

**Oxford Cambridge and RSA Examinations**



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**OCR GCSE IN MEDIA STUDIES**

**1918**

**TEACHER SUPPORT  
INCORPORATING COURSEWORK ADMINISTRATION PACK**



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## SECTION A: INTRODUCTION

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This booklet has been designed to give advice to teachers who are new to OCR GCSE in Media Studies and to help those who taught the old syllabus (1826) to achieve a smooth transition to the new specification. The new specification has been designed to retain the most successful features of the old syllabus, (1826), as far as possible, whilst offering a number of improvements.

Once you start teaching the new specification, you are invited to ask further questions, offer suggestions about teaching the course, or engage in debate through (free) subscription to OCR Media Studies E-community. Further details about the E-community can be found by visiting the List Support website at:

<http://ital-dev.ucles-red.cam.ac.uk/listsupport/ocr-mediastudies-a>

In addition, you are encouraged to attend the OCR - run INSET events on the new specification (details will be placed on the website).

Throughout this booklet, the term *student* has been used rather than *candidate*, to distinguish the purpose of this advice from the more formal purpose of the specification.

### ENDORSED TEXTBOOK

A new textbook, endorsed by OCR for use with this specification, published by Longman is available (ISBN 0582 328330).



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## SECTION B: FREQUENTLY ASKED QUESTIONS

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### 1 General Questions

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#### Is the new specification very different from the old syllabus?

No. The balance between coursework (50%) and examination (50%) remains the same. The present examination of 2 hours 30 minutes is divided into two shorter examinations: Unseen Textual Analysis, (similar to the old Section A), and a paper on Cross-Media Topics, (similar to the old Section B).

The coursework requirement remains **three** assignments, but the focus for each is now clarified, so that the Key Concepts and Assessment Objectives are certain to be tested. This means that planning the course will be more straightforward for teachers, as all requirements will be covered automatically.

Detailed explanations of each part of the specification are given below in response to typical questions.

#### *For Centres that followed OCR syllabus (1826):*

The topics for the 1918 new specification have been chosen to provide **continuity** with topics in 1826, so that teachers may develop their current resources accordingly, rather than be faced with entirely new topics to resource.

New topics for 2003 exam entry:

- Unseen Moving Image Extract: **Science Fiction** (related to previous materials for *The Empire Strikes Back* – specimen – and *Independence Day* – 1999 – unseen exams)
- Unseen Print Extract: **Teenage Magazines** is closely related to the current topic of National Magazines for 2001 and 2002 exam
- Cross-Media Topic – **News**: closely related to current section B topic on TV News for 2001 and 2002 exam
- Cross-Media Topic – **Advertising**: closely related to current section B topic on Film Promotion for 2001 and 2002 exam.

*For Centres that followed the WJEC and SEG Media Studies syllabuses:*

You will find that many of the above topics are compatible with topics set on either the WJEC or SEG syllabus.

The breadth of topics and choices available for the exam offers excellent progression for students continuing media study to AS/A Level, especially for the OCR AS/A Level Media Studies specification.

**I am currently teaching the new OCR AS/A Level course, which is substantially different from the previous A Level. How well will the new GCSE specification fit in with the new OCR AS/A Level?**

Very well. The specification has been carefully designed to offer clear progression through to the OCR AS/A Level. The conceptual framework, which underpins the GCSE, is essentially the same as the framework for AS/A Level. The three media areas of audio/visual, print-based, and ICT-based media provide the objects of study for GCSE and AS/A Level. The skills that are required are also assessed at all three levels, ensuring clear lines of progression.

In particular, the Unseen Moving Image option exam offers excellent preparation for the **OCR AS Unit 2731: Textual Analysis (Moving Image Extract)**.

**What further help will be available?**

The OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)) offers the following:

- The new specification.
- Detailed guidance.
- Suggested course outlines.
- Specimen question papers and mark schemes.

In addition, the Media Studies E-community and associated list support website provides excellent opportunities for on-line discussions with other Media Studies teachers about relevant issues and for sharing ideas and resources.

**Will more training be available?**

OCR's Training and Customer Support division organises training sessions (mainly in the autumn term). For further details contact OCR on 0121 628 2950 or send an email to [tcs@ocr.org.uk](mailto:tcs@ocr.org.uk).

If you would like a Senior Examiner to visit your school for tailor-made INSET, please contact OCR's Training and Customer Support to discuss. A training brief can be discussed with you in advance to meet your precise needs. You might like to join together with a neighbouring school, or schools, for this purpose in order to spread costs.



### **How does the course enable the delivery of the new Key Skills units?**

The course lends itself easily to the delivery of Key Skills. They are signposted on pages 26-30 and page 64 of the new specification. There are opportunities for the delivery of communication, application of number, information technology, working with others, improving own learning and performance and problem solving.

