Oxford Cambridge and RSA Examinations

OCR AS GCE in Media Studies **(3860)**

OCR Advanced GCE in Media Studies **(7860)**

Approved Specifications – Revised Edition

First AS assessment January 2006   QAN (3872) 100/0620/5
First A2 assessment January 2007   QAN (7872) 100/0452/X

Foreword to Revised Edition

This booklet contains OCR's Advanced Subsidiary GCE (AS) and Advanced GCE (A Level) Media Studies specifications for teaching from **September 2005.**

There are some minor changes to the teaching content of the specification and other changes are cosmetic. Significant changes are sidelined. The main changes are:

- the suggested briefs for Unit 2733 (Advanced Production) have changed;

- the research topics for Unit 2734 (Critical Research Study) have been revised;

- the topics for study for Unit 2735 (Media Issues and Debates) have been amended;

- the examination requirements for Unit 2735 (Media Issues and Debates) have altered.

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

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

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

There are no other changes for assessment in 2006. The set briefs and topics for study for each unit will remain as set out in the 2nd edition of the specification (dated 2002).

Contents

Specification Summary

Outline

The Advanced Subsidiary GCE in Media Studies is assessed at a standard appropriate for candidates who have completed one year of study, i.e. between GCSE and Advanced GCE. It forms the first half of the Advanced GCE course in terms of teaching time and content. When combined with the second half of the Advanced GCE course, known as 'A2', the Advanced Subsidiary GCE forms 50% of the assessment of the total Advanced GCE. However, the Advanced Subsidiary GCE can be taken as a 'stand-alone' qualification.

In these specifications the term **unit** describes a unit of assessment.

These specifications meet the requirements of the *Common Criteria* (Qualifications and Curriculum Authority (QCA) 1999), the *GCE Advanced Subsidiary and Advanced Level Qualification-Specific Criteria* (QCA, 1999) and the relevant *Subject Criteria* (QCA, 1999).Through a variety of approaches, including the act of production, these specifications enable students to develop their enjoyment of media texts, in addition to developing a framework for critical analysis of their meanings and contexts.

Media Studies is highly compatible with most subjects in the post-16 curriculum as well as with the concerns and interests of citizens in contemporary society. The **Advanced Subsidiary GCE Media Studies** course will be of interest to all students following post-16 courses, whether they are specialists in the humanities or sciences. It offers students the opportunity to look at the role the media plays in their own lives on a daily basis, by acquiring a sound foundation in the main conceptual approaches and debates of Media Studies. The **Advanced GCE Media Studies** course will give students the opportunity to develop their interests and competencies to a level where they may decide to pursue them further in a media-related degree or vocational training.

Production work is an important component of these specifications. The purpose of production work is for candidates to put theory into practice, by demonstrating knowledge and understanding of technical skills in their own media production, as well as to engage them in creative, imaginative and aesthetic activity. All production work should be fully integrated into the teaching of Advanced Subsidiary GCE and Advanced GCE Media Studies and should not be seen as an isolated aspect of the course. To that end, production work at Advanced Subsidiary GCE and Advanced GCE does not provide vocational training, although it may serve to help candidates discover and develop new aptitudes which they may wish to pursue in a vocational context.

The term **media text** refers to any product of media production processes.

Specification Content

These specifications are organised around a conceptual framework for Media Studies. This conceptual framework is determined by the inter-relation of the following:

- The Assessment Objectives;
- The Areas of Study;
- The Objects of Study.

Advanced Subsidiary GCE

Candidates study a range of media texts and topics, as well as the construction and deconstruction of media products, in the context of the key conceptual areas of Media Forms and Conventions, Media Institutions, Media Audiences and Media Representations.

A2

Candidates study topics, which build upon their AS studies, to broaden and deepen knowledge and understanding of Media Forms and Conventions, Media Institutions, Media Audiences and Media Representations. In particular, the synoptic Units 2733: Advanced Production and 2735: Media Issues and Debates draw together candidates' understanding of the relationship between Institution, Text, Audience and Society.

In order to deliver these specifications effectively, Centres must have audio and video playback facilities and access to the Internet, in addition to library resources for independent learning and research.

For media production work, Centres must have adequate resources for the implementation of production projects in the relevant medium. These will include:

- 35 mm/digital cameras for still images, scanners, printers and computers
- ICT hardware facilities and DTP and/or digital image manipulation software/web design software
- Audio recording and editing facilities
- Video or recording and editing facilities.

Scheme of Assessment

The Advanced Subsidiary GCE (AS) forms 50% of the assessment weighting of the full Advanced GCE. Advanced Subsidiary GCE is assessed at a standard between GCSE and Advanced GCE and can be taken as a stand-alone course or as the first half of the full Advanced GCE course.

Assessment is by means of **3 units of assessment** for Advanced Subsidiary GCE and **6 units of assessment** for Advanced GCE.

Advanced Subsidiary GCE   Candidates take Units 2730, 2731 and 2732.

Advanced GCE   Candidates take Units 2730, 2731, 2732, 2733, 2734 and 2735.

Units of Assessment

Unit	Level	Name	Mode of Assessment	Duration	Weighting	
					AS	Advanced GCE
2730	AS	Foundation Production	Coursework	-	40%	20%
2731	AS	Textual Analysis	Written Examination	2 hours	30%	15%
2732	AS	Case Study: Audiences and Institutions	Written Examination	1 hour	30%	15%
2733	A2	Advanced Production	Coursework	-	-	20%
2734	A2	Critical Research Study	Written Examination	2 hours	-	15%
2735	A2	Media Issues and Debates	Written Examination	2 hours	-	15%

Question Paper Requirements

AS

Unit 2731 - Textual Analysis

This unit assesses candidates' skills in the textual analysis of the languages and conventions of media forms, using a short unseen moving image media extract **(Assessment Objective One)** and to assess their understanding of the concept of representation using two texts **(Assessment Objective Three).**

The examination is two hours long (including 30 minutes for viewing and making notes on the moving image extract) and candidates are required to answer **two** compulsory questions.

There are **two** sections:

• Section A

An unseen moving image extract with **one** compulsory question dealing with textual analysis of technical aspects of the moving image medium.

The moving image extract will be provided by OCR with full instructions for the administration of the examination, viewing conditions and note-making.

• Section B

One compulsory question on a comparative study of two texts, chosen by the Centre, in response to a choice of topics on representation offered by OCR.

Unit 2732 - Case Study: Institutions and Audiences

This unit assesses candidates' knowledge and understanding of media institutions, production processes, technologies and related issues concerning audience consumption and reception **(Assessment Objective Two).**

There is a choice of **two** topics. Centres choose one topic to prepare candidates in advance of the examination as a case study.

The examination is one hour long and candidates are required to answer **three** questions, two of which are set on a written extract provided on the examination paper, related to each topic. One of a choice of two essay questions must be answered from the candidates' knowledge of the case study.

A2

Unit 2734 - Critical Research Study

This unit assesses candidates' ability to independently research, investigate and analyse a media topic and present the findings **(Assessment Objective Six).**

Candidates research in depth **one** media topic from the list of options offered by OCR. The nature of the research is intended to be one of active investigation into the areas of audience and industry research as well as of academic and critical perspectives, from which the candidate can develop an independent critical response.

The examination is two hours long and there are two questions on each topic. Candidates are required to answer both questions on their chosen topic.

Candidates are able to take four sides of A4 research notes, hand-written by the candidate him/herself, into the examination. These must be submitted with the candidate's examination script.

Important Note:

This unit is to be undertaken by the candidate as individual and independent work, with the teacher in the role of supervisor only. It is expected that the candidate's answer will reflect individual effort and ability.

The role of the teacher is to introduce the topic and approaches to research, supervise the candidate's use of time and to assist in general issues related to research and extended writing under examination conditions.

Unit 2735 - Media Issues and Debates

This unit assesses how candidates are able to develop critical arguments about a range of media issues and debates **(Assessment Objective Seven).**

This unit is synoptic as it requires candidates to draw on knowledge and understanding of all of the key conceptual areas, with reference to a wide range of media texts, issues and debates.

There are nine topics offered by OCR in three sections.

The examination is two hours long. Candidates are required to answer two questions - one of two from two of the three sections.

Coursework Requirements

AS

Unit 2730 - Foundation Production

The purpose of this unit is for candidates to demonstrate a range of technical skills and understanding of media concepts by the construction of a media text of their own production **(Assessment Objective Four).** Candidates will also demonstrate evaluation of their own production, from planning to outcome, in the Production Report **(Assessment Objective Five).**

There is a choice of one from six media production assignment briefs offered by OCR - these are to be undertaken either as individual or group work (maximum group size is four candidates). The media production is to be accompanied by an individual Production Report undertaken by each candidate.

The unit is marked and standardised by the Centre and submitted to OCR by a specified date.

A2

Unit 2733 - Advanced Production

The purpose of this unit is to assess the origination and construction of a media text, demonstrating technical skills and conceptual understanding **(Assessment Objective Eight).** Candidates also demonstrate critical evaluation of the process and outcome of their own media production **(Assessment Objective Nine).**

In order that this unit constitutes a synoptic element of the overall Advanced GCE, in the Critical Evaluation, candidates must show knowledge and understanding of key conceptual areas and their related issues and debates.

Centres may choose candidates' assignment brief or candidates may choose themselves. From this brief, candidates will construct a media text of their own production accompanied by a Critical Evaluation.

This may be individual or group work (maximum group size is four candidates). Candidates are not permitted to use or adapt any of the six assignment briefs offered as the Unit 2730: Foundation Production options. Candidates must work in a different medium to their AS production and this difference must be stated explicitly in the Critical Evaluation.

The unit is marked and standardised by the Centre and submitted to OCR by a specified date.

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1   Introduction

A variety of literacy skills is needed to fully explore and enjoy the dynamic range of media texts now in circulation. Increased access to digital media offers us new and alternative technological opportunities for creativity and self-expression.

Through a variety of approaches, including the act of production, this specification should enable students to develop their enjoyment of media texts, in addition to developing a framework for critical analysis of their meanings and contexts.

Media Studies is highly compatible with most subjects in the post-16 curriculum as well as with the concerns and interests of citizens in contemporary society. The **Advanced Subsidiary GCE Media Studies** course will be of interest to all students following post-16 courses, whether they are specialists in the humanities or sciences. It offers students the opportunity to look at the role the media plays in their own lives on a daily basis, by acquiring a sound foundation in the main conceptual approaches and debates of Media Studies. **The Advanced GCE Media Studies** course will give students the opportunity to develop their interests and competencies to a level where they may decide to pursue them further in a media-related degree or vocational training.

Production work is an important component of these specifications. The purpose of production work is for candidates to relate theory and practice, by demonstrating knowledge and understanding of technical skills in their own media production, as well as to engage them in creative, imaginative and aesthetic activity. All production work should be fully integrated into the teaching of Advanced Subsidiary GCE and Advanced GCE Media Studies and should not be seen as an isolated aspect of the course. To that end, production work at Advanced Subsidiary GCE and Advanced GCE does not provide vocational training, although it may serve to help candidates discover and develop new aptitudes which they may wish to pursue in a vocational context.

The term **media text** refers to any product of media production processes.

For **Advanced Subsidiary GCE** candidates study a range of media texts and topics, as well as the construction and deconstruction of media products, in the context of the key conceptual areas of Media Forms and Conventions, Media Institutions, Media Audiences and Media Representations.

In **A2** candidates study topics, which build upon their AS studies to broaden and deepen knowledge and understanding of Media Forms and Conventions, Media Institutions, Media Audiences and Media Representations. In particular, the synoptic Units 2733: Advanced Production and 2735: Media Issues and Debates draw together candidates' understanding of the relationship between Institution, Text, Audience and Society.

OCR's GCE Media Studies Advanced level specification differs from the other specifications in that there is a full-scale production in both years of the course. Centres should not embark on offering this specification without adequate equipment and staff training. Candidates entering production coursework for this specification will be at a serious disadvantage if teachers are unable to provide training for them in the use of the particular technology and software. They will be at an even greater disadvantage if there is insufficient technology for them to use. Detailed advice on resources and supporting production work is available in the Teacher Support and Coursework Guidance Booklet.

However, the following **minimum** resource allocations are necessary to run the A level:

Audio and video playback facilities for every class (large screen TV or projector, DVD player, VCR, cassette/CD player).

Internet access for research, without restrictive software. If necessary, access can be supervised by teachers.

Adequate hardware and software for production options to be offered by the centre.

All Centres must have department-dedicated digital camera, scanners, printers and computers.

For print work this means DTP and image manipulation software on computers capable of running it. Microsoft Office is not adequate for A level work.

For audio work projects should be completed using appropriate audio software on capable computers.

For web work, software must be fit for purpose with programs such as Flash and Dreamweaver.

For video work, DV cameras should be used along with digital editing software on appropriately set-up computers.

Funding should be available for both running repairs and for a rolling programme for equipment replacement which, with heavy use, will inevitably have a limited life.

The recommended minimum set-up for a course is four computers for the first teaching group of twenty students and then one computer per ten students thereafter. There should be a ratio of at least 1:20 thereafter for cameras and audio equipment.

Time tabling, Class-size and Technical Support

Media Studies should be treated in the same way as any other practical-based course within the institution such as Science or Art.

There should be manageable blocks of time to facilitate practical work.

No class should be larger on average than that for any comparable subject in the institution. An absolute maximum of 22 students in a class should be set. Anything larger risks seriously disadvantaging students.

INSET

Many teachers take on Media teaching without much (or indeed any) training. Provisions and budget for staff attendance at INSET are essential for adequate course delivery to take place.

Running Costs

It is recommended that a minimum annual budget (aside from costs of capital equipment) for running Media Studies be set at £15 per student.

Advanced Subsidiary/Advanced GCE Links

There are potential links with Advanced Subsidiary GCE/Advanced GCE qualifications in Communication Studies, Film Studies, English Literature, English Language, Performance Studies, Sociology, History, Politics, Art & Design, Graphics, Photography and Critical Thinking.

Progression

Candidates will normally have completed a course in GCSE Media Studies, English or English Literature before beginning this course. It is not a requirement that candidates should have taken GCSE Media Studies, though this is an established progression route. These Advanced Subsidiary GCE and Advanced GCE specifications offer both breadth and depth of study.

They offer progression from the OCR GCSE Media Studies through an explicit focus on the critical debates and selected associated theories within the conceptual framework of Media Studies used by these specifications. They provide an excellent foundation for further study in Media-related courses in Higher Education, and for a range of related subject areas in the Arts and Humanities. However, both the Advanced Subsidiary GCE and Advanced GCE specifications offer opportunities for a satisfying and coherent course of study for candidates who do not continue with formal study of the subject, given that the ability to think critically about the media is an important life-skill for the modern citizen.

In the specifications, the following levels of learning progression are inscribed in the key conceptual areas, described below in Section five, and in the structure of the units as follows:

AS

- **Unit 2731** is the foundation unit of AS as it requires candidates to deconstruct media texts in terms of their Media Forms and Conventions and Media Representations.

- **Unit 2732** develops candidates' knowledge of media texts, in the context of their medium and genre, by relating media texts, through the case study, to Media Institutions and Media Audiences.

- **Unit 2730** requires candidates to put their understanding of theory into practice, in the context of the production and evaluation of their own media text.

A2

- **Unit 2734** offers candidates the opportunity to extend what they have learned so far, by managing critical and audience research, and close analysis of media texts and topics, in an independent context.

- **Unit 2735** draws together all of the elements of the conceptual framework for the Advanced GCE specification synoptically, by asking candidates to engage in issues and debates related to all three media areas.

- **Unit 2733** draws together all of the elements of the conceptual framework for the Advanced GCE specification synoptically, by asking candidates to engage in media production and critical self-evaluation in an independent context.

Additional guidance for Centres on learning progression may be found in the Teacher Support and Coursework Guidance Booklet, which offers suggested course plans and routes through the specifications.

