GCSE

Media Studies

OCR GCSE in Media Studies J526

July 2009

Contents

Contents

**Vertical black lines indicate a significant change to the previous printed version. Changes
can be found on pages 11 and 12.**

1   About this Qualification

This booklet contains the GCSE specification in Media Studies for teaching from September 2009. This three-unit specification in Media Studies integrates theoretical and practical approaches to the subject and includes two Controlled Assessment units and one examinable unit. There is a great deal of flexibility for centres to choose particular topics and content, especially in the Controlled Assessment units. Through a variety of approaches, this specification will allow candidates to develop their enjoyment of media texts, in addition to developing a framework for critical analysis of the meanings and contexts. Increased access to digital media offers us new and alternative technological opportunities for creativity and self expression. This specification builds on existing media awareness and will contribute to future learning. Detailed and extensive support materials will be developed to help centres in the teaching of this dynamic and innovative specification. This specification allows for easy progression to the GCE Media Studies with OCR.

1.1   GCSE

From September 2009 the GCSE course in Media Studies is made up of three units.

Unit B321 – The Individual Media Studies Portfolio

This is a Controlled Assessment unit that is internally assessed and externally moderated. Candidates produce an individual portfolio containing an assignment, production exercise and a planning and evaluative commentary based on at least two media texts from a selection of set tasks. This assignment is a comparative study from a selection of topics produced by OCR.

Either Unit B322 – Textual Analysis and Media Studies Topic (Moving Image)

This is an examinable unit where candidates in Section A analyse and respond to a short, unseen moving image. In Section B, candidates answer questions based on Audience and Institution through the study of Television Comedy and/or Radio Comedy texts chosen by centres.

Or Unit B323 – Textual Analysis and Media Studies Topic (Print)

This is an examinable unit where candidates in Section A analyse and respond to an unseen print extract. In Section B, candidates answer questions based on Audience and Institution through the study of Television Comedy and/or Radio Comedy texts chosen by centres.

Unit B324 – Production Portfolio in Media Studies

This is a Controlled Assessment unit that is internally assessed and externally moderated. Candidates can either work individually or in groups to produce a major practical production from a selection of set briefs. Within this, each individual produces their own evidence of research and planning alongside an evaluation of their finished product.

Candidates must demonstrate knowledge and understanding of a minimum of three different media, including one print and one audio-visual-based medium across the specification.

1.2   Qualification Title and Levels

This qualification is shown on a certificate as:

- OCR GCSE in Media Studies.

This qualification is approved by the regulatory authorities (QCA, DCELLS and CCEA) as part of the National Qualifications Framework.

Candidates who gain Grades D–G will have achieved an award at Foundation Level 1 (Level 1 of the National Qualifications Framework). Candidates who gain Grades A*–C will have achieved an award at Intermediate Level 2 (Level 2 of the National Qualifications Framework).

1.3   Aims and Learning Outcomes

The aims of this specification are to encourage candidates to be inspired, moved and challenged by following a broad, coherent, satisfying and worthwhile course of study and gain an insight into a broad range of media. It also aims to prepare candidates to make informed decisions about further learning opportunities and career choices.

This specification will enable candidates to:

- Develop enquiry, critical thinking and decision-making skills through the study of media texts, audiences and institutions

- Develop their appreciation and critical understanding of the media and its role in their daily lives

- Develop their practical skills through opportunities for personal engagement and creativity

- Understand how to use media key concepts to analyse media texts and their contexts.

1.4   Prior Learning/Attainment

Candidates entering this course should have achieved a general educational level equivalent to National Curriculum Level 3, or an Entry 3 at Entry Level within the National Qualifications Framework.

2   Summary of Content

2.1   GCSE Units

Unit B321 *Individual Media Studies Portfolio*

This unit focuses on comparative analysis using the key concepts of Media Language and Representation. It offers candidates the opportunity to demonstrate their skills in planning, construction and evaluation through the production exercise.

The following topics are offered:

- Documentaries
- Film genres
- Popular music
- Celebrity
- Talk radio
- Soap opera
- Sport and the media
- News
- Advertising
- Video games.

Unit B322 *Textual Analysis and Media Studies Topic (Moving Image)*

There are two sections to this unit.

The following is offered for the **first** section:

- Action adventure films.

By analysing and responding to a short, unseen moving image, candidates demonstrate their understanding of the following key media concepts:

- Media language
- Genre
- Representation.

The **second** section is based on a media topic and tests the candidates' understanding of Institutions and Audiences. The following topic is offered:

- TV Comedy and/or Radio Comedy.

Unit B323 *Textual Analysis and Media Studies Topic (Print)*

There are two sections to this unit.

The following is offered for the **first** section:

- Lifestyle magazines.

By analysing and responding to a print extract, candidates demonstrate their understanding of the following media key concepts:

- Media Language
- Genre
- Representation.

The **second** section is based on a topic and tests the candidates' understanding of institutions and audiences. The following topic is offered:

- TV Comedy and/or Radio Comedy.

Unit B324 *Production Portfolio in Media Studies*

The Production Portfolio offers candidates the opportunity to demonstrate their skills in research, planning, construction and evaluation and their understanding of the following media key concepts:

- Audience
- Institutions
- Media Language
- Genre.

Briefs are offered in the following areas:

- Print
- Video
- Audio
- Website
- Cross Media.

3   Content

3.1   Unit B321: *The Individual Media Studies Portfolio*

The purpose of this unit is to assess:

- Candidates' knowledge and understanding of media products and contexts (AO1)

- Candidates' understanding of how meanings are created through analysis of media products, using media key concepts and appropriate terminology (AO2).

The accompanying practical exercise requires candidates to:

- Demonstrate an ability to research, plan and construct media products using appropriate presentation skills (AO3)

- Demonstrate an ability to construct and evaluate their own products using creative and technical skills (AO4).

This is a Controlled Assessment unit, internally assessed and externally moderated. The analytical assignment asks students to consider how representations of individuals, groups, events or places are created and what socially significant messages and values are constructed and contrasted in at least two media texts. The texts can be contemporary or non-contemporary and from any national context.

Candidates will produce an individual portfolio containing this assignment, a production exercise based on at least two media texts linked to the assignment and a planning and evaluation exercise. The analytical assignment is worth **60** marks, the production exercise **40** marks and the planning and evaluation **20** marks. The assignment must be a comparative study, which can either explore two texts from the same medium or from two different media.

A minimum of two media must be covered in the portfolio as a whole. The assignment will focus on the following media key concepts:

- Media language

- Representation.

Centres are reminded that a minimum of three different media must be studied by candidates, including one print and one audio-visual-based medium across the specification as a whole. Consequently, in making their choices of Tasks for this unit, this requirement should be borne in mind.

Choice of texts

The specific title of the study must be developed by the centre, but centres must set the topic from the menu below. The selection of media texts is to be decided by the centre and can be contemporary or non-contemporary. Media texts can be from any national context.

Assignment presentation

The assignment can be written (word processed) but may also be presented as a PowerPoint presentation or a podcast.

As a guidance written work should be approximately 800–1,500 words in length and this may be divided into sections. For those presenting their work in the form of a PowerPoint, between 10–15 slides are recommended. For the podcast option around five minutes of recording is recommended. Further guidance will be available on this in the Teachers' Support Booklet.

Production exercise

This assignment should be supported by a production exercise. This exercise will be used primarily to assess candidates' understanding of Media Language and Representation by the candidates' use of codes and conventions.

The production exercise is distinct from Unit B324 as its prime purpose is to highlight and reinforce the understanding demonstrated in the assignment. The degree of finish is therefore not required to be as high as in Unit B324; submissions could, for example, be neatly drawn as opposed to the requirement for original photography in Unit B324. However, centres are encouraged to use the technical resources available to them, including the use of digital media, if they wish.

This production exercise should be supported by a brief commentary explaining how codes and conventions have been employed to convey messages about representation. As with the main assignment, the commentary may be written or presented as a podcast or a PowerPoint. Planning and evaluative notes, drafts and other evidence of work in progress should accompany this in an appendix.

Further guidance on ideas for assignments, production exercises, evaluations and the appendix can be found in the Teachers' Support Booklet.

Choice of tasks

When centres choose topics to offer to candidates they should be guided by their strengths in terms of resources and expertise. Centres should also bear in mind the key area of representation they intend to focus on, as well as the associated areas of forms and conventions, production contexts and audiences/users.

Candidates are required to discuss the following in their portfolio:

- How specific representations of individuals, groups, events or places are created within their chosen area of study

- How specific socially significant messages and values are constructed.

Areas of representation

Areas of representation could include:

- Gender

- Age

- Ethnicity

- Sexuality

- Class and status

- Regional or national identity

- Physical ability/disability.

Topics

The set topics are as follows. The following topics will be available for **at least two years**. Each topic is accompanied by appropriate exemplar tasks that centres might submit for the portfolio, although there is a element of flexibility within these and centres are encouraged to develop their own. This is not a prescriptive list and centres are encouraged to develop their own exemplar texts and production exercises too. More detail on the exemplar tasks below can be found in the Teachers' Support Booklet.

Centres are reminded that a minimum of two media must be covered in the portfolio as a whole.

Topic 1. Documentaries

Exemplar Task:
A comparison between how two documentaries represent the state of healthcare in Britain and the United States.