### **Why are there four levels in the marking schemes for both examinations and coursework instead of the former mark bands, which related more easily to grades?**

The use of four levels brings all marking into line with OCR policy for Media Studies. The OCR AS/A Level also has four levels for all mark schemes. This should ensure overall consistency, both in examination and coursework.

In the 1826 syllabus, teachers were encouraged to match students' work to the criteria in each mark band. The assessment procedures for the new specification ask you to do exactly the same; the only difference is that you have more marks to choose from when you decide whether the work matches the top or bottom end of the appropriate level.

It has been observed that teachers tend to be reluctant to award high grades because of pre-conceived ideas about what work is of A\* or A grade quality, regardless of whether a student's work meets the criteria.

As grades are fixed at the Awarding Committee meeting for each session, it cannot be assumed that a certain number of marks will **always** be equivalent to a particular grade as thresholds may be subject to change. Awarding marks by matching work to criteria is a more reliable model for assessment. The new levels do not correspond to grades, although Level 1 is clearly likely to produce a lower grade, while Level 4 is likely to produce a higher grade.

For the purposes of internal assessment at your institution, you will probably be required to provide projections, in grades (A-U), to monitor your students' progress. In this case, the translation of eight grades to four levels for such estimates may be used as a guideline.

After the first examination in 2003, the Chief Examiner's Report will contain the thresholds agreed for that session (both examination and coursework) which will give Centres more precise information.

**Why have you chosen to assess specific assessment objectives in each component, when we all know that key concepts and skills overlap?**

It is precisely because of the difficulty of distinguishing one skill area from another that the assessment objectives have been developed in this way. The assessment will depend on the particular emphasis in each component. For example, Section B in Components 5 and 6, the Cross-Media Topics, will test students' skills in the analysis and interpretation of Messages and Values, and their meanings in historical contexts.

This means that there is less responsibility on the teacher to ensure that all assessment objectives and key concepts are covered, so that they may concentrate on teaching and learning objectives. Any route through the options of this new specification will now automatically ensure coverage of assessment objectives and key concepts.

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## 2 Course Structure

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### **Is it advisable to complete all coursework assignments in the first year of the course and save the examination preparation for the second year?**

Not necessarily. Experience shows that the skills necessary for the Unseen Textual Analysis need to be taught as early as possible and reinforced throughout the course. These analytical skills are essential for the students' progress and success in all aspects of the course, including coursework assignments. It is important to teach the key conceptual areas in the first year of the course, although a more developed understanding of these should be expected in the second year.

It might be possible to teach the Cross-Media Topic in the second year of the course, but an earlier introduction to the topic is advised, so that students have the opportunity to research the topic and to start to compile their own resources. You will find suggested course outlines at the back of this booklet.

Please bear in mind that the weighting of the course is 50% coursework and 50% examination. Coursework is much more easily under your control, whereas the unseen nature of any examination is not. Therefore, it is important to make sure that sufficient time is given to students' preparation for the examination.

### **Is it possible to deliver the GCSE in one year?**

Yes, provided you have sufficient contact time. Centres that have successfully delivered the 1826 syllabus in one year should find it equally possible to deliver the new specification. A suggested one-year course outline is to be found at the back of this booklet.

### **What are the coursework deadlines and exam dates for the new specification?**

These will be notified to Centres in the usual way (in the Key Dates poster and the examinations timetable) and will be posted on the main OCR website. The coursework deadline is likely to be on or around the 15<sup>th</sup> May each year.

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## 3 Resources

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### What equipment will I need to run this course?

Centres must have audio and video playback facilities and access to the Internet as well as library resources.

For media production work (Assignment 3 of the Coursework Portfolio), Centres must have **at least two** of the following:

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

(See page 26 of the specification.)

### Can you recommend some textbooks for the course?

**Yes!** Longman has published a new GCSE textbook, which is endorsed by OCR. The book is linked specifically to the new OCR specification. The introduction gives clear directions on how the book can be used to support your teaching of the new GCSE. Analytical skills are taught and tested throughout the book, with regular suggestions for class and individual activities.

Each chapter focuses on a different medium, with a clear background on its historical context, offering essential support for the teaching of the Key Concepts and Cross-Media Topics.

The author team comprises seven experienced teachers, lecturers and industry practitioners and is unique in its scope and coverage of media study at this level.

There is a comprehensive list of books, periodicals and other teaching materials on the OCR website. In addition, you will find the names and addresses of many organisations that provide useful material, such as Film Education.

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## 4 Question Papers

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### **Why have you divided the question papers up into two examinations rather than one?**

This is intended to be to the students' advantage, as it will focus their concentration on one main assessment outcome at a time and reduce the overall duration of the examination.