1.1 Certification Title

These qualifications are shown on a certificate as:

- OCR Advanced Subsidiary GCE in Media Studies.

- OCR Advanced GCE in Media Studies.

1.2 Language

These specifications, and associated assessment material, are available in English only.

1.3 Exclusions

Candidates who enter for this Advanced Subsidiary specification may **not** also enter for any other Advanced Subsidiary specification with the certification title Media Studies in the same examination series.

Candidates who enter for this Advanced GCE specification may **not** also enter for any other Advanced GCE specification with the certification title Media Studies in the same examination series.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for these specifications is 5350.

1.4 Code of Practice Requirements

These specifications comply in all respect with the revised Code of Practice requirements for courses starting in September 2006.

2   Specification Aims

These specifications are designed to facilitate:

The development of media literacy skills to enable candidates to achieve critical independence in their knowledge, experience and enjoyment of the media;

The development of technical and creative production skills to encourage imaginative and aesthetic activity in media contexts.

The aims of the Advanced Subsidiary GCE specification are:

- To foster candidates' understanding of methods used to construct meaning, through analysis and production of a range of media texts

- To develop candidates' knowledge and understanding of media institutions, production processes, technologies and audiences, and their ability to apply that knowledge to specific instances of media

- To enable candidates to apply critical understanding of how social groups are represented (and represent themselves) in the media

- To develop candidates' technical skills and ability to be creative and communicate through the production of their own media texts

- To enable candidates to develop appropriate techniques for recording, monitoring and evaluating their own media production processes, in the light of the key concepts studied in the course.

In addition, the aims of the Advanced GCE specification are:

- To engage candidates in investigative techniques when undertaking independent media research and analysis

- To allow candidates to develop a range of critical arguments in response to a range of media issues and debates, applying contemporary theories to texts and their contexts

- To enable candidates to refine their technical skills and ability to be creative and communicate through the production of media texts

- To develop candidates' critical evaluative skills to assess the process and outcome of their own media production, drawing on knowledge of media institutions, audiences and critical theories.

2.1 Spiritual, Moral, Ethical, Social and Cultural Issues

These specifications provide an opportunity for candidates to:

- Engage in imaginative and creative activity in their own media production coursework and develop an appreciation of the imagination and creativity of others in the creation of media texts

- Recognise and value the world and others in the study of the representation of age, class, gender, sexuality and ethnicity (related to the issue of the media as an agent in social inclusion/exclusion)

- Develop knowledge, awareness and reasoning concerning values and attitudes of society in all written and practical work

- Develop an understanding of the role of the mass media in the context of national and European citizenship.

2.2 European Dimension

There is potential in every unit for consideration of a European dimension. Unit 2732: Case Study: Institutions and Audiences may encourage candidates to look at the media in other European countries. In Unit 2735: Media Issues and Debates candidates may consider Contemporary British Cinema in the context of that of other European countries, for example, France, Germany and Ireland. Studies of regulation and control of the press and film censorship and broadcasting for Unit 2735: Media Issues and Debates may invite comparisons between the UK and other European nations. For Unit 2734: Critical Research Study, candidates may compare the relationship between government and media in the UK and another European nation.

2.3 Avoidance of Bias

OCR has taken great care in the preparation of these specifications and assessment materials to avoid bias of any kind.

3 Assessment Objectives

At Advanced Subsidiary Level (AS) candidates will be assessed on their ability to:

AO1 Understand how meaning is constructed through the language of specific media forms by applying techniques of textual analysis to a range of media

AO2 Demonstrate knowledge and understanding of media institutions, production processes, technologies and audiences and apply this knowledge to specific instances of media

AO3 Show an understanding of how social groups are represented, and represent themselves, in the media comparing messages, values and social signification in media texts

AO4 Plan and construct a media text from a prescribed brief, demonstrating technical skills and the ability to be creative and communicate meaning, showing understanding of concepts such as audience, genre, representation and form

AO5 Record, monitor and evaluate the process of their own media production from planning to outcome, using appropriate medium-specific terminology and paperwork in the light of the key concepts studied.

At Advanced Level (A2) candidates will be assessed on their ability to:

AO6 Use appropriate investigative and critical techniques to independently research and analyse a media topic and present the findings

AO7 Develop critical arguments about media issues and debates, evaluating contemporary ideas and applying knowledge of them to texts in order to illustrate the arguments

AO8 Originate and construct a media text, demonstrating technical skills, the ability to be creative and communicate meaning and showing understanding of concepts such as audience, genre, representation and form

AO9 Critically evaluate the process and outcome of their own media production, drawing on knowledge of media institutions, audiences and critical theories.

The assessment objectives are weighted as follows:

Assessment Objective	Advanced Subsidiary GCE	A2	Advanced GCE
AO1	15%	-	7.5%
AO2	30%	-	15%
AO3	15%	-	7.5%
AO4	30%	-	15%
AO5	10%	-	5%
AO6	-	20%	10%
AO7	-	40%	20%
AO8	-	30%	15%
AO9	-	10%	5%
Overall	100%	100%	100%

3.1 Specification Grid

The relationship between the assessment objectives and the units of assessment is shown in the specification grid below:

Assessment Objective	Unit 2730	Unit 2731	Unit 2732	Unit 2733	Unit 2734	Unit 2735	Overall
AO1	-	45		-	-	-	**45**
AO2	-	-	90	-	-	-	**90**
AO3	-	45	-	-	-	-	**45**
AO4	90	-	-	-	-	-	**90**
AO5	30	-	-	-	-	-	**30**
AO6	-	-	-	-	60	-	**60**
AO7	-	-	-	-	30	90	**120**
AO8	-	-	-	90	-	-	**90**
AO9	-	-	-	30	-	-	**30**
Total	**120**	**90**	**90**	**120**	**90**	**90**	**600**

The figures are the marks awarded for a particular assessment objective in a particular unit.

The total marks available are 300 for AS and a further 300 for A2.

3.2 Quality of Written Communication

The requirement for all Advanced Subsidiary GCE and Advanced GCE specifications to assess candidates' quality of written communication is met in these specifications.

Quality of written communication is assessed in all units where continuous prose is required.

Candidates are assessed according to their ability to:

- ensure that written material is legible, and that spelling, punctuation and grammar are sufficiently accurate to communicate meaning in a clear manner;

- use forms of writing appropriate to the purpose and the audience;

- organise information that is relevant in a clear and coherent manner;

- use subject-specific vocabulary where appropriate.

4   Scheme of Assessment

Candidates take three Units of Assessment, one of which is a coursework unit, for Advanced Subsidiary GCE, followed by a further three Units of Assessment, one of which is a coursework unit, at A2 if they are seeking an Advanced GCE award.

4.1 Units of Assessment

Unit	Level	Name	Mode of Assessment	Duration	Weighting	
					AS	Advanced GGCE
2730	AS	Foundation Production	Coursework	-	40%	20%
2731	AS	Textual Analysis	Written Examination	2 hours	30%	15%
2732	AS	Case Study: Audiences and Institutions	Written Examination	1 hour	30%	15%
2733	A2	Advanced Production	Coursework	-	-	20%
2734	A2	Critical Research Study	Written Examination	2 hours	-	15%
2735	A2	Media Issues and Debates	Written Examination	2 hours		15%

Rules of Combination

Advanced Subsidiary GCE   Candidates take Units 2730, 2731 and 2732.

Advanced GCE   Candidates take Units 2730, 2731, 2732, 2733, 2734 and 2735.

Unit Availability

There are two assessment sessions each year, in January and June.

The availability of units is shown below.

Unit	Level	Unit Title	Jan 2006	June 2006
2730	AS	Foundation Production	✓	✓
2731	AS	Textual Analysis	✓	✓
2732	AS	Case Study: Audiences and Institutions	✓	✓
2733	A2	Advanced Production	✓	✓
2734	A2	Critical Research Study	✓	✓
2735	A2	Media Issues and Debates	✓	✓

The availability shown for 2006 will be the same for subsequent years.

Sequence of Units

Units may be taken in any sequence. The normal sequence in which the units could be taken is Units 2730, 2731 and 2732 in the first year of a course of study, leading to an Advanced Subsidiary GCE award, then Units 2733, 2734 and 2735 in the second year, together leading to the Advanced GCE award. However, the units may be taken in other sequences.

Alternatively, candidates may take all units at the end of their Advanced Subsidiary GCE or Advanced GCE course in a 'linear' fashion, if desired.

Synoptic Assessment

Synoptic assessment explicitly draws together the understanding of concepts, theories, arguments and ideas from different parts of the Advanced GCE course. Synoptic assessment accounts for 20% of the total Advanced GCE marks and is located in Units 2733 and 2735.

Aggregation

Candidates may enter for:

- Advanced Subsidiary GCE aggregation.
- Advanced Subsidiary GCE aggregation; bank the result and complete the A2 assessment at a later date.
- Advanced GCE aggregation.

Candidates must enter the appropriate Advanced Subsidiary and A2 units to qualify for a full Advanced GCE award.

Individual unit results, prior to certification of the qualification, have a shelf life limited only by that of the specification.

Re-sits of Units

Any individual unit may be re-taken once before certification, with the better mark counting towards the final grade.

Where a candidate is entered for a unit but is absent, this does not count as an attempt.

When a certification entry is made and the candidate has taken a unit more than twice, (for example, where an AS unit has been retaken after AS certification), the better of the last two attempts at a unit will be used towards the qualification.

4.2 Question Papers

4.2.1 Advanced Subsidiary

Unit 2731 - Textual Analysis

The examination is two hours (including 30 minutes for viewing and making notes on the moving image extract) and candidates answer **two** compulsory questions.

The unit is marked out of a total of 90, with each question marked out of 45.

There are **two** sections to this paper:

Section A – Technical Aspects of Moving Image Language and Conventions

An unseen moving image extract with one compulsory question dealing with textual analysis of technical aspects of the languages and conventions of the moving image medium.

The moving image extract is provided by OCR with full instructions for the administration of the examination, viewing conditions and note-making.

Section B – Comparative Textual Study

One compulsory question on a comparative study of two texts, chosen by the Centre, in response to a choice of five topics on representation offered by OCR.

Unit 2732 - Case Study: Audiences and Institutions

There is a choice of **two** topics offered by OCR. Centres choose **one** topic to prepare candidates in advance of the examination as a case study.

The topics are:

New Media Technologies (Section A)

Media Ownership (Section B)

In the examination, **four** questions are set on each topic. Candidates answer questions on one topic. For each topic, a substantial written quotation/extract will be given that is related to the topic concerned. It may include data.

Two questions are set on this extract. **Both** questions are compulsory. Question one comprises three short sub-questions and question two comprises two sub questions – one short one and one longer one. The short questions can be answered mainly by reference to the passage. Question 2b requires reference to candidates' wider knowledge of the topic.

A further two essay questions are set and candidates choose one to answer with reference to their knowledge of the case study.

The unit is marked out of a total of 90. Questions one and two on each topic are marked out of a total of 45 marks. The essay questions for each topic are marked out of 45 marks each.

4.2.2 A2

Unit 2734 - Critical Research Study

Candidates research in depth one media topic from the list of nine options offered by OCR.

There is a two hour examination and two questions on each topic. Candidates answer both questions on their chosen topic.

The unit is marked out of a total of 90, with marks allocated for the following:

Research – 45 marks

Analysis and Presentation – 45 marks

Important Note:

This unit is to be undertaken by the candidate as individual and independent work, with the teacher in the role of supervisor only. It is expected that the candidate's answer will reflect individual effort and ability.

The role of the teacher is to introduce the topic and research methods, supervise the candidate's use of time and to assist in general issues related to research and extended writing under examination conditions.

Candidates are able to take four sides of A4 research notes, hand-written by the candidate him/herself, into the examination. These must be submitted with the candidate's examination script, and include a list of research sources.

Unit 2735 - Media Issues and Debates

There are **nine** topics offered by OCR in **three** sections.

There is a two hour examination. Centres must prepare candidates to answer two questions from two sections. There is a choice of two questions on each topic.

The unit is marked out of a total of 90, with each question worth 45 marks.

4.3 Coursework

4.3.1 Advanced Subsidiary (AS)

Unit 2730 - Foundation Production

There is a choice of one from six media production assignment briefs offered by OCR - these are to be undertaken either as individual or group work (maximum group size is four candidates).

The media production is to be accompanied by an individual Production Report undertaken by each candidate.

The unit is marked out of 120. The breakdown of marks is as follows:

- Planning – 30 marks
- Construction – 60 marks
- Production Report – 30 marks

The unit is marked and standardised by the Centre and marks are submitted to OCR by the specified date.

4.3.2 A2

Unit 2733 - Advanced Production

Centres may provide candidates with a brief or candidates may choose their own brief. From this brief, candidates construct a media production accompanied by an individual Critical Evaluation.

This may be individual or group work (maximum group size is four candidates) and candidates are not permitted to use or adapt any of the six assignment briefs offered as the Unit 2730: Foundation Production options. Candidates must work in a different medium to the AS production and this difference must be stated explicitly in the Critical Evaluation.

The unit is marked and standardised by the Centre and marks are submitted to OCR by the specified date.

The unit is marked out of 120. The breakdown of marks is as follows:

- Planning – 30 marks
- Construction – 60 marks
- Critical Evaluation – 30 marks.

4.3.3 Assessment and Moderation

Coursework is marked and internally standardised by the Centre. The work should be annotated carefully to highlight areas that have been credited under the assessment criteria.

Marks are then submitted to OCR by a specified date, after which postal moderation takes place in accordance with OCR procedures. The purpose of moderation is to ensure that the standard for the award of marks in coursework is the same for each Centre, and that each teacher has applied the standards appropriately and consistently across the range of candidates within the Centre.

4.3.4 Minimum Coursework Requirements

If a candidate submits no work for a coursework unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for a coursework unit, then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be 0 (zero).

4.3.5 Authentication

As with all coursework, teachers are required to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence. A centre authentication form for coursework must be completed and submitted to OCR with coursework marks.

The form is available to download from OCR's website (www.ocr.org.uk).

Where group work is undertaken it must be made clear by the teacher what the actual contribution made by the individual candidate was to the group production. This should be described clearly on the coursework cover sheet supplied by OCR.

4.4 Special Arrangements

For candidates who are unable to complete the full assessment, or whose performance may be adversely affected through no fault of their own, teachers should consult the Inter-Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration. In such cases advice should be sought from OCR as early as possible during the course.

Applications for special consideration in coursework components should be accompanied for internal assessment by Coursework Cover Sheets. The breakdown of marks in each assessment category should be given.

4.5 Differentiation

In the question papers, differentiation is achieved by setting questions which are designed to assess candidates at their appropriate levels of ability and which are intended to allow all candidates to demonstrate what they know, understand and can do.

In coursework, differentiation is by task and by outcome. Candidates undertake assignments that enable them to display positive achievement.

4.6 Awarding of Grades

The Advanced Subsidiary GCE has a weighting of 50% when used in an Advanced GCE award. An Advanced GCE award is based on the aggregation of the weighted Advanced Subsidiary (50%) and A2 (50%) marks.
Both Advanced Subsidiary GCE and Advanced GCE qualifications are awarded on the scale A - E or U (unclassified).

4.6 Grade Descriptions

The following criteria establish the level of attainment required for overall achievement at Advanced GCE. They give an indication of the required learning outcomes at Grades A, C and E. The descriptions should be interpreted in relation to the content outlined by the specifications but are not designed to define that content. The grade awarded will depend upon the extent to which the candidate has met the assessment objectives as a whole. Certain weaknesses in some aspects of the examination may be balanced by higher achievement in others.