Exemplar Texts:
Michael Moore's *Sicko* and Channel 4's *Dispatches* (aired 21/3/06).

Production exercise:
A storyboard for the opening sequence of a new television or film documentary on health care (12–20 frames, drawn or photographed).

Topic 2. Film Genres

Exemplar Task:

Compare how men and/or women are represented in the romantic comedy genre.

Exemplar Texts:

Bridget Jones Diary and *Sleepless in Seattle.*

Production exercise:

Two posters for a new romantic comedy with a prominent female and/or male star.

Topic 3. Popular Music

Exemplar Task:

Compare the representations of ethnicity in two music videos.

Exemplar Texts:

Leftfield's "Africa Shox" and Madonna's "Like a Prayer".

Production exercise:

A CD/DVD front and back cover for a new band from a musical genre of your choice.

Topic 4. Celebrity

Exemplar Task:

Compare how the BBC News and a newspaper of your choice represent celebrities.

Exemplar Texts:

The reporting of Jade Goody and the *Big Brother* race row in the *Daily Mail* and the *6 O'Clock news* on 20 January 2007 .

Production exercise:

A front page and editorial for a new celebrity magazine.

Topic 5. Talk Radio

Exemplar Task:

Explore the ways the host(s) and the audience of a local talk radio programme are represented in comparison to those of a national talk show.

Exemplar Texts:

Radio 5 Live and a local station.

Production exercise:

Devise a name, logo and a print advertisement for a new commercial talk radio station.

Topic 6. Soap Opera

Exemplar Task:

Compare how young people are represented in soaps.

Exemplar Texts:

Hollyoaks and *EastEnders*

Production exercise:

Produce a newspaper or magazine article on a female character from a soap, exploring her background on the programme.

Topic 7. Sport and the Media

Exemplar Task:

A comparative study of how BBC television and the tabloid press represent national identity in sporting events.

Exemplar Texts:

BBC1 and *The Sun*'s coverage of the 2007 Rugby World Cup focusing on England vs South Africa in the first round and the same two teams in the final.

Production exercise:

A double page spread from a new sports magazine reviewing a local sporting event.

Topic 8. The News

Exemplar Task:

Compare how television and newspapers represent an international event.

Exemplar Texts:

Either Channel 5 or ITN's coverage of the war in Iraq in comparision to either *The Times* or *The Sun's* treatment.

Production exercise:

A storyboard for the opening sequence of a new local news programme (12–20 frames, drawn or photographed).

Topic 9. Advertising

Exemplar Task:

A comparison of how men are represented in advertising from the 1950s, 1970s and the 2000s, using print and/or television adverts.

Exemplar Texts:

A comparison of detergent adverts.

Production exercise:

A billboard poster(s) for a new washing-up liquid aimed at men (maximum two posters).

Exemplar Task:

Compare how women are represented in video games.

Exemplar Texts:

Super Mario Brothers and *Final Fantasy 7*.

Production exercise:

Design a new female video game character for a new platform game and provide a design for the first three screens.

Guidance on selection of topic

Centres are advised to choose a topic that will best allow candidates to develop their interests and understanding of the media. This may involve all candidates from the same centre investigating the same topic, but candidates may follow different exemplar tasks. However, personal insight and engagement will be rewarded in the assessment criteria.

Guidance on the Production Exercise

The central purpose of the production exercise is to reinforce knowledge and understanding presented within the assignment.

A format should be selected that is appropriate to the main task and that can allow candidates to demonstrate their understanding of Media Language and Representation.

Planning and Evaluative Commentary

In the commentary, the following areas must be covered in whatever form the candidate has chosen:

- A summary of the institutions that would produce this text, the target audience(s) it is aimed at and how the product is targeted at the particular audience(s)

- A brief description of any research and planning carried out

- An explanation of how codes and conventions have been used in the product to communicate particular representations and how meaning is made

- An evaluation of the success of decisions and revisions made throughout the design process

- An evaluation of the strengths and weaknesses within the finished production.

Ideas for the format of the presentation of both the written brief and the evaluation can be found in the Teachers' Guide. As a guidance the commentary should be around 350–750 words in length or 5 -10 slides if using a PowerPoint presentation or around three minutes for a podcast.

Marking of work

This unit is marked and internally standardised by the centre and marks are submitted to OCR by a specified date. A sample is then selected for external moderation. The unit is marked out of a total of 120 marks. The centre will be expected to allocate marks according to the marking criteria in Appendix B.

Marks will be provided for each of three categories:

Analytical assignment   60 marks

Production exercise   40 marks

Planning and evaluation of production exercise   20 marks

Total   120 marks

Teachers are asked to support marks with written comments under these categories on the Assessment Form.

Presentation of work for moderation

Each item in each candidate's submission must be clearly labelled with the details of the centre's and the candidate's name and number.

All **internally assessed** work that is being posted must be carefully packaged to withstand carriage from the centre to the Moderator and back.

Centres are asked to refrain from placing written work in transparent three-sided plastic pockets.

Samples of complete Individual Media Portfolios and planning materials will be requested by Moderators so it is important that this evidence is available for all candidates.

For centres sending work electronically further guidance can be found in Appendix E and can also be found in the support materials.

3.2   Unit B322 or Unit B323: *Textual Analysis and Media Studies Topic (Moving Image) or Textual Analysis and Media Studies Topic (Print)*

The purpose of these units is to assess:

- Candidates' ability to analyse and respond to a short, unseen moving image or print extract using media key concepts and appropriate terminology (AO2)

- Candidates' ability to recall, select, use and communicate their knowledge and understanding of media products and the contexts of their production and consumption (AO1) in analysing a short unseen moving image or print extract.

The examinations are 1 hour 45 minutes long. Candidates are required to answer four compulsory questions. The unit is marked out of 80, with **Section A** marked out of 50 and **Section B** marked out of 30.

For examination in 2010, 2011, 2012 and 2013

B322 – Section A

The unseen moving image extract (Unit B322) will be three–five minutes long and will be from the following genre:

Action Adventure Films

B323 – Section A

The unseen print extract (Unit B323) will be at least three and at most five pages from the following genre:

Lifestyle Magazines

These topics will not be changed for **at least three years**. Centres will be given at least one year's notice of any change in topic.

The extracts will be provided by OCR with full instructions for administering the examination, viewing conditions and note-taking time. Centres must prepare candidates in the skills of textual analysis in advance of the examination using a range of texts from the appropriate genre depending on which unit is being offered.

The three questions will test the following key concepts:

- Genre

- Media Language

- Representation.

Section B

This section is common to both Unit B322 and Unit B323.

The Media Studies Topic will be:

Television and/or Radio Comedy

This topic will not be changed for at least **three** years. Centres will be given at least one year's notice of any change in topic. Centres could study solely TV Comedy or solely Radio Comedy or a combination of the two.

Section B will consist of **ONE** compulsory question. This topic will test the following two concepts:

- Audience

- Institution.

Centres must prepare candidates for this question by studying at least **two** television and/or radio comedies. It is recommended that centres choose two comedies that are transmitted on different channels/stations and aimed at different kinds of audiences.

The programmes may originate from anywhere in the world, but must be scheduled on British television stations or radio channels.

Set Topic Content

Candidates should be prepared to:

- Contrast two texts or discuss one text in more detail using Media Key Concepts

- Explain why these channels/stations have chosen these texts to fit their institutional contexts

- Explain why these channels/stations have scheduled these texts on certain times and days

- Discuss how these texts address their audiences, the nature of these audiences and the pleasures that are offered by these texts.

There is no specific requirement for contemporary texts to be studied for this section, but candidates may find it easier to discuss scheduling and other institutional contexts in the case of texts that are transmitted during the course.

Further detail on the Media Key Concepts for Units B322 and B323 can be found in Appendix C.

3.3   Unit B324: *Production Portfolio in Media Studies*

The purpose of this unit is to assess:

- Candidates' skills of research, planning and presentation and planning through the construction of their own practical production (AO3)

- Candidates' ability to construct and evaluate their own products using creative and technical skills (AO4).

This is a Controlled Assessment unit, internally assessed and externally moderated. Candidates can either work individually or as part of a group (maximum size five) to produce a major practical production in response to briefs set by OCR. They must also produce individual evidence of research and planning and an individual evaluation of their finished work. Centres are to choose from twelve set briefs that will be available for **at least two years**.

Suggested resources

The unit requires candidates to develop practical production skills and engage with contemporary media technologies. Centres should choose their briefs carefully, according to their expertise and access to appropriate equipment, software and training. Candidates entering production work for this specification will be at a serious disadvantage if their teachers are unable to support them in the use of technology and software. They will be at a further disadvantage if there is insufficient technology for them to use. The minimum requirements for the delivery of the production portfolio in media are:

- Digital technology suitable for the construction of media texts in response to the set briefs

- Suitable internet access for research and (where necessary), presentation of student work.

Centres are reminded that a **minimum of three different media** must be studied by candidates including one print and one audio-visual-based medium across the specification as a whole. Consequently, when making choices of briefs for this unit, this requirement should be borne in mind.

Evidence of research, planning and each candidate's contribution to the production must be presented in an individual Production Log (see below).

The following set briefs are offered:

Print

1.   The front page and one inside page from a local newspaper, including some original photography.

   - If candidates are working in a group, each group member must produce at least one page.

