes and conventions of different representations within texts with explicit understanding of how they create meaning
- analyse the significance of messages and values communicated by a text with confidence and sophistication
- compare examples explicitly
- use a wide range of media terminology confidently and accurately.

OR

4   Advertising

Compare how representations of *people and/or products* in advertisements have changed and/or stayed the same over time. Refer in detail *to two or more examples* which you have studied. You should use at least one past advertisement and one recent advertisement in your answer.

In your answer you should:
- identify your examples
- analyse the different representations of people and/or products
- compare the messages and values in these representations
- explain what is the same and what has changed over time.
          [30]

Candidates might include the following points:
- the methods of representation, e.g. visual, verbal and written codes
- how these codes convey messages and values
- different interpretations of messages and values
- preferred readings
- how values have changed over time
- preferred reading
- comparison and analysis of examples from different time periods.

Limited 0-7:
Candidates in this mark range will:
- describe texts coherently
- describe the codes and conventions of different representations within texts with some explicit understanding of how they create meaning
- appreciate the significance of messages and values communicated by a text with a degree of sophistication
- compare some aspects of examples
- begin to use some media terms.

Competent 8-15:
Candidates in this mark range will:
- describe texts coherently
- describe the codes and conventions of different representations within texts with explicit understanding of how they create meaning
- appreciate and begin to analyse the significance of messages and values communicated by a text with a degree of sophistication
- compare explicitly a number of aspects from examples
- use media terminology accurately.

Proficient 16-23:
Candidates in this mark range will:
- explain texts coherently
- develop an argument
- explain the codes and conventions of different representations within texts with explicit understanding of how they create meaning
- analyse the significance of messages and values communicated by a text with a degree of sophistication
- compare examples explicitly
- use a wide range of media terminology confidently and accurately.

Excellent 24-30:
Candidates in this mark range will:
- explain texts coherently
- structure a consistent argument
- explain the codes and conventions of different representations within texts with explicit understanding of how they create meaning
- analyse the significance of messages and values communicated by a text with confidence and sophistication
- compare examples explicitly
- use a wide range of media terminology confidently and accurately.

Report on the Components
June 2005

Chief Examiner's Report

General Comments

This year, Centres are to be congratulated for the construction of carefully planned and well delivered courses. The Principal Examiners and the Principal Moderator have all noted an increased confidence and improved performance in both examinations and coursework.

In particular, candidates demonstrated a more effective examination technique than in the first two years of the specification. Candidates' time management was much improved, with fewer candidates struggling to finish all questions on the question papers. The majority of Centres had prepared their candidates rigorously for the examinations.

There were fewer learned responses for the Cross-Media Paper, demonstrating that Centres and candidates have got to grips with the demands of this examination. A better choice of texts for case studies was noted. There was evidence of improved textual analysis skills, particularly in the coursework and in the Textual Analysis paper. Candidates engaged well with the texts and media concepts, using media terminology effectively and appropriately.

The majority of coursework portfolios fulfilled the requirements of the specification, demonstrating the growth in confidence in Centres and a greater certainty about the best choice of tasks for candidates. There was an increase in the number of excellent Centres which offer creative and imaginative opportunities and obtain the best possible work from all their candidates, no matter what their level.

The question papers and the coursework demonstrated the candidates' strong personal engagement and lively enthusiasm for this subject.

Centres are advised to take note of the advice below in the reports of the Principal Examiners and the Principal Moderator. The detailed reports have been carefully written in order to help Centres to address any problems and to enable their candidates to achieve their potential in future examination sessions.

There is further support for Centres from the e-community at http://community.ocr.org.uk/lists/listinfo/mediastudies-a, a new edition of the specification, a new Teachers' Guide and from OCR INSET courses in the Autumn 2005 term.

SECOND EDITION OF OCR GCSE MEDIA STUDIES SPECIFICATION

A new edition of the specification is now available online (www.ocr.org.uk) and is being sent to all current Centres. The new edition contains clarifications on the following:

- Appropriate topics for Assignments 1 and 2
- The role of practical work
- The new briefs for Assignment 3 of the coursework portfolio
- The amount of research and planning material required for the appendix to Assignment 3
- The use of found images for Assignment 3
- Detailed guidelines on the Evaluative Commentary.

OCR GCSE MEDIA STUDIES
TEACHERS' GUIDE

This new guide will be available on CDROM in the late Autumn 2005 term from OCR. Written in a teacher friendly style, it will contain the following:

- Suggested approaches to teaching the Textual Analysis papers, the Cross-Media paper and the coursework assignments
- Advice on the techniques, resources and skills required for the two question papers and the coursework portfolio
- Information about what students need to know and understand for the two question papers and the coursework portfolio
- Guidance on what the examiners and moderators are looking for
- Exemplar student work for both the question papers and each coursework assignment
- Advice on equipment requirements for coursework
- Detailed guidelines on what to include in the appendix for Assignment 3
- Instructions to students on how to write the Evaluative Commentary for each separate brief for Assignment 3
- Useful resources and contacts, including books, magazines, newspapers, TV/radio programmes, websites and media educational institutions.

OCR INSET PROGRAMME

Brief details of OCR's GCSE INSET programme for the Autumn 2005 term are given below. Further information, including advice on how to book places, can be obtained from OCR's website (www.ocr.org.uk) and from OCR Training (tel. 0121 6282950).

- *Getting to Grips with GCSE Media* – aimed at new teachers of the GCSE specification, this full day course will provide a review of the structure and assessment requirements of the specification, demonstrate standards for coursework and the externally assessed components and suggest teaching and learning approaches to the course.

Date and Location

Friday 11th November 2005 in London

- *Improving Grades in GCSE Media –* aimed at experienced teachers of the GCSE specification, this full day course will offer guidance and practical support for existing teachers of the specification (including advice on the assessment of coursework), exemplify standards for each component and promote and share good practice in the teaching of Media Studies at GCSE level.

Dates and Locations

Friday 7th October 2005 in London
Monday 17th October 2005 in Nottingham
Wednesday 9th November 2005 in Manchester
Friday 25th November 2005 in Bristol

- *Techniques in Practical Production for GCSE – Focus on Digital Video Production -* this is a new full day course which will run in Spring 2006 if sufficient interest is received. The course aims to provide technical advice to support teachers' use of media production equipment and software via hands on production exercises with digital video technology. It will offer guidance on the resources, techniques and skills required for practical media production at GCSE level. The course will take place at a school or college.