Grade A

Candidates will demonstrate a detailed and comprehensive knowledge and understanding of the key conceptual areas, media texts and their contexts. Where appropriate, candidates should be able to recognise clearly the historical, political and social contexts in which the texts were produced. They will have a complex understanding of the relationship between texts and issues of representation and audience. Work produced should reflect an individual and discriminating response, whether in the construction or the deconstruction of media texts. Candidates will be able to demonstrate confident use of technology and effective technical skills appropriate to specified media productions as well as the ability to critically evaluate their own media productions. They will also demonstrate the ability to undertake, with care and precision, independent research and study, with evidence of reference to a range of academic and critical perspectives on the texts and topics studied. All material will be well organised and coherently presented. Written communication will be fluent, carefully structured, accurate and concise. There will be a firm grasp of appropriate terminology.

Overall candidates at this level will demonstrate a perceptive response to the tasks set. Work should stand out from that of others by the high level of argument, clarity of structure and the command and grasp of knowledge and understanding.

Grade C

Candidates will demonstrate a secure knowledge and understanding of the key conceptual areas, media texts and their contexts. They will show some awareness of the influences of the historical, political and social context of media texts studied. There should be a competent grasp of the relationship between texts and issues of representation and audience. Work produced, whether in the construction or deconstruction of texts should be thoughtful and conscientious. Candidates will be able to demonstrate appropriate technical skills for specified tasks as well as the ability to evaluate their own media products with some critical objectivity. They will also be able to undertake, with some thought and care, independent research and study. All material will be clearly organised and presented showing a degree of discursive ability. Written communication will be accurate and clear with a competent use of correct terminology.

Overall candidates at this level will offer work that is competent and conscientiously produced. Material will be approached systematically with secure understanding of the tasks set. There will be clear evidence of discursive skills but argument may be hesitant in places.

Grade E

Candidates will demonstrate some knowledge and understanding of the key conceptual areas, media texts and their contexts. There should be some grasp of the relationship between texts and issues of representation and audience. Work produced, whether in the construction or deconstruction of texts should show basic competence and technical skills should be appropriate to the specified task. Evaluations of media texts in their own productions are likely to be more descriptive than analytical. A basic level of independent research and study should be evident. Written work should be generally accurate in presenting fact with some opinions. There will be some evidence of the use of correct terminology.

Overall candidates at this level will, in the main, reflect factual accuracy but arguments may not be developed in detail. Opinions or assertions may tend to be simplistic. There may be some irrelevancies or inaccuracies. The quality of written communication, although not complex, or always accurate, will be sufficient to make the candidate's meaning clear.

5 Specification Content

Introduction

These Advanced Subsidiary GCE and Advanced GCE specifications are organised around a conceptual framework. This conceptual framework is determined by the inter-relation of the following in the construction of the specifications:

- The Assessment Objectives;
- The Key Conceptual Areas;
- The Objects of Study.

The Assessment Objectives

The **assessment objectives** (see Section three) have been developed to assess the candidate's ability in the following **three skills areas** for learning Media Studies:

- Media Knowledge and Understanding (AO2 and AO7)
- Media Analysis and Interpretation (AO1, AO3 and AO6)
- Media Production and Evaluation (AO4, AO5, AO8 and AO9).

The four **key conceptual areas** (below) comprise the main contemporary approaches to studying the media and are the foundation of Media Studies underpinning the study of the subject for these specifications.

As such, they should be studied in relation to all fiction and non-fiction media texts and topics, as well as applied to the media texts produced by the candidates themselves.

They inform all of the assessment objectives for the specifications at AS and A2.

The Specification Grid in Section 3.1 demonstrates how the assessment objectives relate to the individual units.

The Key Conceptual Areas

MEDIA LANGUAGES FORMS AND CONVENTIONS

(OCR GCSE Media Studies equivalent: Media Languages and Categories)

The languages used by audio-visual, print and ICT-based media to produce meaning and the categories and conventions used to organise and structure them.

At AS candidates are required to learn:

- the languages used in each medium to produce meaning and how these languages are combined (including written, verbal, non-verbal, visual and aural languages);
- how these languages are used to create a variety of effects on audiences and how audiences may engage with and understand such languages in different ways;
- that media texts are organised into categories, or genres, and the codes and conventions associated with their categories or genres;
- how technologies create particular formal possibilities and set constraints.

In addition in A2 candidates are required to learn:

- that the languages used in each medium are composed of, and sourced from, a wide variety of stylistic elements and influences;

- how the languages used in each medium are structured and organised, according to a variety of forms and conventions;

- that genre is a dynamic form, that adapts to cultural and institutional imperatives;

- that there is a wide variety of personal and critical/academic interpretations and responses to the languages and categories in each medium.

MEDIA INSTITUTIONS

(OCR GCSE Media Studies equivalent: Media Producers and Audiences)

The participants with roles in the production process, the institutions they represent and the processes of media production.

At AS candidates are required to learn:

- that media texts are the products of institutional, economic and industrial processes and how this affects the nature of texts;

- how media texts are produced and distributed;

- how industries are related through cross media ownership and patterns of vertical integration;

- how advances in technology affect production processes, texts and their contexts of reception and consumption;

- how access and participation of different social groups in media production may be circumscribed.

In addition at A2 candidates are required to learn:

- how media institutions are structured, regulated and controlled;

- in what ways media institutions are agents of political and cultural influence;

- how those institutions and processes require finance (private and public) and generate income/profit.

MEDIA AUDIENCES

(OCR GCSE Media Studies equivalent: Media Producers and Audiences)

The research of the relationship between the media and the individuals and social groups who consume /read media texts.

At AS candidates are required to learn:

- that all texts have intended audiences and how the identification of the audience for any media text might be determined;

- how media institutions and producers research and target audiences;

- how audiences respond to representation (including self-representation) in media texts;

- to reflect upon their own role as members of audiences for their own media consumption;

- how audiences receive and consume media texts;

- the everyday use of the media made by audiences.

In addition in A2 candidates are required to learn:

- the social diversity of audiences;

- how audiences interpret media texts according to their own contexts, and the plurality of those responses;

- how the audience's expectations and uses for media texts can vary.

MEDIA REPRESENTATIONS

(OCR GCSE Media Studies equivalent: Media Messages and Values)

The relationship between people, places, events, ideas, values and beliefs and their representation in the media; and the issues and debates arising from this dynamic relationship.

At AS candidates are required to learn:

- the processes by which people, places, events, ideas, values and beliefs are represented in the media (who is being represented, by whom and for what purpose);

- how to interrogate those representations (in terms of their realism/accuracy/truth) using critical and analytical tools in the deconstruction of media texts;

- how to engage in the processes of representation, and self-representation, in the construction and evaluation of media texts.

In addition in A2 candidates are required to learn:

- how to identify the sources of representation and the link between ideologies and the processes of construction;

- how audiences interpret representations;

- the issues and debates, academic/critical and personal, arising from representation in media texts and its ideological consequences;

- about realism as a dominant aesthetic mode.

The equivalent OCR GCSE Media Studies terms for these key conceptual areas have been given to facilitate understanding of routes of progression from GCSE, to AS to A Level.

Candidates are expected to learn and use subject-specific terminology related to the key conceptual areas and objects of study, for example:

- terminology specific to production processes, for all three media areas, audio-visual media, print-based media and ICT-based media;

- terminology associated with the conceptual areas of the subject, associated theories and critical debates.

The Objects of Study – three media areas

The **objects of study** include existing media texts (as well as candidates' own media texts) defined in the **three media areas** given below, as well as associated institutions and audiences, topics, debates, issues and academic/critical perspectives.

AUDIO-VISUAL MEDIA
Film, Television, Radio, Video, Photography and Music

PRINT-BASED MEDIA
Newspapers, Magazines and Comics

ICT-BASED MEDIA

Digital technologies (software and hardware), including the Internet, CD-ROM, DVD, interactive/multi-media and games.

The above three media areas are used in the OCR GCSE Media Studies specifications, as well as in the National Curriculum requirements for media education in English at KS3 and KS4. They are used here in order to encourage coherent routes of learning progression and common understanding of the objects of study.

The construction of the units ensures that, across the Advanced GCE as a whole, candidates study objects from two of the three media areas above and Centres are encouraged to look for opportunities to introduce candidates to objects of study from all three media areas.

Centres are encouraged to choose a wide variety of interesting and challenging texts and case studies from within the above objects of study, including "classic", mainstream and alternative texts, international, national and local, in order to prepare candidates for the units of assessment. Candidates are also able to examine cross-media objects of study including popular culture, advertising and newsgathering.

The purpose of using academic and theoretical perspectives when studying the objects of study is in order to extend candidates' own knowledge and responses to what they study, to increase their understanding and appreciation of media texts and of the role of academic research itself. The clear distinction should be drawn for candidates between academic/critical/theoretical perspectives and terminology and those used in production processes and practices by media producers and institutions.

It is the responsibility of the Centre to ensure that the types of texts used are appropriate to the age and sensibilities of their candidates.

5.1 Unit 2730: Foundation Production

	C3.1a, C3.1b, C3.3; IT3.1, IT3.3.	WO3.1, WO3.2, WO3.3; LP3.3; PS3.1, PS3.2, PS3.3

The purpose of this unit is for candidates to demonstrate a range of technical skills and understanding of media concepts by the construction of a media text **(Assessment Objective Four).** Candidates also record and monitor the production process and demonstrate evaluation, from planning to outcome, in the Production Report **(Assessment Objective Five).**

There is a choice of one from **six** media production assignment briefs offered by OCR - these are to be undertaken either as individual or group work (maximum group membership is four candidates).

The production itself is to be accompanied by an individual Production Report undertaken by each candidate. It should take the form of a record of the stages of production, a technical account of decisions and revisions made and an evaluation of the success of the completed piece.

Accurate use of appropriate medium-specific terminology is required in the Production Report and a sample of pre/post-production paperwork should be provided in an appendix to the report, as evidence of planning.

There is no requirement that all candidates at a Centre work on the same assignment. Equally, it is acceptable if all candidates follow the same brief. Such choices should be made to suit Centres' resources, teacher expertise, differentiation between candidates and the size or number of teaching groups.

For assessment in 2007 and 2008 the production media offered are as follows:

Brief 1: Film

Brief 2: Television

Brief 3: Print

Brief 4: Print

Brief 5: Radio

Brief 6: New Media / ICT.

For assessment in 2006, the production media and set briefs remain as set out on pages 23, 24 and 25 of the second edition of the specification (dated 2002). Please note that the briefs offered for 2007 and 2008 will <u>not be acceptable</u> for the 2006 assessment sessions.

The relevant mark scheme for the set briefs offered for 2006, 2007 and 2008 are set out on pages 61 – 75 of this edition of the specification.

Details of the briefs available for assessment in each medium are given on pages 33 to 35.

Unit 2730: Foundation Production is marked out of a total of 120 marks, from the following assessment categories:

- Planning (30 marks)
- Construction (60 marks)
- Production Report (30 marks).

There is assessment criteria within both Planning and Construction for the contribution of individuals to group work.

The maximum group size is four. As acting is not a skill that is assessed here, candidates are free to use actors who are not members of the group to appear in front of the camera, or to do voice-overs, as appropriate, for their productions.

Note:

The Foundation Production unit is an excellent preparation for candidates who progress to Advanced Level Media Studies (A2) as it introduces candidates to technical skills and the application of media concepts to their own production.

However, for the Advanced Production candidates must choose a different assignment from any of the Foundation Production briefs and no variations on the six prescribed AS topics can be used as the brief for A2 production work. Candidates also have to work in a different medium at A2 (see Unit 2733 content for further guidance).

5.1.1 Set Briefs – for 2007 and 2008

The set briefs listed on page 34 and 35 refer to original images. These are defined as:

Photographs taken by the candidates themselves, with proof supplied in the Production Report appendix, in terms of the original pre-cropped or pre-manipulated photographs.

Original images must be wholly originally produced. Any manipulation of existing images cannot count as an original image.

Please note that found images (i.e. from existing sources) that have been significantly edited/digitally manipulated, with evidence provided in an appendix to the Production Report of the initial 'found' image, do not constitute original images.

For the purposes of briefs three, four and six, a minimum number of original images have been stated in the descriptions below.

For film, television and radio, it is expected that non-original material should also be limited and its source credited carefully in an appendix to the Production Report, wherever it has been used. Substantial use of 'found' material should involve very significant manipulation by the candidate and provision of the original material in the appendix to the Production Report.

Brief 1: Film

The opening sequence of a new thriller, including the titles, aimed at a 15 or 18 certificate audience (approximately two minutes duration).

Brief 2: Television

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

This may take the form of either the title sequence alone (provided there is sufficient demonstration of technical expertise) or titles and opening of the programme combined.

Brief 3: Print

Pages of a new, teenage magazine aimed at an audience of either or both sexes within the range 13 to 19 year olds, as follows:

For candidates working individually: The front cover and at least one double page spread from the magazine. A minimum of three original images.

For candidates working as part of a group: A minimum of the front cover and one double page spread per member of the group. (For example a group of four students must produce a minimum of four front covers and four double page spreads). This may be done collectively by the group or individually within the group, but there must be a clear sense of house style for all work produced. A minimum of three original images per member of the group.

Brief 4: Print

For candidates working individually: A series of advertisements using at least three original images from a campaign for health education or a charity. At least three advertisements in total.

OR

A games package cover in an appropriate format (PC, Playstation, Nintendo etc.) and a magazine advertisement for the release of a new game. At least three original images. Note: the games package cover brief is not available as a group task.

For candidates working as part of a group: A series of advertisements using at least three original images per member of the group, from a campaign for health education or a charity (at least three advertisements per member of the group).

Brief 5: Radio

A series of at least three advertisements for a local or regional event (sporting, musical, entertainment, community) or for three different events. The total duration of the advertisements should be between 60 and 90 seconds. There should be demonstration of a mixture of sound sources evident across the advertisements.

Brief 6: New Media / ICT

For candidates working individually: A homepage and at least three linked supplementary pages (incorporating at least three original images) from a website for a new band/music artiste.

For candidates working as part of a group: A homepage from the group as a whole and at least three linked supplementary pages per member of the group from a website for a new band/music artiste, incorporating at least three original images per member of the group. (For example, a group of four students must produce one homepage and at least 12 linked supplementary pages).

These briefs have been determined in order to avoid overlap with other units in the AS and to allow maximum scope for tasks in the A2 unit 2733.

5.1.2 Additional Information

ASSESSMENT CRITERIA CONTENT

Planning (30 marks)
Candidates are expected to show some evidence of planning the production in the Production Report. Planning should include the organisation of time and equipment and, where appropriate, the efficient use of actors, settings and props. Where time-based media are used, prior scripting and/or storyboarding is expected. For print and ICT-based work, drafting is expected.

If a candidate has worked as part of a group, there must be clear evidence from the teacher of the individual's contribution to the planning of the work.

Candidates need to decide on a target audience for the product and carry out some initial research into that audience in the planning stage. They also need to research existing media practice and examples of comparable products in planning the production.

Storyboards/scripts/design plans and drafts are required in the appendix of the Production Report, as evidence of planning, but are not acceptable as a production in their own right, as the production must be a complete artefact.

Construction (60 marks)
Candidates are expected to use established forms and conventions to make meaning in the production of their own media texts. Understanding of formal aspects of textual production needs to be demonstrated, with attention to detail and finish. There needs to be a clear sense in the product itself that it has targeted a particular audience. A clear demonstration of the skills required in the particular technologies used to produce the text is expected.
If a candidate has worked as part of a group, there must be clear evidence from the teacher of the individual's contribution to the construction of the work.

Production Report (30 marks)
The report records all stages of the production, including a technical account of decisions and revisions made and an evaluation of the success of the finished work. It should be up to 2000 words in length and should cover the following equally weighted areas:

- Part 1 – The brief and research into similar media texts/target audiences

- Part 2 – Planning the production

- Part 3 – Constructing the production – technical decisions and revisions

- Part 4 - Evaluation of finished production.

Each candidate must produce and submit their own individual Production Report, even if they have worked in a group for the production itself.

