

CAMBRIDGE TECHNICALS LEVEL 3 (2016)



Unit 1 January 2020 series

Version 1

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates. The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.

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As a centre approved to offer our Cambridge Technicals qualifications, we wanted to let you know we have now published the <u>results awarded</u> for 2018/19 Level 2 and 3 Cambridge Technicals (2016 suite). This information is helpful in allowing you to compare your centre achievements alongside national outcomes.

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Remember to keep your eye on ExamBuilder as we continue to update the bank of questions post exam series in line with our past paper policy. Therefore, you can be assured that new assessment material will continually be fed into ExamBuilder on an annual basis.

Online post series external feedback

Keep an eye out for updates on our post series feedback on Exams for Cambridge Technicals Webinars available in the autumn term.

Paper Unit 1 series overview

Centres have used the online resources provided by OCR and examples from the textbook to support the teaching and learning of Unit 1 for candidates. In this session, it was evident that key concepts about media industries, such as *conglomerate ownership*, were explained correctly using key terms including *horizontal* and *vertical integration*. An improvement in this series were answers to the extended response questions, with a number of centres clearly exploring theories of narrative (Q6b), and using contemporary case studies, such as the film *Blue Story* and its surrounding news coverage, to support points on the debate about whether the current regulatory framework is effective (Q9).

Section A overview

Responses in Section A demonstrated that centres had been preparing candidates to analyse data from media research organisations. The focus in this session gave candidates the opportunity to show their understanding about the audiences of video on demand services, and it is clear that candidates had knowledge about companies such as Netflix and Amazon Prime.

Que	estio	n 1	(a) (i) and (a) (ii)
1	(a)	(i)	Identify three interpretations that can be made about the relationship between social grade and streaming services.
			1
			3
			[3]
		(ii)	Explain one of the interpretations in 1(a) (i).

For Q1 (a) (i) most candidates were able to identify interpretations from the BARB data that showed the relationship between social grade and VoD streaming services. In Q1 (a) (ii) many answers reflected an understanding about the disposable income of the different social grades. It is advised that centres continue to show candidates both tabular and graphic presentations of audience data in black and white so that preparation meets the requirements of the examination.

.....[3]

Question 1 (b) (i) and (b) (ii)

)	(1)	for Household size: 3 and Household size: 4.	:es
		1	
		2	 [2]
			L~J
	(ii)	Explain one reason why there is a greater consumption of Now TV in households with children of 0-3 years than consumption of Amazon or Netflix.	i

As with Q1 (a) (i), for Q1 (b) (i) candidates were able to identify basic interpretations from the BARB data about the difference between the streaming of VoD services of households with 3 members and households with 4 members. In Q1 (b) (ii) not all candidates were able to understand that 0-3 year-old children are unlikely to be making a conscious choice between Now TV and Amazon Prime and Netflix. A wide range of data across audiences should be used to prepare candidates for questions covering LO4 and LO5.

Question 2 (a) and (b)

(a)	2013 and 2017.	
	1	
	2	
	3	[3]
(b)	Explain two reasons why there was an increase in the value of one of the forms of entertainment between 2016 and 2017. Use examples to support your answer.	
	Form of entertainment:	
	1	
	2	
		ΓΔ 1

The data from the ERA was presented for candidates in a bar chart format. For Q2 (a) candidates were able to successfully pick out three trends evident across the data. For Q2 (b) it was extremely pleasing that examples of video games, music artists and streaming services were used to support explanations about the value of one form of entertainment. This is extremely encouraging and indicates that centres are linking data findings to contemporary digital media brands and products to support analysis.

Section B overview

Responses to the Section B questions demonstrated that candidates were familiar with theoretical ideas about the macro concepts of narrative, genre and representation. Not all candidates demonstrated accurate understanding of production techniques, in particular for this session of editing. This is an area that centres could further incorporate when learning technical production skills for Unit 3. The use of theoretical ideas about regulation, moral panics and audience effects theories and debates was sophisticated, and the application of concepts to contemporary case studies in chosen digital media sectors had improved noticeably.

Question 3 (a) and (b)

[4]
nip structure
[3]

In the main, Q3 (a) was answered accurately by candidates with concepts such as *synergy, cross-media* ownership, cross-platform distribution and horizontal and vertical integration cited as advantages. Responses to Q3 (b) mainly discussed Disney or Sony, with those gaining 3 marks for the question also using an example of a product made by the institution to support answers.

Question 4

4	Exp	lain one reason why joint ventures can be advantageous for independent companies.
	Use	one example from media institutions and/or products to support your answer.
		[3]
by the	ques joint	swered accurately by many candidates. Some responses did not cite an example as required tion. Candidates who referred to a relevant example, for instance those that discussed eventure with Channel 4 and Film 4 to produce products such as <i>This Is England</i> gained the
Ques	tion	5 (a)
5	(a)	Identify three production techniques that are used when planning products in a media sector you have studied.
		Media sector:
		1
		2
		3
		[3]

Q5 (a) tested candidates' understanding of the whole production process and was synoptic to Unit 2. This question required candidates to identify a sector and three plausible ways that could be used to plan a product in that sector. Film was a sector that many candidates chose and production techniques such as casting calls, scriptwriting and storyboarding were some of the appropriate examples that were seen.