To express an interest in the course, please email OCR Training on training@ocr.org.uk

Textual Analysis - Components 1, 2, 3 and 4

General Comments

Candidates seemed well prepared for this examination, engaging with the texts, using media language terminology appropriately and producing detailed textual analyses. Most candidates managed their time well and attempted all four questions. However, many candidates still wrote too much for question 1 and not enough for question 4.

The question on editing for moving image analyses and graphics for print analyses was often the least well answered.

Generic pleasures' answers, traditionally a weak area of the paper, showed a marked improvement this year.

A few candidates, particularly at foundation tier, failed to separate their answers into the different sub-sections of questions 1 and 2. These candidates could gain marks for the different sections if they clearly indicated which part of the question they were answering (by using key words from the question in their answer, for example), but a small number of candidates failed to do this and so could not be credited with marks.

Some candidates had been entered for the wrong tier of the examination. Centres are advised to think carefully about the tier of entry for their candidates to ensure that they are offered the best opportunity to achieve their potential.

Note-taking appears to be a vital skill, especially for the moving image components and Centres are advised to practise note making in class with their candidates. Those candidates who organised their notes efficiently tended to do well.

A number of Centres would benefit from gaining a closer understanding of the requirements of the paper – there were examples of candidates who had a decent knowledge and understanding of the genre in question, and who were well able to undertake unseen textual analysis, but who nevertheless underachieved because they failed to fulfil the requirements of certain questions. Centres are advised to utilise past papers, the mark schemes, and the examiners' report on the papers to ensure that candidates are thoroughly prepared.

Comments on Individual Questions

Moving Image: Components 1 and 2

1
Questions 1a and 1b were generally well answered at both levels. A number of candidates misinterpreted the question, however, and focused on how the extract addressed a child audience through looks and sounds – clearly some confusion with question 3. Most candidates listed appropriate visual elements such as the domestic location, the small number of main characters and the existence of a communal meeting place. The most common sonic elements cited were the studio audience laughter, the upbeat signature tune, the use of sound between scenes and the jokes.

The wording of question 1 for the moving image paper will be more tightly focussed in future. It will be more prescriptive about the elements which candidates should cover. This will encourage candidates to write shorter, more focussed responses.

2

Question 2 asked candidates to contrast media language elements of a pastiche sequence with conventional situation comedy techniques. A few candidates analysed the whole extract, or the wrong part of the extract, but most were able to give an accurate description of the media language techniques used within the 'home shopping' sequence. The fact that this sequence was very short seemed to be an advantage rather than a disadvantage, as it focused the candidates' attention.

A surprisingly large proportion of candidates, however, failed to explain how the rest of the extract used different techniques to those of the home shopping sequence (explicit contrast was required at higher tier) and so dropped half the marks for this question.

Teachers' Tip
- *Questions offering four marks for a contrast usually award two marks for each contrasting element*
- *Questions offering four marks for an explanation of how an element creates an effect usually award two marks for the element and two marks for an explanation of the effect.*

Most answers on soundtrack correctly identified the addition of background music; the unusual use of voiceover was the most common alternative. Some candidates lost marks by describing the rest of the extract as 'having no soundtrack', or describing how 'the music changes' when there was no music playing just before the shopping channel sequence.

Teachers' Tip
Centres should remind candidates that 'soundtrack' is not synonymous with 'music' and they should practice analysing all the elements of soundtrack.

The question on acting was generally answered well with many candidates describing her exaggerated acting style or direct address to camera.

Camerawork was sometimes less well done because candidates simply described the camerawork in the sequence without picking out shots that contrasted with those used in the rest of the extract. Candidates who described the unusual opening shot in the sequence as either a pan or a track over the home shopping products were rewarded (as the exact nature of the camera movement was not immediately obvious without close observation of the extract).

Candidates who knew what a wipe is found the question on editing much easier to answer than those who did not. A disappointing number of candidates described the edits as cuts, fades, or dissolves, even as they described the wipe's patterned edge.

> ***Teachers' Tip***
> *Giving candidates practical experience of camerawork and editing can enhance their skills of textual analysis of moving image media. (They can still do a full practical production in a non time based media).*

Some candidates gave a number of examples and explanations – this was to their benefit if the earlier examples were inappropriate as they often gained high marks by the end of the answer.

3
Question 3 proved very accessible and most candidates made use of most bullet points in their answers. Many found the camerawork and editing techniques harder to discuss then casting, sets, costumes and script. The main differentiator at foundation tier was whether or not the answers made the address to a young audience explicit. At higher tier it was the sophistication and coherence of the argument.

The bullet points to aid candidates really helped them to answer this question in some depth but occasionally candidates 'plodded' through the bullet points systematically, which prevented a coherent and sophisticated analysis linking the various elements.

4(a)
Question 4(a) was answered well at foundation tier but less well at higher tier. It seemed that not all candidates were prepared for a question solely about differences and, as a result, some answered on similarities and dropped marks. Question 4(a) at higher tier thus appeared to differentiate well between those candidates who knew and had analysed their chosen texts thoroughly, and could apply this knowledge flexibly, and those who expected simply to apply pre-learned points.

Higher tier candidates who had studied *The Office* and other unconventional situation comedies often did well because the textual differences were more obvious. Those who chose to contrast very similar texts, such as *Will & Grace* and *Friends*, often struggled.

Some candidates used *Kerching!* as one of their two texts and were penalised as a result.

There was some evidence of theory use that failed to add to the analysis. A number of candidates used the term 'synchronising motif' without explanation but nearly always as a synonym for 'catchphrase'. Some candidates discussed an equilibrium-disruption-new equilibrium narrative structure without giving an example, or stating any specific way in which this applies to the situation comedy genre, as opposed to narrative in general. The terms 'actcom' and 'domcom' were sometimes thrown into essays without explanation or application.

Theory is rewarded if it adds to specific textual and genre analysis and ignored if it does not. One danger with teaching theory at this level is that, when they should be analysing texts, candidates quote a theorist instead.

Candidates who were familiar with their chosen situation comedies from their own viewing appeared to be more adaptable than those who had studied very old texts. Many of the latter's essays only cited one episode and often exactly the same scenes as other candidates from the same Centre. This was not penalised, but seldom encouraged the coherent argument required at the top end of the higher tier.

Teachers' Tip

Study two similar texts and one contrasting text and focus on examination technique. This will prepare candidates to adapt their knowledge and understanding to the demands of the questions actually asked (not those that they thought would come up).

4(b)
This question was better answered than in previous papers and the requirement for just one example at foundation tier produced better answers and fewer candidates were penalised for lacking exemplification.

Many candidates, however, still produced general responses, failing to get beyond the fact that situation comedies are funny and provide escapism. Some answers lacked textual examples. Better answers gave a range of generic pleasures with specific textual examples.