5.1.3 Additional Information: Technical Competencies

The following indicators describe the technical competencies that candidates are expected to demonstrate in each medium at AS Level:

Moving Image Work

- holding a shot steady;

- framing a shot;

- using a variety of shot distances;

- shooting material appropriate to the task set;

- editing so that meaning is apparent to the viewer;

- use varied shot transitions, captions and other effects selectively and where appropriate for the task set;

- using sound with images.

Print Work

- use IT appropriately for the task set;

- show understanding of the conventions of layout, graphics, colour and page design;

- show awareness of the need for variety in fonts;

- show integration of illustration and text;

- use appropriate vocabulary in written text;

- construct still images using technical and symbolic codes effectively.

Audio Work

- record material appropriate to the task set;

- use microphone(s) to ensure sound is appropriate for the task set;

- edit so that meaning is communicated to the listener;

- use language appropriate to the task.

ICT-New Media Work

- combine some of: images, text, sound and video for the task set;

- use software to facilitate the combination of such material;

- produce material so that it communicates clearly to the "reader";

- use conventions of construction so the "reader" can navigate the material appropriately.

Additional guidance for this unit is given in Appendix A, including detailed marking criteria for each brief and all three assessment categories above.

Exemplar material for the Foundation Production is available from OCR.

5.2 Unit 2731: Textual Analysis

C3.1a, C3.1b, C3.2, C3.3

The purpose of this unit is to assess candidates' media textual analysis skills using a short unseen moving image media extract **(Assessment Objective One)** and to assess their understanding of the concept of representation using two texts **(Assessment Objective Three).**

The examination is two hours (including 30 minutes for viewing and making notes on the moving image extract) and candidates are required to answer two compulsory questions. The unit is marked out of a total of 90, with each question marked out of 45.

There are two sections to this paper:

Section A (45 marks)

An unseen moving image extract with **one** compulsory question dealing with textual analysis of technical aspects of the languages and conventions of moving image medium.

Section B (45 marks)

One compulsory question on a comparative study of **two** texts, chosen by the Centre, in response to a choice of five topics on representation offered by OCR.

Section A: Technical Aspects of Moving Image Language and Conventions

The moving image extract will be provided by OCR in DVD format, with full instructions for the administration of the examination, viewing conditions and note-making time.

Centres must prepare candidates in advance of the examination, using a range of examples from films from the genre stated below, to demonstrate textual analysis of all of the following technical aspects of moving image language and conventions in relation to the unseen extract **(Assessment Objective One).**

The focus of study for Section A is specifically the use of technical aspects of the moving image medium, and its effects on the meaning of the text for audience, rather than the content of the text itself. It is not necessary to study the history of the genre specified. Centres should use examples of the genre specified with their candidates to prepare them for undertaking unseen textual analysis.

The **technical aspects** that candidates are required to be familiar with for the unseen extract are:

- Camera Angle, Shot, Movement and Position
- Editing
- Sound
- Special Effects/Graphics
- Mise-en-Scène.

For examination in 2006 and 2007

The unseen moving image extract will be between three to five minutes long and will be from the following Film Genre:

- Action/adventure films.

Guidance is given below regarding the administration of the examination. There will be viewing and note-making time for Section A. The timings and rules for viewing of extract and note-making will be explained.

Section B: Comparative Textual Study
Centres choose one of the following topics below, in advance of the examination, and prepare candidates to demonstrate understanding of the concept of representation, with detailed reference to a comparison of **two** texts.

Candidates answer **one** compulsory question on representation comparing messages, values and social signification in **two** media texts for their chosen topic **(Assessment Objective Three).**

Candidates need to be prepared to analyse the representation of social groups (including self-representation as appropriate) and messages and be able to describe the relevant kinds of social signification for the chosen topic.

For examinations in 2006 and 2007 there will be five topics for the study of representation. The five topics are:

- Consumerism and Lifestyle Magazines
- Celebrity and the Tabloid Press
- Music Culture and Radio
- Gender and Television Situation Comedy
- Conflict/Competition and Video/Computer Games.

5.2.1 Set Topic Content

The content below represents what candidates should learn and is also provided as the source of the questions in the examination papers.

The title of Unit 2731: Textual Analysis and the assessment objectives (AO1 and AO3) themselves highlight the emphasis on textual analysis; it is important that candidates study the two texts in depth and can refer to specific examples from specific texts/editions/episodes chosen.

SECTION A – Technical Aspects of Moving Image Language and Conventions
Candidates should be prepared to answer questions on all of the following technical aspects of the language and conventions of the moving image medium, in relation to the unseen moving image extract, as appropriate to the genre and extract specified.

It is acknowledged that not every one of the following aspects (or the specific details under each heading) is likely to be represented in the extract chosen, in equal measure. Therefore Examiners are instructed to bear this in mind when marking the candidates' answers and will not expect that each aspect will be covered in the same degree of detail, if at all, as appropriate to the extract provided.

Candidates should give examples from the unseen extract of the following technical aspects:

Camera Angle, Shot, Movement and Position

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

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

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

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

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

SECTION B – Topics for the Study of Representation
Centres should choose **two texts**, which they believe will be appropriate for their candidates to demonstrate their understanding of the following topics for the study of the representation of messages values and social signification.

For examination in 2006 and 2007 the topics for study of representation are:

- **Consumerism and Lifestyle Magazines**

The representation of consumerism in the editorial and advertising of lifestyle magazines.
[British National Magazines]

The representation of conspicuous consumption and materialism; relationship between editorial and advertising; audience profiling/constituency; audience pleasure/aspirations/desires; the representation of the ideal (self, home, partner, family, lifestyle, job etc.) attained by material possession/consumption and associated values and beliefs; audience/critical interpretations.

- **Celebrity and the Tabloid Press**

The representation of celebrities and their relationship with readers and the press.
[British Tabloid National Press]

The representation of fame and notoriety; celebrity as the new aristocracy, royalty; celebrities as agents of the cult of youth and beauty and sex appeal; wealth/power; transience, fashion; mutual dependence of celebrities and press; celebrity confession/secrets; exploitation/personal privacy/public's right to know; representation of individuals/social groups and their values and beliefs; readers' aspirations and enjoyment of spectacle of celebrities' fortunes and failures; audience/critical interpretations.

Gender and Television Situation Comedy
The representation of gender in television situation comedy.
[British and US Television Situation Comedies]

Representation of the construction of gender in characters; construction of characters by appearance and dialogue; the characters' function in the themes and narratives of the programmes; stereotypes and archetypes; casting issues; characters' values and beliefs and how they are positioned by the narrative and preferred reading of the programme; audience/critical interpretations.

Note: The two texts may be contemporary or older, or one of each; Centres are free to choose contrasting texts if they facilitate comparison.

- **Music Culture and Radio**

The representation of music culture (any genre, from dance to classical music) in radio, as broadcast on radio, off-air or radio via internet (web radio, digital radio).

Includes music programmes and programmes about music. Representation of different music cultures, their interests, values and beliefs in programme content. Representation of music culture by station/programme image on radio, in its advertising and image, choice and mode of address of presenters and nature of play lists. The role of niche stations/programmes and their audiences in the representation of music culture. Audience/critical interpretations.

Conflict/Competition and Video/Computer Games
The representation of the constituent elements that create conflict and/or a sense of competition in video and computer games in sporting and/or fictional games, including those based on television programmes, books and films etc.

Representation of conflict as expressed by narratives, action and characters. Representation of opposing elements, by gender, race, nationality, character function (hero/villain) etc. Representation of competition via winners, losers, rewards and penalties. Player catharsis and identification, as invited by representation of the above. Player experiences, as preferred by game producers and actual experiences in response to game design and issues of representation. Audience/critical interpretations.

5.2.2 Additional Information

Detailed instructions for checking and viewing the moving image extract will be sent to Centres with the video tape.

Timing
The total time of the examination is two hours, including 30 minutes viewing time.

The 30 minutes at the beginning will be for reading the questions, viewing and making notes on the extract, before the start of the examination.

Each section of the examination paper is weighted equally and marked out of 45. It is recommended that candidates divide the time between Section A and B equally, with 45 minutes for each, although the unit will be administered as a continuous examination of two hours.

Screening the Extract

Centres need to consider the optimum conditions for screening the extract, so that no candidates are disadvantaged.

The extract should be seen four times in order to allow candidates to make notes for their answers.

Note-making

Notes on the moving image extract are made on the answer booklet provided. Candidates are allowed to read the question before the extract is screened. They should then watch the moving image extract, without making notes, for the first screening. They should then make notes for the three subsequent screenings.

Centres may contact OCR for guidance about the suitability of proposed texts for Section B and additional guidance will be provided in a support booklet.

5.3 Unit 2732: Case Study: Audiences and Institutions

| C3.1a, C3.1b, C3.2, C3.3; N3.1, N3.2, N3.3; IT3.1, IT3.2, IT3.3 | WO3.1; LP3.1, LP3.2, LP3.3; PS3.1 |

The purpose of this unit is to assess candidates' knowledge and understanding of media institutions, production processes, technologies and related issues concerning audience consumption and reception **(Assessment Objective Two).**

There is a choice of **two** topics. Centres choose **one** topic to prepare candidates in advance of the examination.

The examination lasts one hour and candidates answer three questions on one topic.

For examination in 2006 and 2007 the topics are:

- New Media Technologies
- Media Ownership.

The unit is marked out of a total of 90 marks, with Questions one and two on each topic being marked out of 45 marks in total and Questions three and four on each topic marked out of 45 marks each (with candidates choosing between them).

Questions one and two will be divided into sub-questions. In the examination, for each topic, a substantial written quotation/extract will be given that is related to the topic concerned. Questions one and two require comprehension from the written extract itself and Questions three and four require related evidence from the candidates' prepared case studies.

Question one comprises three sub-questions marked out of approximately 20 in total and Question two comprises two sub-questions marked out of approximately 25 in total.

The four areas of knowledge candidates need to study in relation to the chosen topics are:

- Media Institutions
- Production Practices
- Media Technologies
- Media Audiences.

5.3.1 Set Topic Content

New Media Technologies

For this topic candidates need to:

- become familiar with the technologies that have been introduced in recent years at the level of production (Media Technologies and Production Practices);
- become familiar with the nature of audience reception and uses of media technology and the significance of such technologies for audiences (Media Audiences);
- have some sense of the significance of such technologies for media industries (Media Institutions).

Such technologies would include:

- Digital video production
- The internet and broadband
- 3G mobile telephones
- Games consoles
- Digital television and digital radio
- Personal Video Recorders; (PVR's)
- Digital Versatile Disks (DVD)
- Computer Generated Images (CGI)
- Digital projection in cinema
- MP3 players.

This list is not meant to be comprehensive.

Candidates are **not** expected to know complex technical data.

This unit should be approached through contemporary examples. A good working knowledge of the significance of new technologies in the lives of audiences, their value to media industries and their increasing convergence, or "inter-connectedness", will be the key elements in enabling candidates to respond to examination extracts and questions.

Media Ownership
For this topic candidates need to:

- become familiar with the processes of production, distribution, marketing and exchange and their significance to media ownership (Production Practices);
- become familiar with the nature of audience consumption and the significance of media ownership to audience consumption (Media Audiences);
- become familiar with the idea of cross-media convergence of technology, which is increasingly taking place and to be aware of the implications of alliances or takeovers being forged by media owners (Media Institutions and Media Technologies).

Recommended examples for study include:

- Time-Warner, Sony, Microsoft, Disney, NewsCorp, Vivendi-Universal.

This unit should be approached through contemporary examples. A good working knowledge of the ways in which media industries operate and interact with one another, and the significance of their operations to audiences, will be the key elements in enabling candidates to respond to examination extracts and questions. A single example would not be advisable - more than one example should be considered.

5.3.2 Additional Information

The Extract

The written extract for each topic comprises a passage for comprehension, which is drawn from a recent source, such as an article from a newspaper or magazine discussing some aspect of new technology or contemporary media ownership.

The passage might comprise numerical data or pictorial material. Any written text will not exceed 300 words in length.

5.4 Unit 2733: Advanced Production

| C3.1a, C3.1b, C3.3; IT3.1, IT3.3 | WO3.1, WO3.2, WO3.3; LP3.3; PS3.1, PS3.2, PS3.3 |

The purpose of this unit is to assess the origination and construction of a media text, demonstrating technical skills and conceptual understanding **(Assessment Objective Eight).** Candidates also demonstrate critical evaluation of the process and outcome of their own media production **(Assessment Objective Nine).**

In order that this unit constitutes a synoptic element of the overall Advanced GCE, in the Critical Evaluation, candidates must show knowledge and understanding of the key conceptual areas and their related issues and debates.

Centres may provide candidates with the production brief or leave it to the candidates themselves. From this brief, candidates construct a media production accompanied by a Critical Evaluation.

This may be individual or group work (maximum group size is four candidates) and candidates are not permitted to use or adapt any of the six assignment briefs offered as the Unit 2730: Foundation Production options.

Candidates must work in a different format to their AS production and this difference must be stated explicitly in their Critical Evaluation. They cannot submit variations of the AS briefs. This will ensure that there can be no duplication.

For this purpose the range of media is defined as:

- Film
- Television
- Radio
- Print (newspapers, magazines and comics)
- ICT / New Media (to allow full scope for new technologies to be mobilised)
- Cross-Media (to allow packages such as film promotions)
- Video (to allow free-standing artefacts, such as music promos or short animations).

Over the AS and A2 productions, candidates must not produce work which is in the same format. They may make use of the same technology for presentation of the finished artefact (for example, Television in AS, Film in A2, presented on video; magazine in AS, newspapers in A2, presented in print format).

Production work in A2 should largely comprise original **images/material**.

Original images are defined as:

Photographs taken by the candidates themselves, with proof supplied in the Critical Evaluation appendix, in terms of the original pre-cropped or pre-manipulated photographs. Original images must be wholly or originally produced. Any manipulation of existing images cannot count as an original image.

Please note that 'found' images (i.e. from existing sources) that have been significantly edited/digitally manipulated, with evidence provided in the Critical Evaluation appendix of the initial 'found' images do not constitute original images.

For the purposes of these suggested briefs, a **minimum** number of original images have been stated in the brief below.

For film, television and radio, it is expected that non-original material should be limited and its source credited carefully in the appendix to the Critical Evaluation, wherever it has been used. Substantial use of 'found' material should involve very significant manipulation by the candidate and reference to the original material should be made in the Critical Evaluation.

As acting is not a skill that is assessed here, candidates are free to use actors who are not members of the group to appear in front of the camera, or to do voice-overs, as appropriate, for their productions.

The requirements for the Critical Evaluation are stated below. These must include knowledge of institutions and audiences, media issues and debates and representation to ensure that the evaluation constitutes a 5% synoptic element of the overall Advanced GCE.

The Advanced Production is marked out of a total of 120 marks, from the following assessment categories:

- Planning (30 marks)
- Construction (60 marks)
- Critical Evaluation (30 marks).

The mark scheme is set out on pages 68 to 83 of this edition of the specification.

Suggested briefs are offered below but these are ***not prescriptive***.

Additional guidance for this unit is given in Appendix A.

Exemplar material for the Advanced Production is available from OCR.

Centres may contact OCR for further guidance.

5.4.1 Suggested Briefs

Film

A trailer for a new film (for any genre except thriller)

A short film in its entirety (maximum five minutes duration).

Television

Title sequence and opening scene from a new soap opera (maximum five minutes)

Title sequence and opening scene from a new sports programme (maximum five minutes)

A series of at least three advertisements

An extract from a new documentary programme (maximum five minutes)

An extract/package from a news programme (maximum five minutes)

An extract/package from a magazine programme (maximum five minutes).

Radio

An extract from a radio play or soap opera (maximum five minutes)

A package from a special interest magazine programme, e.g. music or sport (maximum five minutes)

An extract from a documentary (maximum five minutes)

An extract package from a news programme (maximum five minutes).