2.   An extract from a new magazine aimed at a specific audience, to include the front cover, contents page and a double-page spread article, using some original photography.

   - If candidates are working in a group, each group member must produce at least one double-page spread article.

3.   A print-based advertising campaign for a new product, such as a new clothing range, to include
a brand name design, two full-page magazine advertisements and a billboard poster, using original photography.

   - If candidates are working in a group, each group member must produce at least one advertisement.

4.   A new computer/video game cover in an appropriate format (PC, Playstation, Nintendo, etc) and two magazine advertisements for the release of the new game, using some original photography.

   - If candidates are working in a group, each group member must produce at least one advertisement.

Video

5.   A music promo video, with a storyboard. The length of the promo will reflect the length of the music track, but it is expected to be no longer than three minutes.

   - All material must be original, produced by the candidate(s), with the exception of the music or audio effects.

   - If candidates are working as a group, each group member is expected to take on a specific role such as director, camera operator or editor.

6.   An extract from a new television programme, in any genre or mix of genres chosen by the centre, such as a sitcom, a crime drama or a new children's television programme, together with a storyboard. The sequence may include titles. Maximum length: three minutes.

   - All material must be original, produced by the candidate(s), with the exception of music or audio effects.

   - If candidates are working as a group, each group member is expected to take on a specific role such as director, camera operator or editor.

7.   Opening sequence from a new film, including titles, in any genre or mix of genres chosen by the centre, such as a comedy or a thriller, together with a storyboard. Maximum length: three minutes.

   - All video and audio material must be original, produced by the candidate(s), with the exception of music or audio effects.

   - If candidates are working as a group, each group member is expected to take on a specific role such as director, camera operator or editor.

Audio

8.   An extract from a magazine-style radio programme with a specified audience. The extract should demonstrate a mixture of sound elements, such as title music, presenter, OBs, vox pop, recorded interviews and appropriate sound effects. A sound script should be included. Maximum length: four minutes.

   - Audio material must be original, produced by the candidate(s), with the exception of music or audio effects.

   - If candidates are working as a group, each group member is expected to take on a specific role such as director, camera operator or editor.

9.   An extract from a radio drama, scripted from new material or an adaptation of a novel or short
story, together with a sound script. Maximum length: four minutes.

   - Audio material must be original, produced by the candidate(s), with the exception of music or audio effects.

   - If candidates are working as a group, each group member is expected to take on a specific role such as a director, camera operator or editor.

Websites

10.   A minimum of four linked pages, including the homepage, of a new TV channel, including some original photography.

   - If candidates are working in a group, each group member must produce at least two pages.

11.   A minimum of four linked web pages, including the homepage, for a new entertainment website with a specified audience, including some original photography.

   - If candidates are working in a group, each group member must produce at least two pages.

Cross Media

12.   A promotional package for the release of a new album to include material from more than one medium (eg website, CD cover, extract from music promo video, radio interview, television advertisement, magazine advertisement/article). The package should include some original photography.

   - All material must be original, produced by the candidate(s), with the exception of music or audio effects.

Further detailed guidance on undertaking the prescribed briefs and approaches to media production work will be provided in the Teachers' Support Booklet for the specification. It is expected that 25–30 hours will be allocated to this Controlled Assessment unit. Suggestions for possible approaches to dividing this time are offered in the Teachers' Support Booklet.

The Production Portfolio

The Production Portfolio will consist of the following:

- The Production itself

- The Production Log

The Appendix – to include a range of material appropriate to the product, such as: first drafts of storyboards and scripts, rejected photographs and graphics, and mock-ups of magazines, advertisements and websites.

The Production Log

The production log will provide important evidence to the teacher and Moderator of the individual candidate's individual role and personal contribution to the production. It must be completed individually and is expected to include the following:

- Evidence of research

- Evidence of planning, such as outlines, still test shots, sketches and storyboards

- Key dates, decisions and deadlines

- A record of the individual candidate's exact contributions to the production, such as: camerawork, photography, interviews, copywriting, design, audience research, redrafting or editing.

Evaluation

The evaluation is to be produced by the candidates under supervised conditions.

The presentation of the evaluation may take the form of any one, or combination of the following:

- A written commentary

- A PowerPoint presentation

- A podcast or audio presentation

- A DVD with extras.

Those candidates offering a written commentary should aim to write between 500–800 words, a PowerPoint presentation (which centres may wish to video), should be between 5–10 slides and a podcast/DVD with extras about 3–5 minutes in length. Further guidance on this can be found in the Teachers' Support Booklet.

Assessment

The Production Portfolio is marked out of a total of 120 marks:

Planning and research   30 marks

Construction   60 marks

Evaluation   30 marks

The centre will be expected to allocate marks according to four levels for each of three categories above.

In arriving at a level for each category, centres are advised to look for evidence of 'best fit'. It is possible both for a candidate to be placed in different levels for each of the three categories and to receive different marks from other members of the same group responsible for the production, according to his/her contribution. Centres are asked to support marks with brief written comments on the Assessment Form.

The assessment criteria are set out in Appendix D.

Standardisation and moderation

The Production Portfolio is marked and internally standardised by the centre and marks are submitted to OCR by a specified date; a sample is then selected for external moderation. Where candidates have worked in a group, some of the evidence for assessment (such as a storyboard) may be presented collectively, but centres will assess candidates on an individual basis for their contribution to the production. Further evidence of the individual's contribution to the production will be made available to the Moderator in the individual Production Log and the research, planning and evaluation section of the Production Portfolio.

Acceptable formats for production texts and evaluations

Video work should be in DVD format and playable on standard domestic DVD players for moderation purposes. Audio work must be in CD format. Print work should be presented in sizes no larger than A3.

Web pages could be copied as files to CD for the Moderator, with the home/index page clearly indicated. Links must be tested and operate. Where possible, the website should be accessible online to the Moderator for the duration of the moderation period. The Moderator should receive notification of the URL when the work is sent. If a centre is entering work via the OCR Repository, all the work needs to be uploaded to the repository.

All CDs and DVDs must be checked before despatch to ensure that the files are accessible. Evaluations may be presented in either written or electronic format.

Presentation of work for moderation

Where candidates produce disc-based artefacts as part of a group production, only one disc needs to be sent to the Moderator. Centres are reminded that it must be clearly indicated – both on the cover and on a menu within the disc itself – which candidates have contributed to the production.

Each item in each candidate's submission must be clearly labelled with the centre's and the candidate's name and number, to ensure that if any work is separated from its portfolio, it can be identified.

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 material may be retained by OCR for INSET and archive purposes.

All Controlled Assessment work must be carefully packaged to withstand carriage from the centre to the Moderator and back.

Samples of complete Production Portfolios, including planning and research material, will be requested by moderators, so it is important that this evidence is available for all candidates.

For centres sending in work electronically, further guidance is available in Appendix E and can also be found in the support materials.

4   Scheme of Assessment

4.1   GCSE Scheme of Assessment

GCSE Media Studies (J526)	
Unit B321: *The Individual Media Studies Portfolio*	
30% of the total GCSE marks Controlled Assessment 120 marks	Candidates produce an individual portfolio containing an assignment, a production exercise and a planning and evaluative commentary based on at least two media texts.
	This unit is internally assessed and externally moderated.
Either Unit B322: *Textual Analysis and Media Studies Topic (Moving Image)*	
40% of the total GCSE marks 1hr 45 minutes written paper 80 marks	This examination has two sections.
	Section A: candidates answer three questions to examine Media Language, Genre and Representation. (2010, 2011, 2012, 2013)
	Section B: candidates answer one question on TV and/or Radio Comedy relating to Audience and Institution. (2010, 2011, 2012, 2013)
	This unit is externally assessed.
Or Unit B323: *Textual Analysis and Media Studies Topic (Print)*	
40% of the total GCSE marks 1hr 45 minutes written paper 80 marks	This examination has two sections.
	Section A: candidates answer three questions to examine Media Language, Genre and Representation. (2010, 2011, 2012, 2013)
	Section B: candidates answer one question on TV and/or Radio Comedy relating to Audience and Institution. (2010, 2011, 2012, 2013)
	This unit is externally assessed.
Unit B324: *Production Portfolio in Media Studies*	
30% of the total GCSE marks Controlled Assessment 120 marks	Candidates produce a major practical production portfolio in response to briefs set by OCR.
	This unit is internally assessed and externally moderated.

4.2   Entry Options

GCSE candidates must be entered for three units:

Unit B321: *The Individual Media Studies Portfolio*

Unit B322: **Either** *Textual Analysis and Media Studies Topic (Moving Image)* **or** Unit B323: *Textual Analysis and Media Studies Topic (Print)*

Unit B324: *Production Portfolio in Media Studies*

Candidates must study at least three media, including one print and one audio-visual-based medium across the specification as a whole. As part of the authentication process, centres will need to verify that this has been the case for its candidates.

Candidates must be entered for certification to claim their overall GCSE qualification grade. All candidates should be entered under the following certification code:

OCR GCSE in Media Studies – J526

4.3   Tiers

This scheme of assessment is untiered, covering all of the ability range grades from A* to G. Candidates achieving less than the minimum mark for Grade G will be ungraded.