Teachers' Tip

Look at the mark schemes for the moving image papers. These give a list of possible pleasures. Candidates at foundation tier could probably get by with a list of three pleasures that they can exemplify. Higher tier candidates may be asked either to discuss a wide range of pleasures with some exemplification or to discuss a smaller number of pleasures with detailed exemplification.

Some answers to both parts of question 4 got 'bogged down' making one point. It was unclear whether this was due to poor examination technique or lack of breadth in the candidates' knowledge.

Print: Components 3 and 4

1
This question was generally accurately answered, though some higher tier candidates failed to make explicit points about how their chosen element was typical of music magazines.

2
Some higher candidates confused this question with one about house music style. These answers gained marks where they suggested a continuity of media language elements throughout the text, but some failed to move beyond description of these elements. Candidates who understood the media term 'house style' answered this question well.

The foundation tier question gave more indication of what the candidates were supposed to write, so there was less confusion in this tier, but some candidates were still unable to identify the use of sans-serif fonts.

More candidates this year could analyse layout, but many candidates at both tiers could not describe a graphic. Better answers analysed the recurrence of the wave graphic across the text. A large number instead described the photographs. This was allowed as a response, but these answers sometimes struggled to establish a sense of house style, and so lost the second two marks.

3

This was a question that was sometimes very well answered, but some answers struggled to move beyond obvious observations. Higher tier candidates had to make their own judgement of the target audience. Those who defined the audience solely in terms of age fared less well than those who worked from the 'shared interests and lifestyle' suggestion in the question.

4(a)

This question, at higher tier, was generally better answered than the equivalent moving image question. Most candidates were able to contrast two different music magazines. Those using two different genres of music, *BBC Music* magazine and *Smash Hits*, for example, tended to be successful. Other candidates contrasted *Kerrang!* and magazines such as *Top of the Pops.* This comparison often produced an engaged (if sometimes a little naïve) response that contrasted media language techniques and linked this to the (in)authenticity of the music.

Some candidates included *DJ* magazine as one of their two examples or only discussed one magazine. There were far fewer examples of candidates choosing the wrong genre of magazine than in previous years.

4(b)

This question was usually well answered, though some candidates were not genre specific enough. The requirement for just one example at foundation tier produced better answers than previously and fewer candidates were penalised for lacking exemplification.

Teachers' Tip

Look at the mark schemes for the print papers. These give a list of possible pleasures that might prove useful for Centres. Candidates at foundation tier could probably get by with a list of three pleasures that they can exemplify. Higher tier candidates may be asked either to discuss a wide range of pleasures with some exemplification or to discuss a smaller number of pleasures with detailed exemplification.

Cross Media Topics – Components 5 ands 6

General Comments

In general there were many good responses from a large number of candidates. Some Centres achieved excellent results. This was largely due to the degree of rigorous preparation that many candidates had been given. There was ample evidence of good practice which allowed candidates to articulate quite adeptly. It is clear that in this, the third session for the examination, a large number of Centres are getting to grips with the idiosyncrasies of the paper and the issues arising from previous years.

Centres demonstrated effective differentiation between tiers and there were considerably fewer examples of candidates entered for the wrong tier for the Cross Media Topic paper. It is still nonetheless disappointing to mark the work of a foundation tier candidate who clearly would have flourished in the higher paper and vice versa. Centres are urged to consider carefully the appropriateness of entry level in successive examinations.

Despite observations in previous reports, there were examples of candidates producing seemingly prepared responses, albeit fewer than in previous years. On more than one occasion it was disheartening to see almost exact duplicates of some essays from the same Centre. It is quite clear that these answers have been 'learnt' and that the candidates in question were not fully conversant with the concepts they were discussing. More often than not these were awkwardly executed, and as such, hindered candidates' potential.

Weaker candidates found it difficult to relate learning to the questions and offered responses reliant on general knowledge and conjecture which failed to demonstrate any degree of specialist understanding. Similarly, it was noted that where candidates chose to do two examples in answer to a question, the focus was better than when three were used. Four seemed to lead to superficiality or predominance on description over analysis or comparisons. Such responses lacked supporting exemplar material which ultimately limited the marks gained. This was particularly notable at foundation level but there were instances of this within the higher tier. It is essential that candidates are appropriately prepared and briefed for the examination with case studies and not generalisations.

> ***Teachers' Tip***
> *Fewer textual examples which are used effectively in a focussed relevant way are better than lots of examples superficially referenced and discussed.*

There was a disappointing lack of use of media terminology. In particular there was some concern over the number of candidates who misunderstood the term 'medium'. Many seemed to interpret it as a technique rather than a form (i.e. as writing or images rather than television or radio). Nonetheless, there were able candidates who offered interesting ideas and insights into complex media theories such as post modernism and myth.

Candidates clearly made better use of their time this year giving equal time and consideration to both questions. Only on rare occasions did candidates lose momentum after completing Section A.

A handful of candidates chose to complete questions 1 and 4 or 2 and 3, and in very rare cases attempted all four questions. Although not penalised by the examiner, the candidates penalised themselves as their answers were not always completed in the depth required to offer sufficiently reflective responses. Candidates should be prepared to answer two questions on the same topic.

Comments on Individual Questions

Foundation Tier - Component 5

Section A: Media Producers and Audiences

1
Very few candidates answered this question although there were some examples of good practice amongst those that did. The majority of students were able to use two or more media. The internet and radio news were popular and welcome choices this year.

There was a tendency at this level for a large number of candidates to rely on general knowledge or a historical account of the channel/paper/internet site with little support from examples. A list of observations about everything that the candidate knows about news ultimately limits that candidate's potential. The importance of specific closely analysed case studies must be stressed. Consideration of target audience was lacking in a number of responses.

At the higher end of this level there were some skilled commentaries on news values and genuine understanding of terms like gatekeeping. It was pleasing to see a wide choice of texts that included *The Sun*, a number of news networks, a variety of regional and national news programmes and a varied spread of radio stations. Centres should be advised that documentaries such as *Bowling for Columbine* are not strictly classified as news, although they do refer to newsworthy events.

2
Candidates at foundation tier seemed better equipped to answer this question than Question 1. There were, however, candidates who tried to cover too many media and/or examples without making any real progress in terms of an argument or consideration of the issues required by the question. Centres are advised that, particularly at this level, a tightness of focus will facilitate greater access to the question. Nonetheless there was evidence of effective use of case studies which showed clear preparation and a pleasing number of candidates offered a degree of sophisticated analysis which made skilled reference to specific examples.