Print

For candidates working individually: Four pages of a new local newspaper (to include the front cover and using at least four original images).

For candidates working as part of a group: Pages of a new local newspaper. A minimum of the front page plus three further pages per member of the group (which may be done collectively or individually within the group). A minimum of four original images per member of the group.

ICT/New Media

A cut scene from a new video game

A web-site for a new original film

A political campaigning website.

For candidates working individually: Pages from a new online local newspaper (including a home page and four supplementary pages and including at least four original images).

For candidates working as part of group: Pages from a new online local newspaper. A minimum of the home page plus four further pages per member of the group (which may be done collectively or individually within the group). A minimum of four original images per member of the group.

Cross-media

A promotion package for the release of an album to include material from more than one medium (e.g. CD cover, extract from a music promo video, web page).

Video

A music 'promo' video (up to five minutes)

An animated short (one-two minutes).

These suggested briefs are designed to give an idea of the nature and scope of the task which would fulfil the demands of this unit.

5.4.2 Additional Information

ASSESSMENT CRITERIA CONTENT

Planning   **[30 marks]**

Candidates are marked on evidence of the origination of the brief and of planning the production, based upon teacher evidence and Part One of the Critical Evaluation. Planning should include the organisation of time and equipment and where appropriate, the efficient use of actors, settings and props. Where time-based media are used, prior scripting and/or storyboarding is expected. For print and ICT based work, drafting is expected. In each case teacher evidence must explicitly state how marks have been awarded for aspects of planning.

If a candidate has worked as part of a group, there must be clear evidence from the teacher of the individual's contribution to the planning of the work.

Candidates need to decide on a target audience for the product and carry out some initial research into that audience in the planning stage. They will also need to research existing media practice and examples of comparable products in planning the production.

Storyboards/scripts/design plans and drafts will be required in the appendix of the Critical Evaluation, as evidence of planning, but are not acceptable as a production in their own right, as the production must be a complete artefact.

Construction [60 marks]

Candidates are expected to use and/or subvert established forms and conventions to make meaning. Understanding of formal aspects of textual production needs to be demonstrated, with attention to detail. There needs to be a clear sense in the product itself that it has targeted a particular audience and met the original brief. A clear demonstration of the skills needed in the particular technologies used to produce the text is expected.

If a candidate has worked as part of a group, there must be clear evidence from the teacher of the individual's contribution to the construction of the final production.

Critical Evaluation [30 marks]

The Critical Evaluation is designed to have a synoptic role in drawing upon the key concepts encountered throughout the course and should cover the following areas:

Stages of the production, from original brief through planning to a technical account of decisions and revisions made.

Analysis of the finished product in terms of how decisions about form and content have affected meaning, how the text communicates through its forms and conventions Where appropriate, explicit reference should be made to critical theory .

 The production should be placed in the wider context of media institutions and audiences by analysing the ways in which the text compares with real media output (including reference to media institutions) and an evaluation of the relationship of product to audience (including audience feedback).

5.5 Unit 2734: Critical Research Study

The purpose of this unit is to assess candidates' ability to independently research, investigate and analyse a media topic and present the findings **(Assessment Objective Six).**

Candidates research in depth **one** media topic from the list of nine options below (for examination in 2007). The nature of the research is intended to be one of active investigation into the areas of audience and institution, as well as academic and critical perspectives, from which the candidate can develop an independent critical response.

There is a two hour exam and **two** questions for each topic. Candidates answer both questions for their chosen topic.

The unit is marked out of a total of 90 marks.

Marks are awarded as follows:

- **Research – 45 marks (Question one)**
- **Analysis and Presentation – 45 marks (Question two).**

Important Note:

This unit is to be undertaken by the candidate as individual and independent work, with the teacher in the role of supervisor only. Centres must not 'teach' the content for the research topics as it is expected that the candidate's answer will reflect individual effort and ability.

It is expected that teachers will precede the study with an overview of different research methodologies and their strengths and weaknesses.

The role of the teacher is to introduce the topic and research methods, supervise the candidate's use of time and to assist in general issues related to research and extended writing under examination conditions.

Centres should provide some of the research resources for the topics chosen by their candidates. It is recommended that Centres offer support and advice to assist their candidates in their choice of topic.

For examination from **January 2007** onwards the nine topics are:

- Advertising
- Children and the Media
- Community Radio
- Crime and the Media
- Politics and the Media
- Sport and the Media
- TV Drama
- Women and Film
- World Cinema.

For 2006, the research topics remain as set out on pages 43 and 44 of the second edition of the specification (dated 2002).

Clear guidance is given below on the requirements for each topic above, including the nature of the research to be carried out and the use of the candidates' notes in the examination.

There is no requirement that all candidates at a Centre should undertake the same research topic and they are encouraged to choose one of the nine offered themselves, in consultation with the Centre. Centres may decide to offer a limited selection of the nine topics if they prefer.

Candidates should select their own objects of study and texts in relation to the above set topics. Candidates are required to use **detailed and specific examples** from their research in their answers.

Candidates are able to take four sides of A4 research notes into the examination; these must be submitted with the candidate's examination script.

The notes, which must be hand-written by the candidate him/herself, should cover primary and secondary research sources, statistics, brief quotations, diagrams, note-form summaries, lists, bullet points and short phrases. Any diagrams used must be drawn by the candidate him/herself. Notes may be written in shorthand, text message formats and may include abbreviations. Notes must not contain continuous prose. Paragraphs of full and grammatically correct sentences constitute continuous prose; however, individual grammatically correct sentences may not constitute continuous prose if they form part of a brief quotation or brief summary. Notes must not be directly translated from a shorthand format to a long hand format and used in full in the examination response.

Further detailed guidance concerning the role of the teacher in introducing research methods to candidates and acting as a supervisor for the research and the notes are given in the Teacher Support Booklet.

5.5.1 Set Topic Content – for 2007

The content below represents a range of possible investigations within the scope of each topic. It should be considered exhaustive and Centres may seek advice from OCR concerning any research focus.

Assessment Objective Six (AO6) highlights the emphasis on investigative techniques and independent research and analysis in their chosen topic. It should be clear from the candidates' examination script that there is ample evidence of individual study and independent research, rather than of answers coached by the teacher. As such, this unit offers the candidate an excellent opportunity for learning progression to higher education degree-level study.

It is important that candidates understand that the nature of this unit is one of active research rather than media text-based analysis.

Topic 1

Advertising

Research into advertising, marketing and sponsorship.

Issues such as the nature and purpose of advertising - selling image and lifestyle. Issues of ideologies, values, messages and meanings. Consumer cultures. Product placement. Niche and mass markets. Audience targeting. Social demographics and product mapping. Marketing strategies. Case studies of particular campaigns. Audience reception of advertising. Relationship between media institutions and advertising.

Topic 2

Children and the Media

Research into the relationship between children and the media as subjects of media representations and/or as consumers of the media. ["Children" to mean up to and including age 15].

Targeting and use of children in media products. Representations of childhood and gender. Academic perspectives. The media as educative. Research into effects theories in relation to children and the media. Children as participants in media productions. Views of parents, teachers and children on the media and childhood. Children's reception of media texts. Media to include television, film, radio, magazines, comics, newspapers, video games and internet.

Topic 3

Community Radio

The relationships between radio stations and their communities.

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

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

Topic 4

Crime and the Media

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

Crime films; televisions crime series. True crime magazines. Press representations of crime and criminality. News reporting of crime; radio and internet crime coverage. Moral panics. Show case trials; crime and news values. Trial by the media. The media and public perceptions of crime.

Topic 5

Politics and the Media

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

Candidates may focus on UK or foreign politics and the media and may compare the relationship between government and media in the UK and other nations. The media as a tool of democracy. Public service broadcasting. Impartiality versus editorial/owners values. Party political broadcasts, campaigns, photo opportunities and lobbying. Government press secretaries, public relations managers, spin doctors and the media. Media commentators. The relationship between media owners and government legislation.

Topic 6

Sport and the Media

Research into the relationships between sports agencies and the media

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

Topic 7

Television Drama

Research into the significance of television drama.

Place of television drama in the schedules. The changing face of television drama. Issues of "quality"/dumbing down. Drama documentaries/"faction". Representations of social groups. Drama series and serials. Soap operas. Comedy drama, costume drama. Literary adaptations. High culture v low culture debate. Audience reception of TV drama. Historical development. Notions of authorship in television drama. Relationships of genre to television institutions.

Topic 8

Women and Film

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

[Filmmaker is defined here as director, actor, producer, screenwriter or other personnel for example editor, production designer, director of photography].

Gender issues such as equality of opportunity for women filmmakers in the industry. Issues of gender representation in films. Feminist critical perspectives. Popular criticism. Audience reception. Candidates may draw on examples of films classed as 'feminist films. Films made for female audiences and films made by women as well as female responses to other films.

Topic 9

World Cinema

Research into the cinema of countries other than US or the UK.

Differences of context, audience and genre. Cinematic hybrids. Media imperialism. Cultural independence. Issues of representation. World cinema and politics. Cinema as agent of social and political change. Audience reception. Popular and art cinemas', relationship with other media. Influence upon US and UK cinema.

5.5.2 Additional Information

The examination has two questions. The first question asks candidates to give an account of the process of their research and to reflect upon the strengths and weaknesses of their methods. The second question requires candidates to analyse their findings in relation to the broad topic.

Centres are encouraged to support their candidates by providing a structure for the critical research study as it is not considered helpful to leave candidates entirely isolated from teacher support, advice and supervision. It is up to the Centre to decide how to supervise the candidates' progress, either in/or outside class time and how much class time to devote to it.

Centres should refer to the guidance for the unit given in the Teacher Support Booklet.

Guidance on Candidates' Notes

Candidates are able to take four sides of A4 research notes into the examination; these must be submitted with the candidate's examination script.

The purpose of these notes is to serve as an aide memoir for the candidate.

The notes, which must be hand-written by the candidate him/herself, should cover primary and secondary research sources, statistics, brief quotations, diagrams and note-form summaries, lists, bullet points and short phrases. Notes should not contain essay plans or continuous prose. Notes may be written in shorthand, text message formats and may include abbreviations, but notes must not be directly translated from a shorthand format to a longhand format and used in full in the examination response.

On no account should additional sheets or materials be brought into the examination room, nor should the research notes be word-processed, printed, photocopied or typewritten.

It is recommended that candidates collect their research findings carefully during the course of their Critical Research Study, which should then be selected and edited carefully at a reasonable period before the examination and presented as the final four sides of research notes.

Centres may contact OCR for further guidance.

5.6 Unit 2735: Media Issues and Debates

C3.1a, C3.1b, C3.2, C3.3

The purpose of this unit is to assess how candidates are able to develop critical arguments about a range of media debates and issues **(Assessment Objective Seven).**

This unit is synoptic as it requires that candidates answer two questions with reference to a wide range of media texts, issues and debates, drawing on critical skills and knowledge and understanding of the key concepts learnt during the whole Advanced GCE course.

Centres must prepare candidates to answer two questions in two hours - one from two of the three sections.

There are **nine** topics offered by OCR in **three** sections:

- Section A: Broadcasting
- Section B: Film
- Section C: Print.

The unit is marked out of a total of 90, with each question marked out of 45.

For examination in 2007 topics will be:

Section A: Broadcasting

- Music Programmes on TV
- Broadcast News and Current Affairs
- Contemporary British Broadcasting

Section B: Film

- Contemporary British Cinema
- The Concept of Genre in Film
- Censorship and Film

Section C: Print

- The Magazine Industry
- Local Newspapers
- Freedom, Regulation and Control in the British Press.

Guidance is provided below on the base level of content for each topic that is expected and will be assessed.

For 2006, the topics remain as set out on pages 48 to 53 of the second edition of the specification (dated 2002).

5.6.1 Set Topic Content – for 2007

SECTION A: BROADCASTING

Music Programmes on Television

A study of the production and consumption of music programmes broadcast on UK television. To include live, recorded music, genres from classical to popular and alternative styles.

Media Languages, Forms and Conventions: music genre channels, music video channels, programme formats and styles, music competition/reality contest, chart shows, documentary and arts programmes.

Media Institutions: television links with music industry, scheduling, context of contemporary TV broadcasting, relationship with other media, marketing of music.

Media Audiences: music culture, audience targeting and reception, mass and niche audiences.

Media Representations: presenters, performers, audiences, ethnicity, gender.

Broadcast News and Current Affairs

A study of contemporary news and current affairs programmes broadcast in the UK.

[terrestrial, cable/satellite/digital news received in the UK].

Media Languages, Forms and Conventions: processes of newsgathering, construction and representations of news and current affairs, functions of presenters comparisons of form and style across different channels, media and scheduled times, technical codes, function of opening sequence; mise-en-scene of sets/studios, location and live packages, running order, music, construction of narratives.

Media Institutions: institutional context of contemporary broadcasting issues and practices; methods of delivery, production personnel, gate keeping, editorial input, effect of new technologies, scheduling; ratings wars, comparison with USA news or news from other nations.

Media Audiences: audience as mass/niche; constituency; theories of the active audience.

Media Representations: agenda-setting, news vales; "news as infotainment", dumbing down, dominant and subordinate ideologies and discourses, construction of ideological codes, bias and balance, representation of social groups.

Contemporary British Broadcasting.

A study of recent trends and patterns in British Broadcasting on television and radio.

Media Languages, Forms and Conventions: the conventions of contemporary broadcasting, genre channels.

Media Institutions: the role of the independent companies and media conglomerates, their effect on products, scheduling patterns and strategies, multimedia organisations, cross media ownership, pay per view, the digital revolution, technological improvements, the role of the internet as a platform for TV and radio.

Media Audiences: domestic proliferation of technology, the quest for ratings in a commercial market, the role of public service broadcasters, audience interactivity, niche marketing, fragmentation of society and family.

Media Representations: Americanisation, multi cultural representations, Britishness, children's television, middle of the road radio, specialist programming.

SECTION B: FILM

Contemporary British Cinema

An examination of the main creative, economic and institutional issues in contemporary British cinema.

Media Languages, Forms and Conventions: generic codes and conventions, codes of realism, styles and movements, relationship with Hollywood and European styles.

Media Institutions: historical context of British film industry, auteur theories, stars, contextualising specific films within the historical, social and economic background, financing of British cinema, production, distribution and exhibition, regional film theatres, British Film Commission Funding, relationship with Hollywood/multinationals, independents, British Screen/BFI, Film Four; international film festival.

Media Audiences: constituency, mass/niche, British/international, art-house, home video and television viewing, notions of 'British audience'.

Media Representations: dominant and oppositional ideologies, stereotypes and archetypes, representations of gender/sexuality and social groups, representations of Britain and regions, relationship to Northern Ireland (and Eire) Scotland and Wales, 'selling Britain' overseas.

The Concept of Genre in Film

An examination of the main debates surrounding the functions and purposes of genre in film, including how, and why, definitions of particular genres change according to the contexts of their production.

[Texts may be chosen from any national cinema, with reference to contemporary mainstream or alternative and "classic" texts].

Centres are recommended to choose several film examples from two or more genres.

Media Languages, Forms and Conventions: codes and conventions of different genres, historical origins and development over time, construction of realism and other codes, strengths and weaknesses of genre theory.

Media Institutions: film industries 'Hollywood studios' production line approach to genre associated with specific studios, pre-/post production, distribution, exhibition; genre as marketing tool.

Media Audiences: pleasures, expectations, audience identification, fans; cults, genre as 'contract'.

Media Representations: character types-stereotypes and archetypes, representations of gender, race, nationality, age, sexuality etc, ideological dominant values, typecasting and genre as a 'reading' device.

Censorship and Film

A consideration of the various issues and debates associated with the censorship of film.

[Candidates may choose to examine the cinema of any country, from any era. Centres are reminded that they should consider the age and sensibilities of their candidates when selecting suitable films for study].