4.4   Assessment Availability

There are two examination series each year, in January and June.

Assessment availability can be summarised as follows:

Unit	January 2010	June 2010	January 2011	June 2011	January 2012 etc
B321		✓		✓	
B322	✓	✓	✓	✓	✓
B323	✓	✓	✓	✓	✓
B324		✓		✓	

In 2010 onwards, GCSE units will be assessed. In January 2010, Units B322/323 will be available.

4.5   Assessment Objectives

Candidates are expected to demonstrate the following in the context of the content described:

AO1   Recall, select and communicate

- Recall, select and communicate their knowledge and understanding of media products and the contexts in which they are produced and consumed.

AO2   Analyse and respond

- Analyse and respond to media texts/topics using media key concepts and appropriate terminology.

AO3   Demonstrate

- Demonstrate research, planning and presentational skills.

AO4   Construct and evaluate

- Construct and evaluate their own products using creative and technical skills.

AO weightings – GCSE

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid.

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Unit B321: *The Individual Media Studies Portfolio*	6	6	9	9	30%
Unit B322: *Textual Analysis and Media Studies Topic (Moving Image)*	16	24	0	0	40%
or					
Unit B323: *Textual Analysis and Media Studies Topic (Print)*					
Unit B324: *Production Portfolio in Media Studies*	0	0	12	18	30%
	22%	30%	21%	27%	100%

4.6   Quality of Written Communication

Quality of written communication is assessed in Units B322 and B323.

Candidates are expected to:

- Ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear

- Present information in a form that suits its purpose

- Use a suitable structure and style of writing.

5   Controlled Assessment

5.1   The Controlled Assessment units

Units B321 and B324 have been designed to be internally assessed, applying the principles of Controlled Assessment. Controls are set within the assessments so that validity and reliability are ensured and the assessors can confidently authenticate the candidates' work. These controls take a variety of forms in each of the stages of the assessment process: task setting, task taking and task marking. Within each of these three stages there are different levels of control. This section sets out the overall OCR approach, but the Scheme of Assessment sections of the units include more detail and any specific requirements.

5.2   Task setting

5.2.1 The OCR approach

OCR will assume a high level in relation to the setting of tasks in Media Studies. A number of Controlled Assessment tasks will be available from OCR for the Controlled Assessment units. These tasks have been designed to meet the full assessment requirements of the unit. Candidates will need to take part in a planned learning programme that covers the underpinning knowledge and skills of the unit in addition to completing the evidence requirements of the designated assessment tasks.

5.2.2 Using Controlled Assessment tasks

Centres can choose one from a number of tasks offered by OCR. These exemplar tasks can be used with a minimum amount of adaptation or centres can select their own. These tasks may also be set within overarching scenarios and briefs more relevant to centres' own environment and targeted at their particular cohorts of candidates.

Controlled Assessment tasks may be adapted by centres in ways which will not put at risk the opportunity for candidates to meet the Assessment Criteria, including the chance to gain marks at the highest level. For some units this may allow for little to be adapted other than cosmetic details, eg the specific soap operas chosen for a task. For other units the medium in which the candidates are working may be a matter of choice. Each Controlled Assessment task will include a section that briefly specifies the type and degree of adaptation that is appropriate.

The same OCR Controlled Assessment task must NOT be used as the practice material and then as the actual live assessment material. Centres should devise their own practice material using the OCR specimen controlled assessment task as guidance.

5.3 Task taking

5.3.1 The OCR approach

For GCSE in Media Studies, OCR will assume a medium level of control. The task taking parameters will be defined for several key controls and the remainder set by centres as outlined below. Further additional guidance on Task Taking in Media Studies will be available in the Teachers' Support Booklet.

5.3.2 Definitions of the controls

(a) **Authenticity control:** Candidates will complete all work for assessment under informal teacher supervision except as outlined below. For GCSE in Media Studies, most work for assessment would be under informal teacher supervision; for example, it is acceptable for some aspects of exploration to be outside the direct supervision of the teacher but the teacher must be able to authenticate the work and insist on acknowledgement and referencing of any sources used.

(b) **Feedback control:** Feedback to candidates will be encouraged but tightly defined. Within GCSE in Media Studies, OCR expects teachers to supervise and guide candidates who are undertaking work that is internally assessed. The degree of teacher guidance in candidates' work will vary according to the kinds of work being undertaken. It should be remembered, however, that candidates are required to reach their own judgements and conclusions. When supervising tasks, teachers are expected to:

- Exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements

- Ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

(c) **Time control:** The time limit available to candidates to complete the assessment task is 25–30 hours as specified within the unit. Tasks will be set within a broader learning programme, which will allow the acquisition of subject-specific knowledge and the development of appropriate practical skills.

Controlled assessed work should be completed within the time limit and supervised and marked by the teacher. Some of the work, by its very nature, may be undertaken outside the centre, eg research work, testing, filming, etc. But it is likely that using or applying this material will be undertaken under some teacher supervision. With all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work and be able to authenticate it using the specified procedure.

(d) **Collaboration control:** Candidates must complete and/or evidence all work individually. With reference to collaboration control, all assessment evidence will be provided by the individual candidate. However, where group work is prescribed such as in Unit B324, it is vital to be able to identify the individual contribution, by using a log, supplemented by perhaps other evidence such as peer assessment, teacher witness statements.

(e) **Resource control:** Access to resources will be limited to those appropriate to the task and as required by the unit. Candidates will need to be provided with the most appropriate materials and equipment to allow them full access to the marking criteria. For most units basic workplace equipment will be adequate; however, for specific units the use of specialist equipment and software will be required to enable the candidate to achieve fully.

5.3.3 Quality assuring the controls

It is the responsibility of the Head of Centre to ensure that the controls set out in the specification and the individual units are imposed.

5.3.4 Completing the tasks

Candidates should be allowed sufficient time to complete all of the tasks. It is suggested that evidence is produced in several sessions, each focussing on a specific task within the overall task or scenario. These may be interspersed with opportunities to learn sector knowledge and develop appropriate practical skills.

Each candidate must produce individual and authentic evidence for each of the tasks. It is particularly important that candidates working in groups, where the unit allows this, should still produce individual evidence of their contribution to ongoing group work and any final realisation or outcome.

Centre staff may give support and guidance to candidates. This support and guidance should focus on checking that candidates understand what is expected of them. It is not acceptable for teachers to provide model answers or portfolios or to work through answers in detail.

Candidates may use information from any relevant source to help them with producing evidence for the tasks unless there are any restrictions on any evidence or resources to be used; if this the case it will be clearly identified within the particular unit.

Where case material is provided, it is acknowledged that candidates in their responses will refer to situations in the assessment material but as this is fictitious this does not break any rules of confidentiality or copyright. However, in general, candidates must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times. It is essential that any material directly used from a source is appropriately and rigorously referenced.

5.3.5 Presentation of work

Candidates must observe certain procedures in the production of Controlled Assessments.

- Tables, graphs and spreadsheets may be produced using appropriate ICT. These should be inserted into the report at the appropriate place.

- Any copied material must be suitably acknowledged.

- Quotations must be clearly marked and a reference provided wherever possible.

- Work submitted for moderation or marking must be marked with the:

centre number;
centre name;
candidate number;
candidate name;
specification code and title;
unit title.

Work submitted on paper for moderation or marking must be secured by treasury tags.

Work submitted in digital format (CD or online) must be in a suitable file structure as detailed in Appendix E.

5.4 Task marking

5.4.1 The OCR approach

For GCSE in Media Studies, OCR will assume a medium level of control in relation to the marking of tasks. All controlled assessed units will be marked by the centre assessor(s) using awarding body marking grids and guidance and moderated by the OCR-appointed Moderator. For this GCSE in Media Studies, external moderation will take the form of postal moderation or e-moderation where evidence in a digital format is required.

5.4.2 Applying the assessment criteria

The starting point for marking the tasks is the Marking Grids within each unit. These contain levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate. Before the start of the course, and for use at INSET training events, OCR will provide exemplification through real or simulated candidate work, which will help to clarify the level of achievement the assessors should be looking for when awarding marks.

5.4.3 Use of 'best fit' approach to marking grids

The assessment task(s) for each unit should be marked by the teacher according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment objectives/criteria, one of the three descriptors provided in the marking grid that most closely describes the quality of the work being marked should be selected.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

Teachers use their professional judgement in selecting the descriptor that best describes the work of the candidate.

To select the most appropriate mark within the descriptor, teachers should use the following guidance:

- Where the candidate's work *convincingly* meets the statement, the highest mark should be awarded.

- Where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.

- Where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Centres should use the full range of marks available to them; centres must award *full* marks in any band for work that fully meets that descriptor. This is work that is 'the best one could expect from candidates working at that level'. Where there are only two marks within a band, the choice will be between work that, in most respects, meets the statement and work that just meets the statement. For wider mark bands, the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band.

Only one mark per assessment objective/criteria will be entered. The final mark for the candidate for each unit is out of a total of 120 and is found by totalling the marks for each of the marking objective/criteria strands.

5.4.4 Authentication

Teachers must be confident that the work they mark is the candidate's own. This does not mean that a candidate must be supervised throughout the completion of all work but the teacher must exercise sufficient supervision, or introduce sufficient checks, to be in a position to judge the authenticity of the candidate's work.