Comparisons of a particular institution's campaigns across different media, for example the promotional campaign for *The Blair Witch Project,* proved effective. A number of candidates offered perceptive and cogent responses comparing different brands' use of media, e.g. *Flash* and *Cif, John Smiths and Fosters* or *Coca Cola* and *Virgin Cola*

There were candidates who relied on general knowledge and everyday observation offering, for example, responses focussing on how price can be used to entice an audience at the expense of a consideration of presentational devices. Similarly, there were candidates who provided details regarding the way that advertisers use different media that failed to make reference to specific examples.

On the whole, candidates found it difficult to incorporate specific media terminology within their responses.

Section B: Messages and Values

3

At this level many candidates found the issue of representation over time challenging. A significant number of candidates simply described how reporting the news had changed and/or stayed the same over time, (for example how the layout of a newspaper front page had changed or how a news anchor looked), without considering the inherent concept of messages and values associated with such changes. Some candidates compared news stories that were within a short period of one another. For example, the contemporary Iraq conflict and the Pope's funeral. This served only to limit the marks. With one of the objectives of the paper being to consider the similarities and differences in representations over time, Centres are advised to choose news events which will allow candidates to fully explore this.

Teachers' Tip
Choose significantly different time periods. There is no stipulation as to any particular amount of time between news stories (or adverts), but in order to write in the spirit of the paper, there should be some sense of messages and values changing and/or staying the same. This cannot really be done effectively by texts separated by only a few years, months or even weeks.

Candidates performed best when they chose similar subject matter, most notably the Royal Family, disasters or military events. Popular choices this year included Charles and Camilla's wedding in comparison to Charles and Diana's, the representation of Prince Harry in comparison to a younger Prince Charles and the Tsunami in comparison to the sinking of the Titanic. Candidates who chose totally different subjects tended to produce weaker responses as this impeded their ability to develop an argument. Candidates are urged to avoid simply giving potted histories of celebrities and are reminded of the importance of how the media has influenced perception. A number of responses on Michael Jackson clearly illustrated the flaws of such an approach.

4

This was the more popular of the two questions in this section and was reasonably well answered demonstrating effective preparation by Centres. Many candidates used the same case studies as those which had been used in Section A, more so than in question 3, which resulted in more replication of subject matter. This served to limit certain candidates at this level.

A large number of candidates at foundation tier did not fully grasp the concept of representation and so reverted to discussing the roles of producers and audience or offering simplistic observations of messages and values. (e.g. to buy the product or 'wear this and you will look like me'). Students at this level should be encouraged to relate representation to social context in order to facilitate appropriate answers. There was also a tendency to discuss historical developments of products rather than representational aspects. This led to repetitive and descriptive work that did little to engage the concepts behind the question.

A small number of candidates compared adverts that were within months of one another. Centres are advised to choose adverts from significantly different time periods which will allow candidates to fully explore the demands of the question.

Candidates performed best when they chose subject matter where there were clear enough similarities and differences. Candidates who chose totally different subjects tended to produce weaker responses as this impeded their ability to develop an argument. Popular choices at this level involved considerations of gender with reference to cleaning and cooking products, a consideration of how campaigns for a variety of drinks including *Lucozade*, *Coke* and *Guiness* had changed over the years and studies of how *Macdonalds* had changed its campaign to reflect growing health awareness.

Higher Tier – Component 6

Section A: Media Producers and Audiences

1

This question was answered well by a number of candidates. There was a pleasing number of responses which demonstrated a considerable maturity and sophisticated understanding of how news is produced and the effect on audiences. There were some highly effective descriptions and comparisons of different media. It was pleasing to see the increased number of Centres embracing radio and the internet; e.g. *Channel 5 News* and *The Sun, BBC News* and *The Times*, local radio and local television news and a variety of television and internet sites. Some of the more able candidates provided in depth analysis.

A few candidates failed to offer comparison, merely offering two stand alone descriptions of different media which again limited the potential of responses. Conversely, there were candidates who offered a consideration of four different media or case studies which tended to limit the level of focus and clarity of the response.

A minority of candidates provided observational accounts of effects and uses of different kinds of media without giving specific examples of news stories.

There was a strong degree of engagement with the roles of news personnel and the role of agencies. Many candidates had a very strong grasp of news values, gatekeeping and agenda setting. Popular news stories for this question involved considerations of Prince William, the Michael Jackson trial and the Tsunami. Media terminology was appropriately employed by a number although not by a significant majority.

2

There was a lot of evidence of confident and sophisticated use of case studies which showed obvious preparation. Many candidates offered thorough and detailed responses with clear comparisons and detailed references to specific examples. It was noted that very few candidates failed to compare media.

As with foundation tier, candidates approached this question from a variety of angles, e.g. a consideration of one company's campaigns across a variety of media or comparing many companies different employment of different media. Most candidates effectively used specific examples, although occasionally some offered much detail regarding the ways advertisers used different media to target their audiences and dwelt on demographics, but failed to refer to a single product. This ended up limiting the marks. The better responses tended to focus on the advertising of one product across two media. This gave an ideal opportunity to compare the way in which adverts had been constructed to appeal to an audience. The common product tended to strengthen rather than impede the development of an argument. Particularly popular choices included the *Lucozade* campaign, various fragrances and *Guinness*.

Section B: Messages and Values

3

Many varied responses were offered to this question at this level. Once again it was the least popular of the two options amongst Centres. It seemed that candidates were well prepared for this question with many having varied subject matter to that of question 1.

There was some confusion over what constituted a past and recent example with some candidates using a past example from only six months ago. Similarly, some responses were impeded through a focus on inappropriate texts. However, most candidates chose effectively comparable news stories to fully develop responses to this question and some particularly lucid, mature and sensitive responses were offered: e.g. a comparison of the media treatment of the funerals of King George VI and that of Princess Diana, representations of World war II and the Vietnam War and insights considering representations of the Hitler Youth and the new Pope.

Although nowhere near as significant as at foundation level, there was still a notable number of candidates who did not fully grasp the concept of representation and so reverted to producing an answer more appropriate to Section A. Some candidates ended up describing representations of newsreaders as opposed to different news stories, which limited their responses. On occasion, although media representation was addressed, candidates failed to focus on particular examples and ended up giving a meandering account of the meaning of representation. Some candidates attempted to compare several examples from different times. This meant that answers were weakened because there was not enough time to develop an argument.

Candidates performed best when they chose similar subject matter, most notably the Royal Family, disasters or military events. Candidates who chose totally different subjects tended to produce weaker responses.

4

This was a generally well answered question with appropriate examples used demonstrating effective preparation by Centres. There were some issues regarding the concepts of different time periods.