Media Languages, Forms and Conventions: case studies with reference to specific texts including textual analysis, types of text and types of censorship, debates on requirements of realism and censorship.

Media Institutions: definitions of censorship (pre-emptive and punitive); direct (legislative) and indirect (self-censorship), for example the function of: the Hays Office, the House of un-American Activities Committee, the British Board of Film Classification, The Williams Committee Report on obscenity and film censorship, self censorship.

Media Audiences: effects theories, theories of passive and active audiences, audience/private anti-censorship lobbies.

Media Representations: targets of censorship, hierarchies of society, political and moral censorship, obscenity, violence, language, propaganda and wartime censorship, representation of gender and sexuality, shifting of moral values, notions e.g. 'protection'.

SECTION C: PRINT

Magazine Industry

An examination of the various debates involved in the production and consumption of magazines, the commercial and ideological factors, and the relationship between the magazines, their producers, and their readers in contemporary society.

Media Languages, Forms and Conventions: detailed study of content, style, generic conventions, house styles, languages, codes and conventions, modes of address

Media Institutions, role of major magazine companies and tendency to cross media ownership, marketing and promotion, relationship between producer and advertiser/sponsor.

Media Audiences: theories of consumption, active audiences, pleasure, audience targeting and loyalty and continuity, consumerism, the ironic reader.

Media Representations: representations of gender and sexuality, stereotypes and archetypes, dominant ideologies, representations of public/private issues.

Local Newspapers

A consideration of the role of institutional and local contexts of local newspapers.

[Texts could include 'regional' newspapers but not newspapers with a national circulation, even though they might have a regional variation such as the Northern edition of the Daily Telegraph.]

Media Forms and Conventions: Variations in content and style including news, features and advertising.

Media Institutions: Ownership, relationship with the community, circulation, target readership, competition, marketing and promotion.

Media Audiences: Theories of audience including active and passive readership, reader and community, uses of the local press, pleasure and function.

Media Representations: News values, representation of community, dominant ideologies, stereotypes, representation of gender, social groups, events, places, self-recognition of community, locality and nation.

Freedom, Regulation and Control in the British Press

An examination of the main agencies involved ion the regulation and control of the British press and associated debates of freedom and democracy.

[Texts studied should include a variety of national newspapers]

Media Languages, Forms and Conventions: effect of regulation and legislation content, form and style of publications.

Media Institutions: the function and effectiveness of regulatory bodies (such as the Press Complaints Commission, economics of media competition, 'cheque-book' journalism, gatekeeping, corporate agendas, the press and the state, notions of 'free' press.

Media Audiences: moral panics, media effects theories, freedom of information, privacy and right to reply, readers and tabloids/broadsheets, audience and class/status, notions of news as entertainment.

Media Representations: impartiality and bias; power elites/hegemony, representation of gender and social groups, dominant ideologies, stereotypes, ideology, news values and the representation of issues and citizens.

5.6.2 Additional Information

Centres will need to make use of several media texts, where appropriate to the topics above, rather than just one or two, in order that candidates make reference to **detailed and specific examples** in their answers, as required by the scope of the topics.

Centres are encouraged to make their candidates familiar with current institutional practices, as well as contemporary academic critical perspectives, in order to provide a useful perspective of the various contexts of media texts.

6   Further Information and Training for Teachers

Listings of publications, newsletters/magazines, resources and in-service training are available from:

- The British Film Institute Education Projects, 21 Stephen Street, London W1P 2LN www.bfi.org.uk

- The English & Media Centre, 18 Compton Terrace, Islington, London N1 2UN www.englishandmedia.co.uk

- Film Education, Alhambra House, 27-31 Charing Cross Road, London, WC2H 0AV www.filmeducation.org

- In the Picture, 36 Hospital Road, Riddlesden, Keighley BD20 5EU www.itpmag.demon.co.uk

- AMES (Association for Media Education in Scotland) and Media Education Journal (MEJ), Robert Preece (treasurer), c/o Scottish Screen, 249 West, George Street, Glasgow G2 4QE.

- Phillip Allan updates. www.philipallan.co.uk.

- Keynote www.keynote.org.uk.

- Auteur publishing.

In-service training

In addition to the above organisations, OCR offers a series of In-Service Training (INSET) events throughout the year. Details are sent to all Centres or may be obtained from the Training and Customer Support Department at OCR.

Customised INSET can be provided for Centres. This is constructed to the specific requirements of each Centre (or more than one Centre if several might like to combine for this purpose). Further information can be obtained from the Training and Customer Support Department at OCR.

In support of this syllabus, OCR will make the following materials and services available for teachers:

- up-to-date copies of these specifications;

- a full programme of In-Service Training (INSET) events;

- specimen question papers and marking schemes;

- coursework guidance and exemplar materials;

- OCR endorsed textbooks;

- individual feedback to each Centre on the moderation of coursework;

- past question papers and mark schemes after each examination session

- a report on the examination, compiled by senior examining personnel, after each examination session;

- an OCR Media Studies e-mail community and associated support web site – including frequently asked questions, administrative information, on-line documents, course outlines and schemes of work, resources guidance, classroom research, exemplar materials.

Note: As so many books on Media Studies, and related disciplines, go out of print with little warning, and new volumes take their place, no recommended reading list is provided here.

Regular updates on recommended textbooks, resources and web sites will be made available at Training events and via the media studies e-community.

Centres may contact OCR for further guidance on any aspect of these specifications*.*

Appendix A

Coursework Guidelines and Marking Schemes

1   Coursework Guidelines

1.1   Presentation of Coursework

Work requested by OCR for external moderation must be prepared as follows:

- Each item in each candidate's submission must be clearly labelled with the details of the candidate and the Centre.

- Videos may be in VHS or DVD format and audio-tapes may be in cassette or CD format. Where candidates produce video or audio-tape artefacts as part of a group activity, it must be clearly indicated - both on the video/audio cover and on the tape itself - which candidates have contributed to the exercise.

- Web pages should be placed on line for the duration of the moderation period (perhaps as part of a school/college site), and a URL should be indicated on hard copy printouts of the web pages.

- No print item should be larger than A3 size.

- All coursework must be carefully packaged to withstand carriage from Centre to Moderator and back.

- Candidates should make their own copies of products, especially if they are required by the candidate for portfolios for further/higher education entry, as some materials may be retained by OCR for INSET and archive purposes.

1.2   Guidance for Unit 2733 – Advanced Production

Care must be taken that any media production brief fulfils the requirements for the unit, as set out in these specifications. If Centres are uncertain about the appropriateness of any activity, they should contact OCR for advice.

The candidate is required to work on a media production brief (individually or as part of a group – maximum group size is four candidates), to meet the specification requirements and the assessment objectives. Candidates should not embark upon a production without a clear directive and clear aims in view. As the candidate will need to account for production decisions in the Critical Evaluation, it is essential that s/he understands the object of the exercise undertaken. On no account should candidates be allowed to produce undirected work which it is then hoped will be 'fitted in' to the specification requirements.

Teachers, knowing their candidates and resources, need to ensure that appropriate briefs are developed by the candidate. Several suggested briefs are offered for guidance. It may be that a candidate presents an original idea, in which case it will need to be carefully examined in the light of the specification requirements before work begins.

Inappropriate/Inadvisable Assignments

When assisting their candidates in the origination of an individual brief, Centres should bear in mind the four key conceptual areas: Media Forms and Conventions, Media Institutions, Media Audiences and Media Representations. Texts that lack a clear sense of a media institutional context are unlikely to meet the demands of this unit.

Tasks that would not meet the requirements of the assessment objectives include:

- Leaflets and handouts
- Brochures, town guides, school/college prospectuses, web sites for a school/college
- Photo exhibitions and albums
- Stories and play scripts
- Web site home pages for an individual.

Examples of Media Production Briefs (suggested, not compulsory) are provided in Section five of these specifications.

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2   Mark Scheme for Unit 2730 – Foundation Production (Coursework)

2.1 Assessment Categories

Each candidate's production is marked in three categories, out of a total of a maximum of 120 marks:

Planning   **[maximum 30 marks]**

Construction   **[maximum 60 marks]**

Production Report   **[maximum 30 marks]**

The marking of Planning and of the Production Report are offered as generic mark schemes.

Individual criteria are indicated for each brief, below, to give details of technical skills required for the category of Construction.

2.2 Assessment Criteria Content

Planning   **[30 marks]**

Candidates must show some evidence of planning the production in the Production Report. Planning should include the organisation of time and equipment and, where appropriate, the efficient use of actors, settings and props. Where time-based media are used, prior scripting and/or storyboarding is expected. For print and ICT-based work, drafting is expected.

If a candidate has worked as part of a group, there must be clear evidence of the individual's contribution to the planning of the work, in both the detail of the Production Report and its appendix.

Candidates need to decide on a target audience for the product and carry out some initial research into that audience in the planning stage. They also need to research existing media practice and examples of comparable products in planning the production.

Storyboards/scripts/design plans and drafts are required in the appendix of the Production Report, as evidence of planning, but are not acceptable as a production in their own right, as the production must be a complete artefact.

Construction [60 marks]

Candidates are expected to use established forms and conventions to make meaning in the production of their own media texts. Understanding of formal aspects of textual production needs to be demonstrated, with attention to detail and finish. There needs to be a clear sense in the product itself that it has targeted a particular audience. A clear demonstration of the skills required in the particular technologies used to produce the text is expected.

If a candidate has worked as part of a group, there must be clear evidence of the individual's contribution to the construction of the work, in both the detail of the Production Report and its appendix.

Production Report [30 marks]

The report records all stages of the production, including a technical account of decisions and revisions made and an evaluation of the success of the finished work. It should be up to 2000 words in length and should cover the following equally weighted areas:

- Part 1 – The brief and research into similar media texts/target audiences
- Part 2 – Planning the production
- Part 3 – Constructing the production – technical decisions and revisions
- Part 4 - Evaluation of finished production.

2.3   Set Briefs

Brief 1: Film

The opening sequence of a new thriller, including the titles, aimed at a 15 or 18 certificate audience (approximately two minutes duration).

Brief 2: Television

The opening sequence of a new children's TV programme of any genre, to include titles, aimed at an audience within the range 5 to 12 year olds. This may take the form of either the title sequence alone (provided there is sufficient demonstration of technical expertise) or titles and opening of the programme combined.

Brief 3: Print

Pages of a new, teenage magazine aimed at an audience of either or both sexes within the range 13 to 19 year olds, as follows:

For candidates working individually: The front cover and at least one double page spread from the magazine. A minimum of three original images.

For candidates working as part of a group: A minimum of the front cover and one double page spread per member of the group. (For example a group of four students must produce a minimum of four front covers and four double page spreads). This may be done collectively by the group or individually within the group, but there must be a clear sense of house style for all work produced. A minimum of three original images per member of the group.

Brief 4: Print

For candidates working individually: A series of advertisements using at least three original images from a campaign for health education or a charity. At least three advertisements in total.

OR

A games package cover in an appropriate format (PC, Playstation, Nintendo etc.) and a magazine advertisement for the release of a new game. At least three original images. Note: the games package cover is not available as a group task

For candidates working as part of a group: A series of advertisements using at least three original images per member of the group, from a campaign for health education or a charity (at least three advertisements per member of the group).

Brief 5: Radio

A series of at least three advertisements for a local or regional event (sporting, musical, entertainment, community) or for the three different events. The total duration of the advertisements should be between 60 and 90 seconds. There should be demonstration of a mixture of sound sources evident across the advertisements.

Brief 6: ICT / New Media

For candidates working individually: A homepage and at least three linked supplementary pages (incorporating at least three original images) from a website for a new band/music artiste..

For candidates working as part of a group: A homepage from the group as a whole and at least three linked supplementary pages per member of the group from a website for a new band, incorporating at least three original images per member of the group. (For example, a group of four students must produce one homepage and at least 12 linked supplementary pages).

2.4 Planning

This category is to be marked on the basis of both teacher observation of the project and material included in the candidate's report. Where candidates have worked as groups, the teacher is asked to clearly indicate on the mark sheets the differences in the contributions made by individuals to the group's work. In arriving at a level, teachers are advised to adopt a 'best fit' approach.

Level 1   **0-11 marks**

The production shows little evidence of planning, the work itself probably being incomplete. The candidate is unlikely to have undertaken much, if any, pre-planning or research into similar media texts, technical skills, generic codes and conventions and a potential target audience (AO4). There is minimal evidence of prior organisation of actors, settings, or props. Where time-based media are used, there is little or no evidence of prior planning and for print or ICT-based work, there is little or no evidence of drafting.

If the candidate has worked in a group, only a marginal contribution to the planning stage is evident.

Level 2   **12-15 marks**

The production shows some evidence of planning, though it may not, for instance, have reached completion within the allocated time scale. The candidate has undertaken some minimal research into similar media texts, technical skills, generic codes and conventions and a potential target audience (AO4). The organisation of actors, settings, props and technical resources is evident in the work itself. Where time-based media are used, there is evidence of prior planning, though this may not necessarily be in the form of storyboards or scripts. For print or ICT-based work, there is likely to be some minimal evidence of drafting.

If the candidate has worked in a group, a satisfactory degree of participation in the planning stage is evident.

Level 3   **16-23 marks**

The production is mainly well planned, with some evidence of organised use of time and equipment. The candidate has used the brief as the starting point for limited research into similar media texts, technical skills, generic codes and conventions and a potential target audience (AO4). The use of actors, settings, props and technical resources is mainly efficiently organised to allow the project to progress. Where time-based media are used, there should still be some evidence of prior scripting and/or storyboarding. For print or ICT-based work, there is some evidence of drafting.

If the candidate has worked in a group, a strong contribution to the planning stage will be evident.

Level 4   **24-30 marks**

The production is well planned, with evidence of well-organised use of time and equipment. The candidate has used the brief as the starting point for research into similar media texts, technical skills, generic codes and conventions and a potential target audience (AO4). The use of actors, settings, props and technical resources is efficiently organised to allow the media production to progress. Where time-based media are used, prior scripting and/or storyboarding is strongly evident. For print or ICT-based work, drafting is evident.

If the candidate has worked in a group, an excellent contribution to the planning stage is evident.

2.5 Production Report

In arriving at a level, teachers are advised to look for 'best fit'.

Level 1   **0-11 marks**

The report is likely to be limited to a brief record of work undertaken in the production of a media text, with little understanding of the need for relevance and clarity. There is likely to be only minimal reference to relevant research, planning and monitoring of decision-making and the evaluation of the finished media text is minimal and little medium-specific terminology is used (AO5). Likely to be short.

Level 2   **12-15 marks**

The report provides a record of most stages in the production of the media text, including some reference to planning, to research and to the monitoring of decisions and revisions made. The evaluation of the finished media text is limited to description of the production process, with evidence of some grasp of appropriate medium-specific terminology (AO5).

Level 3   **16-23 marks**

The report is a largely a clear record of all stages in the production of the media text, including planning and some reference to the monitoring of technical decisions and revisions made. There is some discussion of research into similar media texts and target audiences. There is a proficient evaluation of the degree to which the finished media text has met the original brief, with evidence of a sound grasp of medium-specific terminology (AO5).

Level 4   **24-30 marks**

The report comprises a clear and thorough record of all stages in the production of the media text, including planning and a detailed account of the monitoring of decisions and revisions made. There is detailed discussion of research into similar media texts and target audiences. There is a thorough evaluation of the success of the finished media text in meeting the original brief, with evidence of an accurate command of appropriate medium-specific terminology (AO5).

2.6 Construction - Assessment of Technical Skills for Each Set Brief

In arriving at a level, teachers are advised to look for 'best fit'.

Where candidates have worked as groups, the teacher is asked to clearly indicate on the mark sheets the differences in the contributions made by each individual to the group's work.

Technical skills' criteria for Construction are used for the assessment of Assessment Objective Four.

Brief 1: Film

The opening sequence of a new thriller, including the titles, aimed at a 15 or 18 certificate audience (approximately two minutes duration).