Wherever possible, the teacher should discuss work-in-progress with candidates. This will not only ensure that work is underway in a planned and timely manner but will also provide opportunities for assessors to check authenticity of the work and provide general feedback.

Candidates must not plagiarise. Plagiarism is the submission of another's work as one's own and/or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the candidate being disqualified. Plagiarism sometimes occurs innocently when candidates are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that candidates understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Candidates may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credit they will gain from doing so, should be emphasised to candidates as well as the potential risks of failing to acknowledge such material. Centres should reinforce this message to ensure candidates understand what is expected of them.

Please note: Centres must confirm to OCR that the evidence produced by candidates is authentic. It is a requirement of the QCA Common Criteria for all Qualifications that proof of authentication is received.

5.4.5 Internal standardisation

It is important that all internal assessors, working in the same subject area, work to common standards. Centres must ensure that the internal standardisation of marks across assessors and teaching groups takes place using an appropriate procedure.

This can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold preliminary meetings of staff involved to compare standards through cross-marking a small sample of work. After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

5.4.6 Moderation

All work (for Unit B321 and Unit B324) is marked by the teacher and internally standardised by the centre. See website for dates for the June examination, after which moderation takes place in accordance with OCR procedures. The purpose of moderation is to ensure that the standard of the award of marks for work is the same for each centre and that each teacher has applied the standards appropriately across the range of candidates within the centre.

The sample of work that is presented to the Moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in Appendices B and D.

Each candidate's work should have a cover sheet attached to it with a summary of the marks awarded for each task. If the work is to be submitted in digital format, this cover sheet should also be submitted electronically within each candidate's file(s).

5.5 Minimum Requirements for Controlled Assessment

There should be clear evidence that work has been attempted and some work produced.

If a candidate submits no work for an internally assessed component, then the candidate should be indicated as being absent from that component on the mark sheets submitted to OCR. If a candidate completes any work at all for an internally assessed component, then the work should be assessed according to the internal assessment objectives and marking instructions and the appropriate mark awarded, which may be zero.

6   Technical Information

6.1   Making Unit Entries

Please note that centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms and/or Moderator details for Controlled Assessments.

It is essential that unit entry codes are quoted in all correspondence with OCR

Unit entry code	Component code	Submission method	Unit titles
B321	01	*OCR Repository*	*The Individual Media Studies Portfolio*
	02	*Postal moderation*	
B322	–	–	*Textual Analysis and Media Studies Topic (Moving Image)*
B323	–	–	*Textual Analysis and Media Studies Topic (Print)*
B324	01	*OCR Repository*	*Production Portfolio in Media Studies*
	02	*Postal moderation*	

For Units B321 and B324 candidates must be entered for either component 01 or 02. Centres must enter all of their candidates for ONE of these components. It is not possible for centres to offer both components within the same series.

6.2   Terminal Rules

Candidates must take at least 40% of the assessment in the same series as they enter for the full course qualification certification. Centres could fulfil this requirement by entering candidates for Units B322/B323 in this series of certification, having entered candidates for the other units in the previous year. If Units B322/B323 were taken in a series prior to certification and not re-sat, then both Units B321 and B324 would have to be taken in the same series as certification as they are only weighted at 30% each. Centres may enter in a linear fashion by entering all units in the final series of certification.

6.3 Unit and Qualification Re-sits

Candidates may re-sit each unit once.

Candidates may enter for the qualifications an unlimited number of times.

6.4 Making Qualification Entries

Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for:

- GCSE certification (entry code J526).

A candidate who has completed all the units required for the qualification must enter for certification in the same examination series in which the terminal rules are satisfied.

GCSE certification is available for the first time in June 2011, and each January and June thereafter.

6.5 Grading

GCSE results are awarded on the scale A*–G. Units are awarded a*–g. Grades are indicated on certificates. However, results for candidates who fail to achieve the minimum grade (G or g) will be recorded as *unclassified* (U or u) and this is **not** certificated.
GCSE is a unitised scheme. Candidates can take units across several different series provided the terminal rules are satisfied. They can also re-sit units or choose from optional units available. When working out candidates' overall grades, OCR needs to be able to compare performance on the same unit in different series when different grade boundaries have been set, and between different units. OCR uses a Uniform Mark Scale to enable this to be done.

A candidate's uniform mark for each unit is calculated from the candidate's raw marks on that unit. The raw mark boundary marks are converted to the equivalent uniform mark boundary. Marks between grade boundaries are converted on a pro-rata basis.

When unit results are issued, the candidate's unit grade and uniform mark are given. The uniform mark is shown out of the maximum uniform mark for the unit, eg 81/120.

The specification is graded on a Uniform Mark Scale. The uniform mark thresholds for each of the assessments are shown below:

(GCSE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade								
		a*	a	b	c	d	e	f	g	u
30%	120	108	96	84	72	60	48	36	24	0
40%	160	144	128	112	96	80	64	48	32	0

Candidate's uniform marks for each module are aggregated and grades for the specification are generated on the following Uniform Mark Scale.

Qualification	Maximum Uniform Mark	Qualification Grade								
		A*	A	B	C	D	E	F	G	U
GCSE	400	360	320	280	240	200	160	120	80	0

Awarding Grades

The written paper will have a weighting of 40% and Controlled Assessment a weighting of 60%.

A candidate's uniform mark for the paper will be combined with the uniform mark for the Controlled Assessment to give a total uniform mark for the specification. The candidate's grade will be determined by the total uniform mark.

6.6 Result Enquiries and Appeals

Under certain circumstances, a centre may wish to query the grade available to one or more candidates or to submit an appeal against an outcome of such an enquiry. Enquiries about unit results must be made immediately following the series in which the relevant unit was taken.

For procedures relating to enquires on results and appeals, centres should consult the *Administrative Guide for General Qualifications* and the document *Enquiries about Results and Appeals – Information and Guidance for Centres* produced by the Joint Council. Copies of the most recent editions of these papers can be obtained from the OCR website.

6.7 Shelf-Life of Units

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

6.8 Guided Learning Hours

GCSE Media Studies requires 120–140 guided learning hours in total.

6.9 Code of Practice/Common Criteria Requirements/Subject Criteria

These specifications comply in all respects with the current *GCSE, GCE and AEA Code of Practice* as available from the QCA website, *The Statutory Regulation of External Qualifications 2004* and the subject criteria for GCSE Media Studies.

6.10 Classification Code

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5350.

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

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should seek advice, for example from their centre or the institution to which they progress.

6.11 Disability Discrimination Act Information Relating to this Specification

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher-level courses.

The revised GCSE qualifications and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council.

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

The access arrangements permissible for use in this specification are in line with QCA's GCSE subject criteria equalities review and are as follows:

	Yes/No	Type of assessment
Readers	Y	All written and practical assessments
Scribes	Y	All written and practical assessments
Practical Assistants	Y	All written examinations
Word Processors	Y	All written and practical assessments
Transcripts	Y	All written and practical assessments
BSL signers	Y	All written and practical assessments
Live speaker	Y	All written and practical assessments
MQ papers	Y	All written and practical assessments
Extra Time	Y	All written and practical assessments

We do not foresee any part of the assessment forming a barrier to any student but candidates with a visual impairment may have difficulty in accessing aspects of print and audio-visual media. Similarly, candidates with hearing impairments may have difficulty accessing aspects of audio-visual media.

6.12 Arrangements for Candidates with Particular Requirements

Candidates who are not disabled under the terms of the DDA may be eligible for access arrangements to enable them to demonstrate what they know and can do. Candidates who have been fully prepared for the assessment but who are ill at the time of the examination, or are too ill to take part of the assessment, may be eligible for special consideration. Centres should consult the *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council.

6.13 OCR Repository

The OCR Repository allows centres to submit moderation samples in electronic format.

The OCR GCSE Media Studies Units B321 and B324 can be submitted electronically to the OCR Repository via Interchange: please check Section 6.1 for unit entry codes for the OCR Repository.

More information on the OCR Repository can be found in Appendix E: Guidance for the Production of Electronic Controlled Assessment. Instructions for how to upload files to OCR using the OCR Repository can be found on OCR Interchange.

7 Other Specification Issues

7.1 Overlap with other Qualifications

There is a small degree of overlap between the content of these specifications and those for GCSE in English Literature, English Language, Expressive Arts, Sociology, History, Art and Design and Critical Thinking. In many centres, a Media Studies course is integrated effectively with the teaching of English or Creative Arts.

7.2 Progression from these Qualifications

GCSE qualifications are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications. There is a clear progression from GCSE Media Studies to GCE Media Studies with OCR. At GCSE, Media Studies candidates are given an introductory study of media texts, they develop skills in critical analysis and production work. At GCE, these skills are developed further with higher degrees of critical analysis in their study of media texts and their analysis of production work. Further development in such areas as media terminology, understanding of media concepts and critical perspectives of the media are undertaken at GCE.

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly Grades D–G at GCSE could either strengthen their base through further study of qualifications at Level 1 within the National Qualifications Framework or could proceed to Level 2. Candidates who are awarded mainly Grades A*–C at GCSE would be well prepared for study at Level 3 within the National Qualifications Framework.

7.3 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

These specifications offer opportunities that can contribute to an understanding of these issues in the following topics:

- 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 representation of age, class, gender, sexuality and ethnicity.