Some candidates thought it necessary to use different media and went to great lengths to identify their texts as being from different media. This will not of course penalise the candidate, but it is better to stay focussed on the demands of the question rather than seek to justify something that needs not be justified. Only one medium needs to be used in this question (although of course more than one could be referred to should the candidate and Centre so choose).

Many responses showed an understanding of representation with some particularly lucid and effective pieces. Candidates were able to analyse changing values within society through their examples. A large number focussed on the changing representation of women or race in advertising with the more able candidates effectively substantiating responses with reference to clearly analysed case studies. For example, a consideration of the changing ideologies associated with Levis or the representation of women in the *Persil* campaigns from the 1950s and the *McDonalds* mothers on the internet today. There were some particularly interesting comparisons of Daley Thompson and Lara Croft in the *Lucozade* campaigns.

Candidates performed best when they chose subject matter where there were clear enough similarities even if the products were radically different e.g. a consideration of ethnicity in *Pears Soap* and the *Halifax* adverts. Candidates who chose totally different subjects tended to produce weaker responses as this impeded their ability to develop an argument.

Media Portfolio (Coursework) - Component 7

General Comments

Overall, candidates performed well in the production of the coursework portfolio this year, clearly fulfilling the requirements of the specification. This indicates the growth in confidence in Centres and a greater certainty about the best choice of tasks for their own particular candidates. The majority of teachers constructed carefully planned, varied courses that investigated a range of media. Particularly impressive are those Centres which offer well structured, creative and imaginative opportunities and obtain the best possible work from all their candidates, no matter what their level. Such Centres construct courses which use their own expertise and interests.

There were very few Centres where the assessment criteria had not been satisfactorily applied and adjustments were rarely necessary. Generally, it was easy to see how marks had been awarded, and the majority of Centres deserve praise for their attention to detail in marking and annotating candidates' work, as well as filling in the Internal Assessment Mark Sheets (MS1). Teacher comments, were on the whole, very helpful, some exceptionally so, although there were a few Centres where there were no summative comments on Coursework Assessment Form.

Centres are reminded that these comments are required in order for moderators to discern the exact nature of tasks and to understand how marks have been awarded. Where annotations were missing, marks were sometimes adjusted because work had not been assessed and reference to level descriptors was cursory.

There was evidence that a few lower level candidates struggled with tasks which were too demanding. Those Centres which incorporated practical work into Assignments 1 and 2 enabled candidates of all abilities to respond with confidence. These practical exercises were well done and genuinely complemented the writing, giving a sense of thorough engagement with the texts and media concepts. Candidates in the lower levels were able to demonstrate a greater understanding through the practical tasks, together with written work split into separate sections. Higher level candidates engaged with the practical tasks and were able to develop their practical skills in preparation for Assignment 3. Suggestions for tasks for Assignments 1 and 2 are given on pages 36-38 of the new edition of the specification and further suggestions and exemplar material are given in the Teachers' Guide. However, it is stressed that these are only suggestions for Centres to follow if they wish. As last year, Centres which had set their own tasks, or adapted those taken from the specification, submitted some impressive and engaging work for Assignments 1 and 2.

A few Centres submitted coursework based on the `old' tasks for Assignment 3. Centres are reminded that the new briefs, which have been designed in response to feedback from Centres at INSET and elsewhere, must be followed for next year. They are clearly published in the new edition of the specification (pages 39-40) and are reprinted at the end of this report. Examples of these tasks are also accessible on the new Teachers' Guide (available on CDROM from OCR in the Autumn term).

It was pleasing to see a definite improvement in the quality of the video work for Assignment 3 this year, indicating better access to equipment and editing facilities

and a more disciplined approach. Magazine and advertising print work continues to be a popular choice and produces some highly successful outcomes.

Of particular concern, however, was the difficulty of ascertaining the individual roles of each member of a group for Assignment 3. It is essential that Centres make this clear on the Individual Task Assessment Forms and that candidates include a clear explanation of the allocation of roles in their Evaluative Commentaries (see page 41 of the new edition of the specification). Clear guidelines are given in the detailed instructions to candidates for each individual brief in the Teachers' Guide.

There were disparities in the amount of planning and research material included for Assignment 3, with some Centres including every page of planning and research material and some including very little. The purpose of the material is to offer clear evidence to the moderator of research and planning. It should help candidates to reflect on the processes of production when writing the evaluation. The amount of planning and research material that should be included in an appendix for each assignment is clarified in the new edition of the specification (pages 42-44). Detailed instructions for candidates on what to include are given in the Teachers' Guide.

Centres are reminded that duplication of the exact area of study chosen for the Textual Analysis Paper and the Cross-Media Paper is not permitted for Coursework Assignments 1 and 2 (pages 29, 31 and 33 of the specification). However, it is acceptable for candidates to use the same area of study selected for the examination papers for Coursework Assignment 3. For example, candidates could compare the representation of a particular cultural group in television soaps for Assignment 2, and subsequently produce a sequence from a soap for Set Brief 1 as Assignment 3. This approach may be particularly appropriate for Centres which offer the GCSE as a one year course, but Centres are reminded of the importance of giving their candidates the experience of studying a wide range of media texts.

In order to ensure that a range of media texts is studied, Assignments 1 and 2 should focus on different media. It is not appropriate for a Centre to make all three coursework tasks television based and to select TV Sitcom as the Textual Analysis option, as this is too narrow a focus and is against the spirit of the specification.

Administration

Most Centres sent Internal Assessment Mark Sheets (MS1s) punctually. The forms were carefully written and clearly legible, with teaching groups recorded on the forms. However, a few Centres were very late in submitting these forms. Some Centres were also late in submitting the coursework sample. Centres are reminded of the importance of keeping to deadlines; the process of moderation is both rigorous and lengthy and any delays of this nature make the work of the moderators unnecessarily arduous and time consuming and risk results not being available for candidates on the published results day. Where the number of candidates is ten or fewer than ten, all the coursework portfolios should be sent directly to the moderator. Where the entry is greater than ten, the Centre should wait for the moderator's request for the coursework sample.

Authentication Form

A number of Centres failed to send the Centre Authentication Statement with the coursework. Only one is required, but the form is now an essential requirement for each Centre (page 46 of the specification). It is a requirement of the Qualifications and Curriculum Authority's Code of Practice.

Teacher Comments and Annotations

The majority of Centres are to be congratulated on the annotation of work this year. Some teacher annotations were exemplary, showing the moderators exactly how the marks had been arrived at and enabling them to agree with the Centre's assessment. However, some Centres provided clean copies of assignments with no annotations at all.