Level 1   **0-30 marks**

There is **little evidence** in the work of any of the following technical skills:

- the ability to hold a shot steady;
- framing a shot appropriately;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène;
- editing so that meaning is apparent to the viewer;
- using varied shot transitions, captions and other effects selectively and appropriately;
- using sound with images and editing appropriately.

Overall, the sequence is unlikely to be readable as the opening of a film from the thriller genre and may well be unfinished.

Where the candidate has worked in a group, there is only minimal evidence of a contribution to construction.

Level 2   **31-38 marks**

There is **limited evidence** in the work of most of the following technical skills:

* holding a shot steady, where appropriate;

* framing a shot, including and excluding elements as appropriate;

* using a variety of shot distances as appropriate;

* shooting material appropriate to the task set;

* selecting mise-en-scène including colour, figure, lighting, objects and setting;

* editing so that meaning is apparent to the viewer;

* using varied shot transitions, captions and other effects selectively and appropriately for the task set;

* using sound with images and editing appropriately for the task set.

The sequence overall is likely to show some features of the opening of a film from the thriller genre, but not consistently.

Where the candidate has worked in a group, there is limited evidence of a contribution to construction.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **some ability** in most of the following technical skills:

* holding a shot steady, where appropriate;

* framing a shot, including and excluding elements as appropriate;

* using a variety of shot distances as appropriate;

* shooting material appropriate to the task set;

* selecting mise-en-scène including colour, figure, lighting, objects and setting;

* editing so that meaning is apparent to the viewer;

* using varied shot transitions, captions and other effects selectively and appropriately for the task set;

* using sound with images and editing appropriately for the task set;

* producing a sequence which is readable as the opening of a film from the thriller genre.

Where the candidate has worked in a group, there is evidence of a strong contribution to construction.

Level 4   **49-60 marks**

The candidate is expected to consistently demonstrate excellence in most of the following technical skills:

* holding a shot steady, where appropriate;

* framing a shot, including and excluding elements as appropriate;

* using a variety of shot distances as appropriate;

* shooting material appropriate to the task set;

* selecting mise-en-scène including colour, figure, lighting, objects and setting;

* editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately;

- using sound with images and editing appropriately for the task;

- producing a sequence which is clearly the opening of a film from the thriller genre.

Where the candidate has worked in a group, there is evidence of an excellent contribution to construction.

Brief 2: Television

The opening sequence of a new children's TV programme of any genre, to include titles, aimed at an audience within the range 5 to 12 year olds   This may take the form of either the title sequence alone (provided there is a sufficient demonstration of technical expertise) or titles and opening of the programme combined.

Level 1   **0-30 marks**

There is **little evidence** in the work of any of the following technical skills:

- the ability to hold a shot steady;

- framing a shot appropriately;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately;

- using sound with images and editing appropriately.

Overall, the work is unlikely to be readable as an opening sequence. It may be incomplete.

Where the candidate has worked in a group, there is only minimal evidence of a contribution to construction.

Level 2   **31-38 marks**

There is **limited evidence** in the work of most of the following technical skills:

- holding a shot steady, where appropriate;

- framing a shot, including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately for the task set;

- using sound with images and editing appropriately for the task set;

- producing a sequence that is recognisable as a TV opening sequence.

Where the candidate has worked in a group, there is **limited** evidence of a contribution to construction.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **some ability** in most of the following technical skills:

- holding a shot steady, where appropriate;

- framing a shot, including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately for the task set;

- using sound with images and editing appropriately for the task set;

- producing a sequence which meets the brief set.

Where the candidate has worked in a group, there is strong evidence of a contribution to construction.

Level 4   **49-60 marks**

The candidate is expected to consistently demonstrate **excellence** in most of the following technical skills:

- holding a shot steady, where appropriate;

- framing a shot, including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately;

- using sound with images and editing appropriately for the task;

- producing a sequence which recognisably meets the brief set and is clearly readable as the opening sequence of a children's TV programme.

Where the candidate has worked in a group, there is evidence of an excellent contribution to construction.

Brief 3: Print

Pages of a new, teenage magazine aimed at an audience of either or both sexes within the range 13 to 19 year olds, as follows:

For candidates working individually: The front cover and at least one double page spread from the magazine. A minimum of three original images.

For candidates working as part of a group: A minimum of the front cover and one double page spread per member of the group. (For example a group of four students must produce a minimum of four front covers and four double page spreads). This may be done collectively by the group or individually within the group, but there must be a clear sense of house style for all work produced. A minimum of three original images per member of the group.

Level 1   **0-30 marks**

There is little **evidence in** the work of any of the following technical skills:

- the appropriate use of ICT for the task set;
- understanding of conventions of layout and page design;
- awareness of the need for variety in fonts and text size;
- accurate use of language and register;
- appropriate integration of illustration and text;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation.

The work may be unfinished and not recognisable as a teenage magazine.

Where the candidate has worked in a group, there is only minimal evidence of a contribution to construction.

Level 2   **31-38 marks**

There is **limited evidence** in the work of most of the following technical skills:

- the appropriate use of ICT for the task set;
- understanding of conventions of layout and page design;
- awareness of the need for variety in fonts and text size;
- accurate use of language and register;
- appropriate integration of illustration and text;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation, including within text, within particular software programmes, cropping and resizing.
- The final product is unlikely to be particularly sophisticated and may not give a clear sense of being a teenage magazine.

Where the candidate has worked in a group, there is **limited** evidence of a contribution to construction.

Level 3 **39-48 marks**

The candidate is expected to demonstrate **some ability** in most of the following technical skills:

- using ICT appropriately for the task set;
- showing understanding of conventions of layout and page design;
- showing awareness of the need for variety in fonts and text size;
- accurate use of language and register;
- appropriately integrating illustration and text;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation, including within text, within particular software programmes, cropping and resizing;
- creating the minimum number of pages to meet the set brief and readable as elements of a new teenage magazine.

Where the candidate has worked in a group, there is evidence of a strong contribution to construction.

Level 4 **49-60 marks**

The candidate is expected to consistently demonstrate **excellence** in most of the following technical skills:

- using ICT appropriately for the task set;
- showing understanding of conventions of layout and page design;
- showing awareness of the need for variety in fonts and text size;
- accurate use of language and register;
- appropriately integrating illustration and text;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation, including within text, within particular software programmes, cropping and resizing;
- creating the minimum of pages to meet the set brief which are clearly readable as elements from a new teenage magazine.

Where the candidate has worked in a group, there is evidence of an excellent contribution to construction.

Brief 4: Print

For candidates working individually: A series of advertisements using at least three original images from a campaign for health education or a charity. At least three advertisements in total.

OR

A games package cover in an appropriate format (PC, Playstation, Nintendo etc.) and a magazine advertisement for the release of a new game. At least three original images. [Not available as a group task].

For candidates working as part of a group: A series of advertisements using at least three original images per member of the group, from a campaign for health education or a charity (at least three advertisements per member of the group).

Level 1   **0- 30 marks**

There is **little evidence** in the work of any of the following technical skills:

- using ICT appropriately for the task set;
- showing understanding of conventions of layout and page design;
- choosing appropriate fonts and text size;
- appropriately integrating illustration and text;
- framing a shot, including and excluding elements as appropriate;
- producing images appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation, including within text within particular software programmes, cropping and resizing;
- creating a coherent advertising campaign or package and magazine advertisement which exhibits appropriate codes and conventions.

Where the candidate has worked in a group, there is only minimal evidence of a contribution to construction.

Level 2   **31-38 marks**

There is **limited evidence** in the work of most of the following technical skills:

- using ICT appropriately for the task set;
- showing understanding of conventions of layout and page design;
- choose appropriate fonts and text size;
- appropriately integrate illustration and text;
- framing a shot, including and excluding elements as appropriate;
- producing images appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation, including within text within particular software programmes, cropping and resizing;
- creating a coherent advertising campaign or package and magazine advertisement which exhibits appropriate codes and conventions.

Where the candidate has worked in a group, there is limited evidence of a contribution to construction.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **some ability** in most of the following technical skills:

- using ICT appropriately for the task set;

- showing understanding of conventions of layout and page design;

- choosing appropriate fonts and text size;

- appropriately integrating illustration and text;

- framing a shot, including and excluding elements as appropriate;

- producing images appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- manipulating photographs as appropriate to the context for presentation, including within text within particular software programmes, cropping and resizing;

- creating a coherent advertising campaign or package and magazine advertisement which exhibits appropriate codes and conventions.

Where the candidate has worked in a group, there is **strong** evidence of a contribution to construction.

Level 4   **49-60 marks**

The candidate is expected to consistently demonstrate **excellence** in most of the following technical skills:

- using ICT appropriately for the task set;

- understanding of conventions of layout and page design;

- choosing appropriate fonts and text size;

- appropriately integrating illustration and text;

- framing a shot, including and excluding elements as appropriate;

- producing images appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- manipulating photographs as appropriate to the context for presentation, including within text, within particular software programmes, cropping and resizing;

- creating a coherent advertising campaign or package and magazine advertisement which exhibits appropriate codes and conventions.

Where the candidate has worked in a group, there is evidence of an excellent contribution to construction.

Brief 5: Radio

A series of at least three advertisements for a local or regional event (sporting, musical, entertainment, community) or for three different events. The total duration of the advertisements should be between 60 and 90 seconds. There should be demonstration of a mixture of sound sources evident across the advertisements.

Level 1   **0-30 marks**

There is **little evidence** in the work of any of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting
- use of microphone to record voice(s) clearly in location/outdoor interviews/presentations
- appropriate use of scripted material
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately
- use of editing equipment (digital or linear) to create continuity and meaning
- use of sound effects, where appropriate
- use of appropriate location sounds
- appropriate use of incidental music.

Overall the work is unlikely to be readable as three advertisements for the event chosen.

Where the candidate has worked in a group, there is only **minimal** evidence of a contribution to construction.

Level 2   **31-38 marks**

There is **limited evidence** in the work of most of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting
- use of microphone to record voice(s) clearly in location/outdoor interviews/presentations
- appropriate use of scripted material
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately
- use of editing equipment (digital or linear) to create continuity and meaning
- use of sound effects, where appropriate
- use of appropriate location sounds
- appropriate use of music.

Where the candidate has worked in a group, there is limited evidence of a contribution to construction.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **some ability** in most of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting
- use of microphone to record voice(s) clearly in location/outdoor interviews/presentations
- appropriate use of scripted material
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately
- use of editing equipment (digital or linear) to create continuity and meaning
- use of sound effects, where appropriate
- use of appropriate location sounds
- appropriate use of music

Where the candidate has worked in a group, there is strong evidence of a contribution to construction.

Level 4   **49-60 marks**

The candidate is expected to consistently demonstrate **excellence** in most of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting
- use of microphone to record voice(s) clearly in location/outdoor interviews/presentations
- appropriate use of scripted material
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately
- use of editing equipment (digital or linear) to create continuity and meaning
- use of sound effects, where appropriate
- use of appropriate location sounds
- appropriate use of music.

Where the candidate has worked in a group, there is evidence of an excellent contribution to construction.

Brief 6: ICT / New Media

For candidates working individually: A homepage and at least three linked supplementary pages (incorporating at least three original images) from a website for a new band/music artiste.

For candidates working as part of a group: A homepage and at least three linked supplementary pages per member of the group from a website for a new band/music artiste, incorporating at least three original images per member of the group. (For example, a group of four students must produce one homepage and at least 12 linked supplementary pages).

Level 1   **0-30 marks**

There is **little evidence** in the work of any of the following technical skills:

- combining some or all of images, text, sound and video as appropriate for the task set;
- using ICT effectively to facilitate the combination of such material;
- producing material so that it communicates clearly to the 'reader';
- using the conventions of web publishing to enable the "reader" to navigate the material appropriately.

Where a candidate has worked in a group, there is evidence of a marginal contribution to construction.

Level 2   **31-38 marks**

There is **limited evidence** in the work of most of the following technical skills:

- combining some or all of images, text, sound and video as appropriate for the task set;
- using ICT effectively to facilitate the combination of such material;
- producing material so that it communicates clearly to the 'reader';
- using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.

Where a candidate has worked in a group, a **limited** contribution to construction is evident.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **some ability** in most of the following technical skills:

- combining some or all of images, text, sound and video as appropriate for the task set;
- using ICT effectively to facilitate the combination of such material;
- producing material so that it communicates clearly to the 'reader';
- using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.

Where a candidate has worked in a group, a **proficient** contribution to construction is evident.

Level 4   **49-60 marks**

The candidate is expected to consistently demonstrate **excellence** in most of the following technical skills:

- combining some or all of images, text, sound and video as appropriate for the task set;
- using ICT effectively to facilitate the combination of such material;
- producing material so that it communicates clearly to the 'reader';
- using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.

Where a candidate has worked in a group, an **excellent** contribution to construction is evident.

3 Mark Scheme Unit 2733 – Advanced Production

3.1 Assessment Categories

Each candidate's production is marked in three categories, out of a total of a maximum of 120 marks:

Planning [maximum 30 marks]

Construction [maximum 60 marks]

Critical Evaluation [maximum 30 marks]

The marking of Planning and of the Critical Evaluation are offered as generic mark schemes.

Individual criteria are indicated for each medium, below, to give details of technical skills required for the category of Construction.

3.2 Assessment Criteria Content

Planning [30 Marks]

Candidates will be marked on evidence of the origination of the brief and of planning the production, based upon teacher evidence and Section One of the Critical Evaluation. Planning should include the organisation of time and equipment and where appropriate, the efficient use of actors, settings and props. Where time-based media are used, prior scripting and/or storyboarding is expected. For print and ICT-based work, drafting is expected. In each case teacher evidence must explicitly state how marks have been awarded for aspects of planning.

If a candidate has worked as part of a group, there must be clear evidence of the individual's contribution to the planning of the work.
Candidates need to decide on a target audience for the product and carry out some initial research in the planning stage. They also need to research existing media practice and examples of comparable products in planning the project.
Storyboards/scripts/design plans and drafts are required in the appendix of the Critical Evaluation, as evidence of planning, but are not acceptable as a production in their own right, as the production must be a complete artefact.

Construction [60 Marks]

Candidates are expected to use and/or subvert established forms and conventions to make meaning. Understanding of formal aspects of textual production need to be demonstrated, with attention to detail. There needs to be a clear sense in the product itself that it has targeted a particular audience and met the original brief. A clear demonstration of the skills required in the particular technologies used to produce the text is expected.

If a candidate has worked as part of a group, there must be clear evidence of the individual's contribution to the planning of the work.

Critical Evaluation **[30 Marks]**

The Critical Evaluation is designed to have a synoptic role in drawing upon the key concepts encountered throughout the course.

A recording of the stages of the production, from original brief through planning to a technical account of decisions and revisions made.

Analysis of the finished product in terms of how decisions about form and content have affected meaning and how the text communicates through its forms and conventions. Where appropriate, explicit reference should be made to critical theory or contemporary criticism/research encountered on the course.

The production should be placed in the wider context of media institutions and audiences by analysing the ways in which the text compares with real media output (including reference to media institutions) and an evaluation of the relationship of product to audience (including audience feedback).

A list of suggested topic areas and briefs are offered below but these will not be prescriptive. Exemplar material for the Advanced Production will be available from OCR.

3.3 Suggested Briefs

Film

A trailer for a new film (for any genre except thriller)

A short film in its entirety (maximum five minutes).

Television

Title sequence and opening scene from a new soap opera (maximum five minutes)

Title sequence and opening scene from a new sports programme (maximum five minutes)

A series of at least three advertisements

An extract from a new documentary programme (maximum five minutes)

An extract/package from a news programme (maximum five minutes)

An extract/package from a magazine programme (maximum five minutes).