- 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.

However, no spiritual issues are covered in these specifications.

7.4 Sustainable Development, Health and Safety Considerations and European Developments, consistent with international agreements

These specifications support these issues, consistent with current EU agreements, in the following topics:

- Encourage candidates to look at the media in other European countries.

- Study of the regulation and control of the press, broadcasting and film censorship in European nations.

- A comparison between government and media in the UK and other European nations.

  However, there are no sustainable development or health and safety issues in these specifications.

7.5 Avoidance of Bias

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

7.6 Language

These specifications and associated assessment materials are in English only.

7.7 Key Skills

This specification provides opportunities for the development of the Key Skills of *Communication*, *Application of Number*, *Information Technology*, *Working with Others*, *Improving Own Learning and Performance* and *Problem Solving* at Levels 1 and/or 2. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 1 and/or 2 for each unit.

Unit	C		AoN		ICT		WwO		IoLP		PS	
	1	2	1	2	1	2	1	2	1	2	1	2
B321	✓	✓			✓	✓	✓		✓	✓	✓	✓
B322	✓	✓			✓	✓						
B323	✓	✓			✓	✓						
B324	✓	✓	✓	✓	✓	✓	✓					

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR website (www.ocr.org.uk). A summary document for Key Skills Coordinators showing ways in which opportunities for Key Skills arise within GCSE courses has been published.

7.8 ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT in order to further their study of Media Studies.

The assessment of this course requires candidates to use a range of ICT skills and technologies in the production of written and media work. Candidates will be encouraged to study the impact of ICT on contemporary media forms and production processes and their economic, political and cultural implications, as well as those for the methods of delivery and access by audiences.

7.9 Citizenship

Since September 2002, the National Curriculum for England at Key Stage 4 has included a mandatory programme of study for Citizenship. Parts of this Programme of Study may be delivered through an appropriate treatment of other subjects.

In Media Studies, there are opportunities for developing knowledge, skills and understanding of citizenship issues during the course. Such opportunities exist within the content of Units B322/323 where the range of television and radio studied or films/magazines could include representations of ethnic minorities. In the Controlled Assessment tasks, candidates can also study in their production work, the range of national, religious, ethnic and regional identities. In their research work there is also every opportunity to express, justify and defend their decision making and to contribute as part of a group to discussions and debates about their work.

Appendix A: Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

The grade descriptors have been produced by the regulatory authorities in collaboration with the awarding bodies.

Grade F

Candidates recall and communicate limited knowledge and understanding of media products and concepts.

They show a limited understanding of media forms and conventions, and can describe some aspects of media representation using some media language and conventions.

They show a limited awareness of connections between the representations offered by media texts and their intended audience.

They use minimal research and planning to inform their production work. They use few presentational forms with little sense of identifying and targeting audiences.

They attempt to use practical processes, techniques and technologies, including ICT, to create a media product. They provide a simple review of the production.

Grade C

Candidates recall, select and communicate sound knowledge and understanding of media products and concepts, and the contexts in which they are produced and consumed.

They identify the relationship between representations offered by media texts and the appeal of these texts to the audiences that they address. They demonstrate the ability to respond logically, with accurate use of terminology, supporting ideas and arguments with evidence.

They research and plan their production work. They use a selection of presentational skills well, showing a sense of identifying and targeting audiences, and indicating how this has informed the production process.

They construct their product(s) using appropriate production skills. They handle technology, including ICT, and use some appropriate techniques and conventions of their chosen medium and genre. They evaluate their product against straightforward production criteria.

Grade A

Candidates recall, select and communicate detailed knowledge and thorough understanding of media products and concepts, and the contexts in which they are produced and consumed.

They use analytical techniques, underpinning concepts and a wide-ranging critical vocabulary to evaluate and compare media representations. They demonstrate an ability to respond in a logical and structured way, with precise and accurate use of terminology, supporting ideas and arguments with evidence.

They research and plan their production work effectively. They draw on relevant products, concepts and contexts. They use a range of presentational skills effectively, showing understanding of how audiences are identified and how production is tailored to audience needs and expectations.

They construct their product(s) using a broad range of production skills appropriately and effectively. They confidently handle technology, including ICT, and use the techniques and conventions of the chosen medium and genre creatively.

They evaluate their product(s), making critical connections between the experience of carrying out the production and the key concepts.

Appendix B: Marking Criteria for Controlled Assessment Unit B321

Marking Criteria for Assignment

This assignment is marked out of 60.

Candidates will demonstrate:

Level 1 (0–15 marks)

- Basic knowledge and understanding of the texts studied

- Description, rather than analysis and interpretation of the texts

- Basic understanding of how texts represent social and cultural messages and values, including basic identification of those messages and values

- Basic understanding of how texts use media language and areas of representation

- Basic knowledge and understanding of codes and conventions used according to generic categorisations of media texts

- Minimal use of technical terms and medium-specific terminology, as appropriate

- Basic understanding of the effects of techniques on texts and audiences

- Minimal reference to appropriate examples to support points made.

Level 2 (16–30 marks)

- Some knowledge and understanding of the texts studied

- Some analysis and interpretation of the texts

- Some understanding of how texts represent social and cultural messages and values, including clear identification of those messages and values

- Some understanding of how texts use media language and areas of representation

- Some knowledge and understanding of the codes and conventions according to generic categorisations of media texts

- Some accurate use of technical terms and medium-specific terminology, as appropriate

- Some understanding of the effects of techniques on texts and audiences

- Appropriate use of some examples to support points made.

Level 3 (31–45 marks)

- Good knowledge and understanding of the texts studied

- Sound analysis and interpretation of the texts

- Good understanding of how texts represent social and cultural messages and values, including competent identification and interpretation of those messages and values

- Good understanding of how texts use media language and areas of representation

- Good knowledge and understanding of the codes and conventions according to generic categorisations of media texts

- Mostly accurate use of technical terms and medium-specific terminology, as appropriate

- Good understanding of the effects of techniques on texts and audiences

- Comparison of media texts, as appropriate

- Appropriate use of some examples to support points made

- Some personal insights and engagement with objects of study and concepts.

Level 4 (46–60 marks)

- Detailed and thorough knowledge and understanding of the texts studied

- Thoughtful and insightful analysis and interpretation of the texts

- Very good understanding of how texts represent social and cultural messages and values, including proficient identification and interpretation of those messages and values

- Very good understanding of how texts use media language and areas of representation

- Very good knowledge and understanding of the codes and conventions according to generic categorisations of media texts

- Accurate use of technical terms and medium-specific terminology, as appropriate

- Very good understanding of the effects of techniques on texts and audiences

- Confident comparison of media texts, as appropriate

- Appropriate use of some examples to support points made

- Personal insights and engagement with objects of study and concepts.

Marking Criteria for Production Exercise

This assignment is marked out of 40.

Candidates will demonstrate:

Level 1 (0–10 marks)

- Candidates will produce a basic response to the task that will demonstrate minimal evidence of presentational skills in the chosen medium. There will be a very basic understanding of generic codes and conventions and some indication that there is a target audience demonstrated by candidates at the higher end of this level.

Level 2 (11–20 marks)

- Candidates will produce a competent response to the task that will demonstrate acceptable presentational skills in the chosen medium. There will be a competent understanding of generic codes and conventions and a clear sense that the product is targeted at an audience.

Level 3 (21–30 marks)

- Candidates will produce a proficient response to the task that will demonstrate organisation and good presentation skills in the chosen medium. There will be a more thorough understanding of generic codes and conventions that are used accurately within the chosen medium as well as a very clear sense of how audiences are targeted through them.

Level 4 (31–40 marks)

- Candidates will produce an excellent response to the task that will demonstrate organisation and excellent presentation skills in the chosen medium. There will be an excellent understanding of generic codes and conventions that are used accurately within the chosen medium as well as a sense of creativity and stimulation employed in targeting a specific audience.

Marking Criteria for Planning and Evaluative Commentary

This assignment is marked out of 20.

Level 1 (0–5 marks)

- The production will show little evidence of planning. The candidate is unlikely to demonstrate much, if any, pre-planning or research into similar media texts, technical skills, generic codes and conventions and a potential target audience or relate the work to other aspects of the unit. There will be little or no evidence of drafting. The evaluation of the finished media text will be minimal, descriptive with no or very basic medium-specific terminology being used.

Level 2 (6–10 marks)

- The production will show some evidence of planning. The candidate will have undertaken minimal research into similar media texts, technical skills, generic codes and conventions and a potential target audience and be able to draw basic relationships to other aspects of the unit. There will be some evidence of drafting. The evaluation of the finished media text will be limited mainly to description of the production process, but with some evidence of evaluation or reflection on the work with evidence of a mostly accurate grasp of medium-specific terminology.

Level 3 (11–15 marks)

- The production will be mainly well planned, with some evidence of organised use of time. The candidate will have undertaken some limited research into similar media texts, technical skills, generic codes and conventions and a potential target audience. There will be clear evidence of drafting. The evaluation of the finished media text will be proficient with a sound sense of reflection on the work discussing how the brief related to work carried out elsewhere in the unit with evidence of a sound grasp of medium-specific terminology.