Almost all Centres filled in the summative comment box on the Coursework Assessment Form in order to support their assessments. Those Centres which failed to do so were in danger of disadvantaging their candidates, as the absence of comment made it more difficult for the moderators to agree with the assessment.

Individual Task Assessment Forms

Work was mostly well organized and separated by the Individual Task Assessment Forms this year. Moderators appreciated the way in which tasks were clearly identified in a detailed, precise manner. Only a very small number of Centres assembled work in a haphazard manner. The forms are available on the OCR website; Centres are free to use these or to devise their own if they prefer, as long as they include the necessary information and breakdown of marks.

Centres are reminded that candidates must give the title of the production and the names of members of a group on the Individual Task Assessment form for Assignment 3.

Assessment

The mark scheme was applied carefully and accurately by most Centres. Many Centres used comments from the assessment criteria in the annotation of candidates' scripts. This is good practice.

There was generally consistency of marking of Assignments 1 and 2. If there were disparities, these tended to occur in the marking of Assignment 3, sometimes in the practical production itself but more often in the assessment of the Evaluative Commentary. It is hoped that the new guidelines in the Teachers' Guide and the specification (pages 40–45) will help Centres to address this issue.

General Organisation and Packaging

Organisation of the portfolios was much improved this year. Presentation is an important part of the construction of the coursework portfolio and this year the majority of candidates were encouraged to take a pride in their work, no matter what their level of achievement.

Packaging of the work was generally better this year, with fewer examples of damaged videos or DVDs. The majority of Centres assemble work in the correct order; separate assignments using the Individual Task Assessment Forms and present it in separate manila folders or use treasury tags for each individual candidate's work.

Centres were thoughtful about including copies of newspaper articles, video/DVD covers, posters, and magazine advertisements which were used as the objects of study.

Centres are reminded of the instruction on page 47 of the new specification: `*Assignments should not be encased together in plastic wallets as it is important that the moderator is able to read every page with ease, without rearranging the candidates' work.'*

Labelling was clear. Where candidates had worked in a group, shared magazines and videos were labelled with each candidate's name and number. It is appreciated how time consuming this task is and Centres are thanked for their efforts in this area.

Missing Work

There were still a few examples this year of Centres failing to fill in the correct Missing Coursework form (available from OCR). Those Centres are reminded that it is not enough to write a note to the moderator that the work has been lost.

Internal Moderation

Centres are reminded of the importance of internal moderation and of demonstrating to the moderator that this has taken place. In Centres where there is more than one teaching group, moderators are instructed to check that work has been fairly assessed and moderated across the groups. Where a mark has been altered through internal moderation, the original mark should be crossed out (rather than erased) and the new mark initialled by the Head of Department, so that it is not interpreted as a clerical error.

Teachers' Tips

How to Present Coursework
- *Record the teaching groups on the MS1 forms and ensure the forms are legible*
- *Write a summative comment on the Coursework Assessment Form and attach it to the front of the portfolio*
- *Ensure that all staff have signed one Centre Authentication Statement for each Centre and include it with the sample*
- *Ensure that evidence of internal moderation is clear*
- *Check that all assignments are annotated by the teacher*
- *Make the details of each assignment clear and give a brief explanation of how the marks were awarded on the Individual Task Assessment Form*
- *Write the title of each production for Assignment 3 and the names of all members of the group on the Individual Task Assessment Form*
- *Comment briefly on the individual candidate's contribution to Assignment 3 if s/he*

> worked in a group
> - Label all videos, DVDs, audio tapes/CDs and websites with the title of the production, your Centre's name and number and your candidate/s name/s and number/s
> - Place coursework assignments in the correct order using card folders or treasury tags, NOT three-sided plastic wallets
> - Include the required research and planning material for Assignment 3 in an appendix (see pages 42-44 of the new edition of the specification).

Assignments 1 and 2

New suggestions for tasks for Assignments 1 and 2 are given on pages 36-38 of the new edition of the specification and further suggestions and exemplar material are given in the Teachers' Guide. These incorporate complementary practical exercises (which are not obligatory, but which will enhance candidates' work). Those in the lower levels should be able to achieve more marks and those in the higher levels to offer more rounded responses. Centres are reminded that these are only suggestions, and that they are free to continue setting tasks which have proved successful in the past or to try out new ones which suit to their candidates' interests.

Generally, these two assignments addressed the key concepts, produced relevant analysis and were tackled with enthusiasm by the candidates. The assignments were well taught, if occasionally over-taught, leaving little opportunity for candidates to offer personal views or original comments. Whilst it is not advisable for candidates to choose their own titles for these assignments, a number of Centres encouraged candidates to choose their own texts, often with very successful outcomes.

In a very small number of Centres, work was over-rewarded when it looked like rough drafts rather than carefully produced assignments. It is expected that work should be redrafted in order to reflect the importance of the coursework portfolio as a whole, (counting for 50% of the final grade for this GCSE).

Assignment 1: Media Languages and Categories

This assignment tests the candidates' understanding of the codes and conventions of media texts. A minimum of two texts must be studied and a comparison between the two is required in order for candidates to achieve the higher levels.

The most popular option for this assignment was a comparison between newspapers or between the opening sequences of two films. A wide variety of genres was chosen, from James Bond film comparisons to teen horrors, historical epics or the individual choices of candidates. Some very interesting work was offered on TV documentary, including one candidate referring to `fly in the ointment' documentaries! Teacher-led responses were less evident in Centres where candidates were encouraged to express individual interests and personal engagement.

Some Centres set too broad a task and this disadvantaged their candidates. Asking candidates to compare two complete films is clearly not appropriate for Assignment 1, as, apart from being far too difficult and lengthy a task, it does not encourage close detailed textual analysis and comparison. Where this task was set, there was an inevitable slide into generalised description rather than sustained analysis.

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Teachers' Tips - Assignment 1

Examples of Successful Tasks Set in 2005

- *A comparison between the ways in which genre and narrative are established in the opening sequences of Gladiator and Raiders of the Lost Ark or The Matrix and Planet of the Apes or Independence Day and The Fifth Element or Four Weddings and a Funeral and Bridget Jones or Top Gun and Pearl Harbour*
- *A comparison between the ways in which two documentaries use codes and conventions to convey their subject matter. Successful choices of documentaries included: Biggie and Tupac and The Secret Policeman; Faking It and The Last White Kids*
- *An analysis and comparison of the ways in which three television advertisements for different makes of cars use media language in order to target their audiences*
- *An analysis of the ways in which one male and one female magazine create their own identity and image and how they aim to appeal to their target audiences*
- *A discussion on how generic codes and conventions are used to create the identity and image of one tabloid (for example, The Sun) and one broadsheet newspaper (for example, The Guardian)*
- *A comparison between the codes and conventions of Radio 1 and Classic FM*
- *A comparison of two marketing campaigns for two films, such as Jurassic Park and The World is Not Enough and an analysis of the ways in which the campaigns used the codes and conventions of the action adventure genre to promote the films.*

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Assignment 2: Media Messages and Values

This assignment tests the candidates' ability to analyse and compare representations and values in a minimum of two media texts.