Radio

An extract from a radio play or soap opera (maximum five minutes)

A package from a special interest magazine programme, e.g. music or sport (maximum five minutes)

An extract from a documentary (maximum five minutes)

An extract package from a news programme (maximum five minutes).

Print

For candidates working individually: Four pages of a new local newspaper (to include the front cover and using at least four original images).

For candidates working as part of a group: Pages of a new local newspaper. A minimum of the front page plus three further pages per member of the group (which may be done collectively or individually within the group). A minimum of four original images per member of the group.

ICT/New Media

A cut scene from a new video game

A website for a new original film

A political campaigning website.

For candidates working individually: pages from a new online local newspaper (including a home page and four supplementary pages and including at least four original images).

For candidates working as part of group: Pages from a new online local newspaper. A minimum of the home page plus four further pages per member of the group (which may be done collectively or individually within the group). A minimum of four original images per member of the group.

Cross-media

A promotion package for the release of an album to include material from more than one medium (e.g. CD cover, extract from a music promo video, web page).

Video

A music 'promo' video (up to five minutes)

An animated short (one-two minutes).

These suggested briefs are designed to give an idea of the nature and scope of the task which would fulfil the demands of this unit.

3.4   Assessment Criteria Level Descriptors for Unit 2733

The marking of Planning and of the Critical Evaluation are offered as generic mark schemes. Individual criteria are indicated for each medium for the category of Construction. In arriving at a level, teachers are advised to adopt a 'best fit' approach.

Planning

This category is to be marked on the basis of both teacher observation of the project and material included in the candidate's Critical Evaluation.

Level 1   **0-11 marks**

The production shows little evidence of planning from a brief **(Assessment Objective Eight)**, the work itself probably being incomplete. The candidate is unlikely to have undertaken much, if any pre-planning research into similar products and a potential target audience. There is minimal evidence of prior organisation of actors, settings, or props. Where time-based media are used, there is little or no evidence of prior planning and for print or ICT-based work, there is little or no evidence of drafting.

If the candidate has worked in a group, only a **marginal contribution** to the planning stage is evident.

Level 2   **12-15 marks**

The production shows some evidence of planning from a brief **(Assessment Objective Eight)**, though it may not, for instance, have reached completion within the allocated time-scale. The candidate has undertaken some minimal research into similar products or a potential target audience. The use of actors, settings, props and technical resources is evident in the work itself. Where time-based media are used, there is evidence of prior planning, though this may not necessarily be in the form of storyboards or scripts. For print or ICT-based work, there is likely to be some minimal evidence of drafting.

If the candidate has worked in a group, a **satisfactory contribution** to the planning stage is evident.

Level 3   **16-23 marks**

The production is mainly well planned, with some evidence of organised use of time and equipment. The candidate has devised an appropriate brief **(Assessment Objective Eight)** as the starting point for limited research into similar products and a potential target audience. The use of actors, settings, props and technical resources is mainly efficiently organised to allow the project to progress. Where time-based media are used, there should still be some evidence of prior scripting and/or storyboarding. For print or ICT-based work, there is some evidence of drafting.

If the candidate has worked in a group, a **strong contribution** to the planning stage is evident.

Level 4   **24-30 marks**

The production is well planned, with evidence of organised use of time and equipment. The candidate has devised an appropriate brief **(Assessment Objective Eight)** as the starting point for research into similar products and a potential target audience. The use of actors, settings, props and technical resources is efficiently organised to allow the project to progress. Where time-based media are used, prior scripting and/or storyboarding is strongly evident. For print or ICT-based work, drafting is evident.

If the candidate has worked in a group, an **excellent contribution** to the planning stage is evident.

Critical Evaluation

In arriving at a level, teachers are advised to adopt a 'best fit' approach.

Candidates describe the production brief undertaken for AS and clearly indicate how the brief chosen for A2 differs from it.

Level 1   **0-11 marks**

The candidate is likely to produce a blow-by-blow account of the production, with little understanding of selection or relevance. There may be some minimal analysis of the finished product. There may be an attempt to place the production in the wider context of media institutions and audiences, though this will probably lack focus and probably lack relevance **(Assessment Objective Nine)**. Likely to be short.

Level 2   **12-15 marks**

The candidate gives an account of the production, with some reference to planning and some to decision-making. There is some analysis of the finished product in terms of how decisions about form and content, have affected meaning and how the text communicates through its forms and conventions. .There is an attempt to place the production in a wider context through some reference to real media output and some reference to audience feedback **(Assessment Objective Nine)**.

Level 3   **16-23 marks**

The candidate gives a mainly clear account of the stages of production, through researching the brief and targeting an audience to a technical account of decisions and revisions made. There is a largely complete analysis of the finished product in terms of how decisions about form and content have affected meaning, how the text communicates through its forms and conventions. Some reference is made to critical ideas encountered on the course. There is an attempt to place the production in the wider context of media institutions and audiences through some analysis of the ways in which the text compares with real media output and some evidence of audience feedback **(Assessment Objective Nine)**.

Level 4   **24-30 marks**

The candidate gives a clear and systematic account of the stages of production, through researching the brief and targeting an audience to a technical account of decisions and revisions made. There is a detailed and thorough analysis of the finished product in terms of how decisions about form and content have affected meaning, how the text communicates through its forms and conventions. Where appropriate, explicit reference is made to ideas encountered on the course. The production is placed in the wider context of media institutions and audiences by thorough analysis of the ways in which the text compares with real media output (including reference to media institutions) and an evaluation of the relationship of product to audience (including audience feedback) **(Assessment Objective Nine).**

3.5 Construction – Assessment of Technical Skills for Each Medium

Where candidates have worked in groups, the teacher is asked to clearly indicate on the mark sheets any differences in the contributions made by each individual to the group's work.

The technical skills' criteria for Construction are provided for each medium below and are to be used for the assessment of **(Assessment Objective Eight)**. In arriving at a level, teachers are advised to adopt a 'best fit' approach.

Film

Level 1

Work likely to be unfinished   **0-30 marks**

There is evidence of **basic** ability in the work of any of the following technical skills:

- the ability to hold a shot steady;
- framing a shot appropriately;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène;
- editing so that meaning is apparent to the viewer;
- using varied shot transitions, captions and other effects selectively and appropriately;
- using sound with images and editing appropriately.

Where a candidate has worked in a group, there is only **minimal** evidence of a contribution to construction.

Level 2   **31-38 marks**

There is evidence of **competence** in some of the following technical skills:

- holding a shot steady, where appropriate;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- editing so that meaning is apparent to the viewer;
- using varied shot transitions, captions and other effects selectively and appropriately for the task set;
- using sound with images and editing appropriately for the task set.

Where a candidate has worked in a group, a **limited** contribution to construction is evident.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **proficiency** in most of the following technical skills:

- holding a shot steady, where appropriate;

- framing a shot , including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately for the task set;

- using sound with images and editing appropriately for the task set.

Where a candidate has worked in a group, a **strong** contribution to construction is evident.

Level 4   **49-60 marks**

The candidate is expected to demonstrate **excellence** in most of the following technical skills:

- holding a shot steady, where appropriate;

- framing a shot , including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately;

- using sound with images and editing appropriately for the task.

Where a candidate has worked in a group, a **major** contribution to construction is evident

Television

Level 1

Work is likely to be unfinished   **0-30 marks**

There is evidence of **basic** ability in the work of any of the following technical skills:

- the ability to hold a shot steady;

- framing a shot appropriately;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately;

- using sound with images and editing appropriately.

Where a candidate has worked in a group, there is only **minimal** evidence of a contribution to construction.

Level 2   **31-38 marks**

There is evidence of **competence** in some of the following features:

- holding a shot steady, where appropriate;

- framing a shot, including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately for the task set;

- using sound with images and editing appropriately for the task set.

Where a candidate has worked in a group, a **limited** contribution to construction is evident.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **proficiency in** most of the following technical skills:

- holding a shot steady, where appropriate;

- framing a shot, including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shoot material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately for the task set;

- using sound with images and editing appropriately for the task set.

Where a candidate has worked in a group, a **strong** contribution to construction is evident.

Level 4   **49-60 marks**

The candidate is expected to demonstrate **excellence** in most of the following technical skills:

- holding a shot steady, where appropriate;

- framing a shot, including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately;

- using sound with images and editing appropriately for the task.

Where a candidate has worked in a group, a **major** contribution to construction is evident.

Print

Level 1

Work is likely to be unfinished **0-30 marks**

There is evidence of **basic** ability in the work of any of the following technical skills:

- the appropriate use of IT for the task set;
- understanding of conventions of layout and page design;
- awareness of the need for variety in fonts and text size;
- accurate use of language and register;
- appropriate integration of illustration and text;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation.

Where a candidate has worked in a group, there is only **minimal** evidence of a contribution to construction.

Level 2 **31-38 marks**

There is evidence of **competence** in some of the following technical skills:

- the appropriate use of IT for the task set;
- understanding of conventions of layout and page design;
- awareness of the need for variety in fonts and text size;
- accurate use of language and register;
- appropriate integration of illustration and text;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing;
- using sound with images and editing appropriately for the task set.

Where a candidate has worked in a group, a **limited** contribution to construction is evident.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **proficiency** in most of the following technical skills:

- use IT appropriately for the task set;
- show understanding of conventions of layout and page design;
- show awareness of the need for variety in fonts and text size;
- accurate use of language and register;
- appropriately integrating illustration and text;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.

Where a candidate has worked in a group, a **strong** contribution to construction is evident.

Level 4   **49-60 marks**

The candidate is expected to demonstrate **excellence** in most of the following technical skills:

- using IT appropriately for the task set;
- showing understanding of conventions of layout and page design;
- showing awareness of the need for variety in fonts and text size;
- accurate use of language and register;
- appropriately integrating illustration and text;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- manipulating photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.

Where a candidate has worked in a group, a **major** contribution to construction is evident.

Radio

Level 1

Work is likely to be unfinished   **0-30 marks**

There is evidence of **basic** ability in the work of any of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting
- use of microphone to record voice(s) clearly in location/outdoor interviews/presentations
- appropriate use of scripted material
- appropriate use of non-scripted material
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately

- use of editing equipment (digital or linear) to create continuity and meaning
- use of sound effects, where appropriate
- use of appropriate location sounds
- appropriate use of music.

Where a candidate has worked in a group, there is only **minimal** evidence of a contribution to construction.

Level 2   **31-38 marks**

There is evidence of **competence** in some of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting
- use of microphone to record voice(s) clearly in location/outdoor interviews/presentations
- appropriate use of scripted material
- appropriate use of non-scripted material
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately
- use of editing equipment (digital or linear) to create continuity and meaning
- use of sound effects, where appropriate
- use of appropriate location sounds
- appropriate use of music.

Where a candidate has worked in a group, a **limited** contribution to construction is evident.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **proficiency** in most of the following technical skills:

- use of microphone(s) to record voice(s) clearly in studio/confined setting
- use of microphone to record voice(s) clearly in location/outdoor interviews/presentations
- appropriate use of scripted material
- appropriate use of non-scripted material
- use of editing equipment (digital or linear) and/or mixing equipment to mix sounds appropriately
- use of editing equipment (digital or linear) to create continuity and meaning
- use of sound effects, where appropriate
- use of appropriate location sounds
- appropriate use of music.

Where a candidate has worked in a group, a **strong** contribution to construction is evident.

Level 4 **49-60 marks**

The candidate is expected to demonstrate **excellence** in most of the following technical skills:

- recording material appropriate to the task set;
- using a microphone and/or mixing equipment to ensure sound is appropriate for the task set;
- editing and sequencing material so that it communicates meaning to the listener;
- using generic conventions effectively.

Where a candidate has worked in a group, a **major** contribution to construction is evident.

ICT / New Media

Level 1

Work is likely to be unfinished **0-30 marks**

There is evidence of **basic** ability in the work of any of the following technical skills:

- combining some or all of images, text, sound and video as appropriate for the task set;
- using ICT effectively to facilitate the combination of such material;
- producing material so that it communicates clearly to the 'reader';
- using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.

Where a candidate has worked in a group, there is only **minimal** evidence of a contribution to construction.

Level 2 **31-38 marks**

There is evidence of **competence** in some of the following technical skills:

- combining some or all of images, text, sound and video as appropriate for the task set;
- using ICT effectively to facilitate the combination of such material;
- producing material so that it communicates clearly to the 'reader';
- using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.

Where a candidate has worked in a group, a **limited** contribution to construction is evident.

Level 3 **39-48 marks**

The candidate is expected to demonstrate **proficiency** in most of the following technical skills:

- combining some or all of images, text, sound and video as appropriate for the task set;
- using ICT effectively to facilitate the combination of such material;
- producing material so that it communicates clearly to the 'reader';
- using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.

Where a candidate has worked in a group, a **strong** contribution to construction is evident.

Level 4 **49-60 marks**

The candidate is expected to demonstrate **excellence** in most of the following technical skills:

- combining some or all of images, text, sound and video as appropriate for the task set;
- using ICT effectively to facilitate the combination of such material;
- producing material so that it communicates clearly to the 'reader';
- using the conventions of web publishing to enable the 'reader' to navigate the material appropriately.

Where a candidate has worked in a group, a **major** contribution to construction is evident.

Cross-Media

Level 1

Work is likely to be unfinished **0-30 marks**

The candidate mainly demonstrates Level 1 technical skills criteria in the various media employed in the production.

Where a candidate has worked in a group, there is only **minimal** evidence of a contribution to construction.

Level 2 **31-38 marks**

The candidate mainly demonstrates Level 2 criteria in the various media employed in the production.

Where a candidate has worked in a group, a **limited** contribution to construction is evident.

Level 3 **39-48 marks**

The candidate mainly demonstrates Level 3 criteria in the various media employed in the production.

Where a candidate has worked in a group, a **strong** contribution to construction is evident.

Level 4 **49-60 marks**

The candidate is expected to **consistently** demonstrate Level 4 criteria in the various media employed in the production.

Where a candidate has worked in a group, a **major** contribution to construction is evident.

Video

Level 1

Work is likely to be unfinished   **0-30 marks**

There is evidence of **basic** ability in the work of any of the following technical skills:

- the ability to hold a shot steady;
- framing a shot appropriately;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène;
- editing so that meaning is apparent to the viewer;
- using varied shot transitions, captions and other effects selectively and appropriately
- using sound with images and editing appropriately.

Where a candidate has worked in a group, there is only **minimal** evidence of a contribution to construction.

Level 2   **31-38 marks**

There is evidence of **competence** in some of the following technical skills:

- holding a shot steady, where appropriate;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- editing so that meaning is apparent to the viewer;
- using varied shot transitions, captions and other effects selectively and appropriately for the task set;
- using sound with images and editing appropriately for the task set.

Where a candidate has worked in a group, a **limited** contribution to construction is evident.

Level 3   **39-48 marks**

The candidate is expected to demonstrate **proficiency** in most of the following technical skills:

- holding a shot steady, where appropriate;
- framing a shot, including and excluding elements as appropriate;
- using a variety of shot distances as appropriate;
- shooting material appropriate to the task set;
- selecting mise-en-scène including colour, figure, lighting, objects and setting;
- editing so that meaning is apparent to the viewer;
- using varied shot transitions, captions and other effects selectively and appropriately for the task set;
- using sound with images and editing appropriately for the task set.

Where a candidate has worked in a group, a **strong** contribution to construction is evident.

Level 4 **49-60 marks**

The candidate is expected to demonstrate **excellence** in most of the following technical skills:

- holding a shot steady, where appropriate;

- framing a shot, including and excluding elements as appropriate;

- using a variety of shot distances as appropriate;

- shooting material appropriate to the task set;

- selecting mise-en-scène including colour, figure, lighting, objects and setting;

- editing so that meaning is apparent to the viewer;

- using varied shot transitions, captions and other effects selectively and appropriately;

- using sound with images and editing appropriately for the task.

Where a candidate has worked in a group, a **major** contribution to construction is evident.