Level 4 (16–20 marks)

- The production will be well planned, with clear evidence of organised use of time. The candidate will have undertaken clear research into similar media texts, technical skills, generic codes and conventions and a potential target audience beyond those covered within the unit. There will be clear evidence of drafting. The evaluation of the finished media text will be excellent with a clear sense of reflection on the work discussing how the brief related to work carried out elsewhere in the unit with evidence of a thorough grasp of medium-specific terminology.

Appendix C: Media Key Concepts for Examined Units B322/B323

In this unit, the subject content is based around the Media Key concepts of, Genre, Representation, Language (Section A) and Audiences and Institutions (Section B).

For Section A

Genre

Candidates should be prepared to analyse and discuss the following:

- The conventions of the genre

- How those conventions are shared with other texts

- Mixing genres.

Candidates should be able to recognise the conventions of the genre in the extract they are analysing, in terms of media language and, where relevant, narrative, and explain how these features are shared with other texts. They may be able, for some extracts, to analyse the mix of genres within the extract or the different generic possibilities offered by elements within the extract.

Representation

Candidates should be prepared to analyse and discuss the following:

- Stereotyping of people, places/and or events

- Why social groups and/or places are present or absent from the text

- The construction of a world that makes sense to its audience

- What is valued or celebrated by that world.

Candidates should be able to recognise common stereotypes based on factors such as age, gender, ethnicity, body types, class, region and nationality. They may be able to identify groups that are excluded from featuring in this genre of text by stereotyping. They might comment on deliberate anti-stereotyping.

Media Language

Candidates should be prepared to analyse and discuss the media language elements appropriate to the medium chosen.

For **moving** image texts:

- Camerawork
- Editing
- Soundtrack
- Mise en scène.

For **print** texts:

- Layout
- Typography
- Use of language
- Use of images
- Use of colour.

Candidates should be able to recognise and describe a range of media language techniques and explain how they are deliberately used in a text to create connotative effects. Candidates are expected to know the following terms and how to comment on their use. However, this is not a definitive list and candidates should be encouraged to be as flexible as possible in adapting to the demands of the specific extract they are to analyse.

Moving image – Camerawork:

- Establishing shots
- Low angle, high angle, canted angle or aerial shots
- Elaborate camera movement such as tracks, steadicam or crane shots
- Hand-held camera
- Point-of-view shots
- Shallow focus and focus pulls.

Moving image – Editing:

- Shot/reverse shot
- Non-continuity editing
- Crosscutting
- Fast-paced editing
- Less common transitions: dissolve, wipe, fade
- Post-production effects.

Moving image – Soundtrack:

- Music
- Synchronous and asynchronous sound
- Diegetic/non-diegetic sound
- Sound effects
- Sound bridge

- Voiceover.

Moving image – Mise en scène:

- Lighting (especially low-key lighting)

- Location/set

- Costume and make-up

- Props

- Casting and performance style

- Blocking (the composition of elements within the shot).

Print – Layout:

- House style

- Symmetrical and asymmetrical

- Use of columns and boxes

- Ratio of copy, photography and space

- Headline

- Caption

- Strapline

- Standfirst.

Print – Typography:

- Serif and sans-serif typefaces

- Specialist typefaces

- Font size/italics/bold.

Print – Language:

- Formal and informal register

- Direct mode of address

- Puns, colloquialisms, slang.

Print – Image:

- Graphics

- Camerawork and mise en scène in photography

- Depth of field

- Digital manipulation.

Print – Colour:

- House style

- Colour saturation

- Choice of colour.

For Section B

Audience

Candidates should be prepared to analyse and discuss the following:

- Mass and niche audiences

- How a text addresses its audiences

- The pleasures a text offers its audiences.

Candidates should be able to identify texts aimed at the mass audiences and those aimed at niche audiences.

They should be able to analyse how specific texts address their audiences, for example:

- The points of recognition or identification offered

- Addressing the audiences' lifestyles, concerns and aspirations

- Addressing audiences as passive consumers or active contributors

- Whether the audience is placed in position of power (eg positioned as omniscient).

They should be able to discuss the pleasures of the texts for different audiences.

They should be able to give textual examples from a minimum of two texts within a genre.

Institution

Candidates should be prepared to analyse and discuss the following, as appropriate to the channels/stations and texts studied:

Institutional contexts:

- The media channels'/stations' brand identities

- The media channels'/stations'ethos and histories (only relevant if they affect programmes)

- Regulatory (eg Public Service Broadcasting) requirements

- The media channels'/stations' target audiences.

Institutional contexts need only be discussed insofar as they illuminate the institutions' choice of texts; they should not be studied independently of the texts.

Contexts of transmission:

- Targeting audiences

- Placement between texts

- Scheduling (eg stripping schedules)

- Competition between institutions

- Repeating texts on related channels/stations

- Releasing in different formats

- Offering texts on demand.

Candidates will not be expected to produce generalised essays about scheduling, but explanations of how and why the institutions have transmitted the texts they are studying in specific time slots.

Appendix D: Marking Criteria for Controlled Assessment Unit B324

The mark schemes below are generic and teachers are advised to adopt the 'best fit' approach. If the candidate has covered all the criteria effectively they should be awarded a mark towards the top of the level; if there are certain omissions or weaknesses, towards the bottom end.

Assessment Criteria for Production

Print

Level 1 (0–15 marks)

The work is possibly incomplete. There is minimal evidence in the work of the creative use of any relevant technical skills such as:

- 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 cropping and resizing
- Accurately using language and register
- Appropriately integrating illustration and text
- Showing understanding of conventions of layout and page design
- Showing awareness of the need for variety in fonts and text size
- Using ICT appropriately for the task set.

Level 2 (16–30 marks)

There is evidence of a basic level of ability in the creative use of some of the following technical skills:

- 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 cropping and resizing
- Accurately using language and register
- Appropriately integrating illustration and text
- Showing understanding of conventions of layout and page design
- Showing awareness of the need for variety in fonts and text size
- Using ICT appropriately for the task set.

Level 3 (31–45 marks)

There is evidence of proficiency in the creative use of many of the following technical skills:

- 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 cropping and resizing
- Accurately using language and register
- Appropriately integrating illustration and text
- Showing understanding of conventions of layout and page design
- Showing awareness of the need for variety in fonts and text size
- Using ICT appropriately for the task set.

Level 4 (46–60 marks)

There is evidence of excellence in the creative use of most of the following technical skills:

- 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 cropping and resizing
- Accurately using language and register
- Appropriately integrating illustration and text
- Showing understanding of conventions of layout and page design
- Showing awareness of the need for variety in fonts and text size
- Using ICT appropriately for the task set.

Video

Level 1 (0–15 marks)

The work is possibly incomplete. There is minimal evidence in the work of the

creative use of any relevant technical skills such as:

- 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 appropriate shot transitions for the task set
- Using sound with images and editing appropriately for the task set
- Using titles effectively, if appropriate.

Level 2 (16–30 marks)

There is evidence of a basic level of ability in the creative use of 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 appropriate shot transitions for the task set
- Using sound with images and editing appropriately for the task set
- Using titles effectively, if appropriate.

Level 3 (31–45 marks)

There is evidence of proficiency in the creative use of many 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 appropriate shot transitions for the task set
- Using sound with images and editing appropriately for the task set
- Using titles effectively, if appropriate.

Level 4 (46–60 marks)

There is evidence of excellence in the creative use 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 appropriate shot transitions for the task set
- Using sound with images and editing appropriately for the task set
- Using titles effectively, if appropriate.

Audio

Level 1 (0–15 marks)

The work for the main task is possibly incomplete. There is minimal evidence in the work of the creative use of any relevant technical skills such as:

- Recording voice(s) clearly in studio/confined setting
- Recording voice(s) clearly in location/outdoor interviews, if appropriate
- Using generic conventions effectively
- Demonstrating consistency in sound levels
- Using language and register appropriate for the task set
- Integrating recorded material, as appropriate
- Editing and mixing sounds appropriately
- Editing to create continuity and meaning
- Integrating jingles, music, location sounds and sound effects, where appropriate.

Level 2 (16–30 marks)

There is evidence of a basic level of ability in the creative use of some of the following technical skills:

- Recording voice(s) clearly in studio/confined setting
- Recording voice(s) clearly in location/outdoor interviews, if appropriate
- Using generic conventions effectively
- Demonstrating consistency in sound levels
- Using language and register appropriate for the task set
- Integrating recorded material, as appropriate
- Editing and mixing sounds appropriately
- Editing to create continuity and meaning
- Integrating jingles, music, location sounds and sound effects, where appropriate.

Level 3 (31–45 marks)

There is evidence of proficiency in the creative use of many of the following technical skills:

- Recording voice(s) clearly in studio/confined setting
- Recording voice(s) clearly in location/outdoor interviews, if appropriate
- Using generic conventions effectively
- Demonstrating consistency in sound levels
- Using language and register appropriate for the task set
- Integrating recorded material, as appropriate
- Editing and mixing sounds appropriately
- Editing to create continuity and meaning
- Integrating jingles, music, location sounds and sound effects, where appropriate.