Centres are to be congratulated on the wide range of challenging, varied tasks that were set for this assignment. Many of these produced very interesting responses, with strong personal engagement from candidates. A very popular and well-tackled assignment was a comparison between representations of different cultural groups in *Bend it Like Beckham* and *East is East* or *Anita and Me*.

However, as with Assignment 1, the responses were most successful when the tasks were tightly focused. Some tasks were rather too demanding and broad. A comparison of *Friends* with *EastEnders* and a discussion of how these texts represented their respective countries, led some candidates to stereotype the British as `miserable, argumentative, pub-bound gits' while Americans were `optimistic, happy-go-lucky and career oriented'! A more effective approach would be to ask candidates to compare the representations of cultural difference in one or two of the main characters in the two texts.

The best assignments were those where candidates offered a brief historical context and were enthusiastic and personally engaged with the issues.

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Teachers' Tips - Assignment 2

Examples of Successful Tasks Set in 2005

- *A comparison of representations of Britishness in Snatch and Notting Hill*
- *A discussion of how the genre of reality TV relies on stereotypes, looking in particular at class and values in Wife Swap and Big Brother*
- *A comparison between the representations of police in a contemporary TV drama series such as The Bill and one from a previous decade, such as The Sweeney*
- *A comparison between the ways in which different religious groups are represented in two newspapers*
- *A discussion of how far the images created for US and British music artistes are dependent on their different cultures*
- *A discussion of representations of ethnicity in British soaps and how far they can be said to reflect multi-cultural Britain*
- *An examination of the representations of the kidnapping of Margaret Hassan in a range of articles from different newspapers.*

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Teachers' Tips - Assignments 1 and 2

- *There are many more suggestions for Assignments 1 and 2, together with complementary practical exercises, on pages 36-38 of the new edition of the specification and in the Teachers' Guide.*

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Assignment 3: Media Production and the Evaluative Commentary

As mentioned in the introduction, a small number of Centres produced work using the `old' briefs. This will not be acceptable next year, as the new briefs are published in the new edition of the specification (pages 39-40), at the end of this report, and in the Teachers' Guide.

The overall standard of Assignment 3 continues to improve, with Centres having better experience of and access to technology. It was particularly pleasing to see a marked improvement in the video work this year, with better camerawork and tighter editing. Magazine production continued to be the most popular option, with advertising campaigns a close second. This work was generally of a very high standard. However, one Centre used the `stick and paste' method in print production. Centres are reminded that it is expected that all candidates should engage with technology in the production of the coursework portfolio, and in particular for Assignment 3.

The minimum requirements for the necessary technical resources for running this GCSE are clearly stated on pages 12 and 28 of the new edition of the specification. If Centres do not have access to the required equipment for a particular option, they should choose another brief.

Planning and Research Material

While the pre-production process was generally well documented and creative pieces benefited from candidates' conscientious work, Centres did not always distinguish between rough, preparatory work and the finished product.
It must be emphasised that the purpose of the inclusion of this material is primarily to offer clear evidence to the moderator of research and planning. It can also help candidates to reflect on the processes of planning and production when writing the Evaluative Commentary. The wide disparities in the amount of planning and research material included by different Centres has led to the need for clarification on what is required and what is optional.

Teachers' Tips - Planning and research material for Assignment 3

- *The details of the requirements for the planning and research material for each brief are given on pages 42-44 of the new edition of the specification.*
- *This material should be placed in an appendix, separately from the finished production*
- *Further information on the amount of material to be included for each individual brief is given in the Teachers' Guide. These instructions have been designed to be given directly to the candidates.*

It is hoped that the new guidelines in the appendix will help Centres to organize the work and clarify questions over how much planning and research material should be included, whilst not being over-prescriptive.

Found Images

The majority of Centres encouraged candidates to produce their own original images for all visual productions and rewarded them accordingly. It appeared that many more Centres were able to take advantage of digital cameras and image manipulation software and use them successfully. This is to be encouraged. Whilst it is recognized that candidates may need to use found images for print and website production, Centres are reminded that the use of original images is a requirement for all briefs apart from Brief 3. Therefore it is important that candidates are not allowed to rely entirely on found images. (See page 44 of the new edition of the specification).

Written text for print work or websites and recorded dialogue for the radio option should be original material, unless it is made clear that it is quoted and the sources acknowledged by the candidate.

Set Brief 1: Television sequence
Television sequences were entertaining, with some excellent crime dramas and effective soaps. Camerawork and editing was far better than in previous years, showing that Centres are striving to improve in these areas and that access to equipment and editing facilities has increased.

Moderators commented on the fact that storyboarding skills could be improved. There are many textbooks, booklets, and CDs, such as those produced by Film Education, which give detailed information on how to storyboard. Whilst it is not

essential that candidates should be able to draw artistically, shot descriptions, shot lengths, camera movement, dialogue, and sound FX should all be recorded on the storyboards as an essential stage of pre-production planning.

It was very clear from the outcomes and from the evaluative commentaries that candidates engaged well with this option.

Set Brief 2: An opening sequence for a new film
Popular genres chosen for this brief included the horror, thriller and gangster genres. These often incorporated chases down school corridors and fights in the classroom. Nevertheless, there were some very inventive and successful uses of school locations. One entertaining piece was a hugely ambitious parody of *The Lord of the Rings*, this time using the wide sweep of the Lancashire countryside as opposed to the panoramic landscape of New Zealand. Editing was consistently tighter and much improved from previous years.

Candidates had worked extremely hard on these film productions and the level of enjoyment and engagement was clear from their Evaluative Commentaries. Candidates had often shown the outcome to a chosen audience and this made for successful and refreshingly honest evaluations.

Set Brief 3: Radio
There were disappointingly fewer radio productions presented this year, although there were some successful magazine style programmes. Centres are reminded that candidates do need to make references to existing genre examples in their research and in their evaluative commentaries.

Set Brief 4: Magazine sample
As in previous years, the majority of the magazines produced were of a high quality and once again demonstrated candidates' effective use of technology and knowledge and understanding of codes and conventions.