Question 5 (b)

` '	romote a media product. Use examples to support your answer.
	[3]

Many strong answers to Q5 (b) were synoptic to Unit 6, with responses often discussing examples such as the release of an early storyboard on Instagram or actors' Twitter accounts being used to make announcements after casting as ways of promoting a product. The best answers used examples from contemporary media products, such as the announcement by Marvel on Twitter that Natalie Portman had been re-cast as Jane used to create excitement for *Thor 4*.

Question 6 (a)

6	(a)	Identify four editing techniques that were used during the post-production of one media
		product you have studied.

edia product:	
	[4]

As discussed in the Section overview, a number of candidates demonstrated a lack of understanding of editing techniques in their response to Q6. Some candidates were able to correctly identify visual editing techniques such as an *eye-line match* or *superimposition of titles and graphics* at post-production, others gave incorrect responses such as 'high angle', 'mise-en-scene' or one word, incorrect answers such as 'sound'. Credit was given if clear sound editing techniques, such as *adding diegetic sound effects* were provided and relevant to the product. Appropriate examples given for print included *juxtaposition of elements* and *cropping a medium shot to a close up shot*. Candidates need to be prepared to demonstrate understanding of key production techniques, including the crucial stage of editing, as part of the process for sectors studied. This is also necessary because these skills are needed across all production units.

Question 6 (b)

e how editing techniques contribute to the creation of narratives in the media t you identified in 6(a) . Use examples to support your answer.	
[12]	

A number of candidates chose to write about a different product than the one they had identified in Q6 (a). While candidates were not penalised and answers about a different product were marked on merit in response to the question, centres are reminded that they should encourage candidates to read the requirements of the question in full before answering. It was pleasing to see that narratology theories from Todorov, Barthes, Levi-Strauss and Freytag were being used. Clear structures were observed in some of the best answers whereby candidates had followed a PEQ structure of making a point about a specific editing technique, backing it up with a clear example from the product and then linking it to the question using theory to show how story and meanings were created. The best answers into Level 3 clearly identified theory or key terms such as equilibrium and accurately cited editing techniques such as a non-continuity flashback.

Question 7 (a)

7	(a)	Identify three ways that TV and radio presenters can use social media to interact with audiences.
		1
		2
		3
		[3]

Many candidates came up with creative ways that TV and radio presenters can use social media to interact with their audience. The best answers used key terms relevant to broadcasting, with responses such as 'launching competitions', 'asking audiences to vote on apps or pushing a social media poll' and 'promoting a phone-in'. One word answers that were too vague, such as 'survey', 'questionnaire' or 'feedback', could not be credited as this did not show understanding of the specific question.

Question 7 (b)

(b)	Explain one advantage of using digital technologies to distribute radio programmes.
	[3]

Correct reasons such as audience interactivity, better signal and ease of access were cited as advantages showing a clear understanding of radio. It was pleasing to see that candidates were frequently using key terms such as *technological convergence*, *DAB*, *Web 2.0 technologies* and *cross-platform* to explain these advantages with many candidates gaining the full 3 marks because of this. Less successful responses did not state a clear advantage, such as those suggesting *'there was no other way to access radio'*.

Question 8

Explain two advantages of using a tablet device to watch a 1 v programme or lim.
1
2
2
[41]

Many answers were able to gain the 4 full marks where the answer was plausible in terms of watching a TV programme or film. 'Portability of a tablet' (many answers referencing taking the tablet to the bedroom, kitchen and on holiday), 'access to vast content quickly via a number of personalised apps', 'watching in a different room from the main television when Love Island is on', 'using headphones to not disturb others if there is a loud soundtrack' were all examples of correct answers. Answers that were vague, such as 'tablets being cheaper than TVs', were credited but could not be given full marks owing to not taking into account the full question. However, it was pleasing to see candidates citing personal experience to argue their point.

Question 9

9*	'The current regulatory framework for digital media products is ineffective.'	
	Using your knowledge about the role of regulatory bodies and the effects of digital media, discuss the accuracy of this statement. Use examples to support your answer.	
	[20	1
		•

Once again it was pleasing to see that centres had continued to take on board feedback about the importance of teaching key audience, media effects and regulation theory and terminology. Suggested theory such as passive and active audiences, desensitisation and copycat behaviour was included by many candidates who had to directly address the statement about whether 'the current regulatory framework for digital media products is ineffective'. Regulatory bodies such as the ASA, BBFC, OFCOM and PEGI were mainly used accurately in relation to their specific roles and responsibilities. Some answers gave a variety of examples from different media sectors, while others discussed one sector such as film or video games and it was found that either approach allowed candidates to access the full range of marks. As with Q6 (b) it was clear candidates had also taken on board advice about structure, using the PEQ format. In terms of examples, successful responses included analysis of contemporary digital products such as Drill music, Fortnite and Blue Story, with this and the BBFC discussed impressively in particular. Access that children have to digital products on the internet was discussed at length by some candidates, with excellent consideration of the lack of regulation of explicit content and the potential impact that this may have on children. Social media was discussed in terms of both moral panics about the effects of unrealistic body images and trolling and cyberbullying. There were considerably less responses referencing the 1993 Jamie Bulger case, with a greater focus on contemporary case studies which is pleasing to see.

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