Level 4 (46–60 marks)

There is evidence of excellence in the creative use of most of the following technical skills:

- Recording voice(s) clearly in studio/confined setting
- Recording voice(s) clearly in location/outdoor interviews, if appropriate
- Using generic conventions effectively
- Demonstrating consistency in sound levels
- Using language and register appropriate for the task set
- Integrating recorded material, as appropriate
- Editing and mixing sounds appropriately
- Editing to create continuity and meaning
- Integrating jingles, music, location sounds and sound effects, where appropriate.

Website

Level 1 (0–15 marks)

The work is possibly incomplete. There is minimal evidence in the work of the

creative use of any relevant technical skills such as:

- Using ICT effectively to combine images, text, sound and video
- 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
- Holding a shot steady, where appropriate
- Framing a shot, at the appropriate distance, including and excluding elements as appropriate
- Shooting material appropriate to the task set
- Selecting mise en scène, including colour, figure, lighting, objects and setting
- Editing, with appropriate transitions and effects, so that meaning is apparent to the viewer
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing
- Using language and register appropriate for the task set
- Appropriately integrating illustration and text
- Showing awareness of the need for variety in fonts and text size.

Level 2 (16–30 marks)

There is evidence of a basic level of ability in the creative use of some of the following technical skills:

- Using ICT effectively to combine images, text, sound and video
- 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
- Holding a shot steady, where appropriate
- Framing a shot, at the appropriate distance, including and excluding elements as appropriate
- Shooting material appropriate to the task set
- Selecting mise en scène, including colour, figure, lighting, objects and setting
- Editing, with appropriate transitions and effects, so that meaning is apparent to the viewer
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing
- Using language and register appropriate for the task set
- Appropriately integrating illustration and text
- Showing awareness of the need for variety in fonts and text size.

Level 3 (31–45 marks)

There is evidence of proficiency in the creative use of many of the following technical skills:

- Using ICT effectively to combine images, text, sound and video
- 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
- Holding a shot steady, where appropriate
- Framing a shot, at the appropriate distance, including and excluding elements as appropriate
- Shooting material appropriate to the task set
- Selecting mise en scène, including colour, figure, lighting, objects and setting
- Editing, with appropriate transitions and effects, so that meaning is apparent to the viewer
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing;
- Using language and register appropriate for the task set
- Appropriately integrating illustration and text
- Showing awareness of the need for variety in fonts and text size.

Level 4 (46–60 marks)

There is evidence of excellence in the creative use of most of the following technical skills:

- Using ICT effectively to combine images, text, sound and video
- 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
- Holding a shot steady, where appropriate
- Framing a shot, at the appropriate distance, including and excluding elements as appropriate
- Shooting material appropriate to the task set
- Selecting mise en scène, including colour, figure, lighting, objects and setting
- Editing, with appropriate transitions and effects, so that meaning is apparent to the viewer
- Manipulating photographs as appropriate to the context for presentation, including cropping and resizing
- Using language and register appropriate for the task set

- Appropriately integrating illustration and text
- Showing awareness of the need for variety in fonts and text size.

Cross Media
Level 1 (0–15 marks)

- The work is possibly incomplete. There is minimal evidence in the work of the creative use of any relevant technical skills.
- 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 (16–30 marks)

- There is evidence of a basic level of ability in the creative use of some technical skills.
- The candidate mainly demonstrates Level 2 criteria in the various media employed in the production.
- Where a candidate has worked in a group, a **basic** contribution to construction is evident.

Level 3 (31–45 marks)

- There is evidence of proficiency in the creative use of many technical skills.
- 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 (46–60 marks)

- There is evidence of excellence in the creative use of most of the appropriate technical skills.
- 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.

Assessment Criteria for Research and Planning

The Production Log and Production Portfolio will provide evidence of the candidate's work towards research and planning. Where the candidate has worked in a group, they will demonstrate the contribution of the individual candidate to the production. Teacher observations of the candidate's work will also contribute to the mark; teachers are requested to differentiate the contributions of individuals within the group and to justify individual marks by recording their observations on the Internal Assessment Form. As part of the moderation sample, the Moderator will request the Production Portfolio, including the Production Log.

Level 1 (0–7 marks)

- There is minimal research into similar products and a potential target audience.

- There is minimal organisation of actors, locations, costumes or props.

- There is minimal work on shotlists, layouts, drafting, scripting or storyboarding.

- Time management may be very poor.

Level 2 (8–15 marks)

- There is basic research into similar products and a potential target audience.

- There is basic organisation of actors, locations, costumes or props.

- There is basic work on shotlists, layouts, drafting, scripting or storyboarding.

- Time management may not be good.

Level 3 (16–23 marks)

- There is proficient research into similar products and a potential target audience.

- There is proficient organisation of actors, locations, costumes or props.

- There is proficient work on shotlists, layouts, drafting, scripting or storyboarding.

- Time management is good.

Level 4 (24–30 marks)

- There is excellent research into similar products and a potential target audience.

- There is excellent organisation of actors, locations, costumes or props.

- There is excellent work on shotlists, layouts, drafting, scripting or storyboarding.

- Time management is excellent.

Assessment Criteria for the Evaluation

Candidates will produce an evaluation of their production under supervised conditions. AO4 is the focus of assessment for the evaluation: candidates' ability to evaluate their own products using creative and technical skills.

Level 1 (0–7 marks)

- There is only minimal reference to relevant research, planning or monitoring of decision-making.

- There is minimal understanding of the forms and conventions used in the production.

- There is minimal understanding of the significance of audience feedback.

- There is minimal ability to communicate.

- The evaluation is minimal, descriptive.

- Little, if any, medium-specific terminology is used.

Level 2 (8–15 marks)

- There is some reference to planning, to research and to the monitoring of decisions and revisions.

- There is basic understanding of the forms and conventions used in the production.

- There is basic understanding of the significance of audience feedback.

- There is basic ability to communicate.

- The evaluation is mainly descriptive, but there is some evidence of evaluation or reflection on the work.

- There is a basic grasp of appropriate medium-specific terminology.

Level 3 (16–23 marks)

- There is proficient reference to the monitoring of technical decisions and revisions made.

- There is proficient discussion of how the brief related to research into similar media texts and target audiences.

- There is proficient understanding of the forms and conventions used in the production.

- There is proficient understanding of the significance of audience feedback.

- There is proficient ability to communicate.

- There is a proficient evaluation of the degree to which the finished media text has met the original brief.

- There is a proficient grasp of medium-specific terminology.

Level 4 (24–30 marks)

- There is a detailed evaluation of the monitoring of decisions and revisions.

- There is a detailed discussion of how the brief related to research into similar media texts and target audiences.

- There is excellent understanding of the forms and conventions used in the production.

- There is excellent understanding of the significance of audience feedback.

- There is excellent ability to communicate.

- There is a thorough evaluation of the success of the finished media text in meeting the original brief.

- There is an accurate command of appropriate medium-specific terminology.

Appendix E: Guidance for the Production of Electronic Controlled Assessment

The Controlled Assessment assessments in Units B321 and B324 comprise three elements. For each candidate, the three elements together form a Controlled Assessment portfolio, stored electronically. The two Controlled Assessment units, B321 and B324, are separate units and can be entered in the same or different sessions.

Structure for evidence

A Controlled Assessment portfolio is a collection of folders and files containing the candidate's evidence. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or Moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by use of an index, called 'Home Page'.

There should be a top-level folder detailing the candidate's centre number, candidate number, surname and forename, together with the unit code B321 and/or B324, so that the portfolio is clearly identified as the work of one candidate.

Each candidate produces evidence for the three Controlled Assessment elements; practical skills, work-related report and investigative project. The evidence for each element should be contained within a separate folder within the portfolio. Each of these folders is likely to contain separate files.

Each candidate's Controlled Assessment portfolio should be stored in a secure area on the centre network. Prior to submitting the Controlled Assessment portfolio to OCR, the centre should add a folder to the folder tree containing Controlled Assessment and summary forms.

Data formats for evidence

In order to minimise software and hardware compatibility issues it will be necessary to save candidates' work using an appropriate file format.

Candidates must use formats appropriate to the evidence that they are providing and appropriate to viewing for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Electronic Controlled Assessment is designed to give candidates an opportunity to demonstrate what they know, understand and can do using current technology. Candidates do not gain marks for using more sophisticated formats or for using a range of formats. A candidate who chooses to use only digital photographs (as required by the specification) and word documents will not be disadvantaged by that choice.

Evidence submitted is likely to be in the form of word processed documents, PowerPoint presentations, digital photos and digital video.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advise against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the Moderator.

Accepted File Formats
Movie formats for digital video evidence
MPEG (*.mpg)
QuickTime movie (*.mov)
Macromedia Shockwave (*.aam)
Macromedia Shockwave (*.dcr)
Flash (*.swf)
Windows Media File (*.wmf)
MPEG Video Layer 4 (*.mp4)
Audio or sound formats
MPEG Audio Layer 3 (*.mp3)
Graphics formats including photographic evidence
JPEG (*.jpg)
Graphics file (*.pcx)
MS bitmap (*.bmp)
GIF images (*.gif)
Animation formats
Macromedia Flash (*.fla)
Structured markup formats
XML (*xml)

Text formats
Comma Separated Values (.csv)
PDF (.pdf)
Rich text format (.rtf)
Text document (.txt)

Microsoft Office suite
PowerPoint (.ppt)
Word (.doc)
Excel (.xls)
Visio (.vsd)
Project (.mpp)