Most were aimed at the teenage target audience, although the brief has now been opened up to `a sample for a new magazine, aimed at a specific audience'. There were some impressive music magazines, one of which mixed anti-war politics with music reviews and interviews. One magazine aimed at 15-17 year old Asian females included an article entitled `Asian Transformation', dressing models from different cultural backgrounds in Asian clothes and asking a team of different ages and cultural groups for their comments. This was an excellent example of a creative and imaginative approach to the assignment, while demonstrating the candidate's understanding of the concepts of Messages and Values as well as Producers and Audiences.

Bigger is not necessarily better. The most successful magazines fulfilled the requirements of the brief, sometimes including a few extra pages, but were carefully redrafted and redesigned. This was evident from the planning material in the appendix.

A small number of Centres submitted magazines where ICT had not been used at all. Centres are reminded of the emphasis that is placed on candidates' engagement with technology. One Centre photocopied the original magazines, which made it very difficult for the moderator to assess the true quality of the work.

Set Brief 5: Advertising campaign for a new product
This continues to be a popular choice, with some excellent results. Careful research of target audiences and advertising campaigns for existing products enabled candidates to produce some very impressive work. There was some outstanding use of original photography and design, demonstrating candidates' understanding of the codes and conventions of their chosen genre of advertising.

A small number of candidates relied too heavily on found images from the internet, but Centres were careful to be less generous in their allocation of marks to these candidates in comparison to those who produced their own original material.

Set Brief 6: Local newspapers
A small number of Centres selected this option, generally with good results. Centres no longer encourage candidates to rely too heavily on DTP software templates, which can impose awkward restrictions on candidates' layout and make it difficult for them to demonstrate their knowledge and understanding of the codes and conventions of newspapers. There were a few excellent examples of local newspapers, where candidates' use of original photography and inventive storylines made these productions entertaining and enjoyable to read.

Set Brief 7: Entertainment website
There were fewer examples of this option this year, although the small number of candidates who tackled this produced imaginative, well planned websites which were effectively aimed at their target audiences. There were some very good examples of the use of original photography and design.

Set Brief 8: Website promotion for a new band
There were some good examples of promotional websites, demonstrating the candidates' understanding of the codes and conventions. Some excellent work was produced, focusing on the candidates' own bands or friends' bands. Detailed band members' profiles, interviews, together with moving image and audio clips of the band's music all helped to make this a creative and imaginative option for the candidates who undertook it.

Centres are reminded that the website should be available on CD or on the internet, so that moderators are able to navigate it in order to judge its success. Moderators should also be sent hard copies of the web pages.

Evaluative Commentaries

There were many examples this year of thoughtful, sensitive commentaries, which demonstrated the candidates' progress in their knowledge and understanding of the media and the key concepts, and in their acquisition of key technical and creative skills. Yet, understandably, many candidates still find the evaluative commentaries difficult to write.

Teachers' Tips -The Evaluative Commentary

- *Instructions on how to write the evaluative commentary in three separate sections are given on pages 40-42 of the new edition of the specification.*
- *Detailed guidelines on how to write the evaluative commentary for each of the eight briefs are given in the Teachers' Guide. These can be issued directly to candidates.*

Appendix

Media Production Briefs for Assignment 3

Candidates undertake **one** of the following briefs, either individually, or as a member of a group (maximum group size is **five** candidates).

Audio/Visual Media

1. A sequence for a new television programme in a genre chosen by the Centre, on video, with evidence of planning, including a (first draft) story board.

2. An opening sequence for a new film in a genre chosen by the Centre, on video, with evidence of planning, including original (first draft) story board. The sequence may include titles.

3. An audio sequence for a new talk radio programme, in a genre chosen by the Centre, with evidence of planning, including an original (first draft) sound script. The sequence should demonstrate a mixture of sound sources.

Print-Based Media

4. A sample for a new magazine aimed at a specific audience, to include the front cover, contents double-page spread and a double-page spread article, using some original photography.

5. An advertising campaign for a new product, to include a brand name design, and two full page magazine advertisements and a billboard poster, using original photography.

6. A front page and one inside page on a topic or issue of local interest for a local newspaper, using original photography.

ICT-Based Media

7. Four linked web pages (including the homepage) for a new entertainment website aimed at teenagers, using some original photography and graphics.

8. A website promotion for a first release by a new music band, to include band biography and information (four pages including the homepage), including some original photography.

Further detailed guidance for undertaking the prescribed briefs and approaches to media production work will be provided in the Teachers' Guide for the specification.

General Certificate of Secondary Education Media Studies (1918)
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Component Threshold Marks

Component	Maximum Mark	A	B	C	D	E	F	G	U
1	60	-	-	42	33	25	17	9	0
2	60	42	34	26	18	-	-	-	0
3	60	-	-	41	32	24	16	8	0
4	60	40	32	25	17	-	-	-	0
5	60	-	-	42	32	22	12	2	0
6	60	44	32	21	12	-	-	-	0
7	120	99	84	69	57	45	33	21	0

Syllabus Options

Foundation Tier – Option FA

	Max Mark	C	D	E	F	G	U
Overall Threshold Marks	240	142	115	88	62	36	0
Percentage in Grade	-	20.93	20.69	21.53	17.46	10.71	8.67
Cumulative Percentage in Grade	-	20.93	41.63	63.16	80.62	91.33	100.0

The total entry for the option was 1722.

Foundation Tier - Option FB

	Max Mark	C	D	E	F	G	U
Overall Threshold Marks	240	147	118	89	61	33	0
Percentage in Grade	-	26.21	22.59	22.29	13.25	8.13	7.53
Cumulative Percentage in Grade	-	26.21	40.80	71.08	84.34	92.47	100.0

The total entry for the option was 340.

Higher Tier –Option HA

	Max Mark	A*	A	B	C	D	U
Overall Threshold Marks	240	206	176	146	116	87	0
Percentage in Grade	-	4.53	19.21	30.03	27.32	12.75	3.52
Cumulative Percentage in Grade	-	4.53	23.74	53.77	81.09	98.84	100.0

The total entry for the option was 3087.

Higher Tier –Option HB

	Max Mark	A*	A	B	C	D	U
Overall Threshold Marks	240	210	178	146	115	86	0
Percentage in Grade	-	3.33	16.81	33.61	28.45	10.32	3.83
Cumulative Percentage in Grade	-	3.33	20.13	53.74	82.20	92.51	100.0

The total entry for the option was 603.

Overall

	A*	A	B	C	D	E	F	G	U
Percentage in Grade	2.80	12.15	19.78	25.49	15.43	9.48	5.92	3.65	5.30
Cumulative Percentage in Grade	2.80	14.96	34.74	60.23	75.66	85.13	91.05	94.70	100.0

The total entry was 5757.