The division of the sections into two separate papers means that students will have more time for the Cross-Media Topic in its own right. The division of the papers into unseen moving image or unseen print will help to avoid any possible confusion. Students will be presented with fewer choices in the examination, as Centres will be required to enter students for options in advance of the examination.

### **Why is there no option for students to answer a Production Response in Components 5 and 6?**

Although this option was popular with a minority of Centres/students; it was an option rarely chosen and students did not fare as well as students of a similar ability choosing the essay response.

In addition, it was not possible to demonstrate that the two forms of assessment (essay and production response) were precisely equivalent in level of demand in order to satisfy QCA's criteria. Therefore, the only way to have included a production task in an examination context would have been to have made it a compulsory task, which would not reflect the preferences of Centres in previous years or as fed back to OCR in the consultation process.

It is considered that coursework is by far the best context for pre-production and production tasks in this specification.

### **Why have you chosen to identify the genre of the Moving Image Option for Components 1 and 2?**

The decision to specify a genre was intended to ensure parity of demand with the OCR AS Level (where a genre is specified for the moving image extract unseen examination). Both the print and moving image options specify a genre to support teachers' preparation of students for the examination.

Science Fiction was chosen for the first two sessions as it was considered that existing Centres would be able to use resources employed in relation to previous texts and questions (such as *The Empire Strikes Back* and *Independence Day*).

It was acknowledged that new Centres choosing this specification would find that this genre had a great many resources available for this level of study (see Resources list for examination and coursework at the back of this booklet). The question paper tests the students' analytical skills in relation to the key conceptual area of Media Languages and Categories.

### **Does this mean that students will be expected to have studied a number of Science Fiction films for 2003 and 2004 so that they are familiar with the genre in advance?**

Yes. Students will be expected to have analysed in depth at least **three** different texts from the genre (see page 27 of the OCR specification); thus they will be able to prepare more effectively for the examination.

Please see the specimen paper with mark scheme.

### **Is there a restriction on preparing students for the genre which is examined in Components 1 and 2 and the study of that genre for the coursework portfolio?**

Yes. The genre of Science Fiction may not be studied for Coursework Assignments 1 or 2, but students may choose it as a production brief for Assignment 3, the practical, which tests Producers and Audiences. This will reinforce students' understanding of the genre and demonstrate the application of theory to practice (see page 27 of the OCR specification).

Similarly, students entered for Components 3 and 4, the Unseen Print Option, may not include a study of teenage magazines for Assignments 1 and 2, but may produce a teenage magazine for Assignment 3.

**The Cross-Media Topic looks as though it will be difficult to teach, as students will have to study a wide range of media and their historical contexts in relation to the chosen topic, whether it be advertising or news.**

This paper is not as daunting as it might appear. A minimum of **three** individual texts should be studied as examples, covering at least **two** media. At least **one** of the texts must be non-contemporary, in order to give students the opportunity to compare Messages and Values in different historical contexts (AO5 only). This promises to be a very enjoyable topic to teach; it also gives students the opportunity for their own investigations and research.

**Please could you clarify what you mean by 'non-contemporary'?**

In planning your teaching for this part of the course, you need to consider resources and the opportunities your students have for comparison. It is likely to be more fruitful to compare news coverage of the Vietnam War with that of the Gulf War than to compare the coverage of the opening of the Millennium Dome with the coverage of the closing ceremony. Although the Dome issue would be interesting for comparing Messages and Values, it would be more difficult for students to compare historical contexts.

No number of years is specified, but teachers are encouraged to choose texts that afford an appropriate context for comparison.

**There are two questions on the Cross-Media Topic paper. Are students expected to divide their time equally between the questions?**

Yes. Each question carries 30 marks; the first question tests Producers and Audiences, and the second tests Messages and Values. For example, for the News option, students would study newsgathering, presentation, scheduling and audience targeting methods for Question 1.

For Question 2 they would study news values and the skills of analysis and interpretation of issues of representation. There is some overlap, particularly in the case of news values, but the paper is designed to assess a particular emphasis in each question.

**My students would like to produce an advertising campaign for a new fragrance for Coursework Assignment 3. Is this still permissible if they are studying Advertising for the Cross-Media Topic?**

Yes. The practical work will reinforce their understanding and demonstrate their understanding of theory through practice. However, they may not study the same topic for Assignments 1 and 2. Similarly, students could produce the front cover and inside article for a local newspaper, even if their chosen Cross-Media Topic was News.

However, they could not include work on news for Assignments 1 and 2. Centres will record examination topics on the Coursework Assessment Form (see example at the back of this booklet) to ensure that there is no duplication.

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## 5 Coursework

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### **Why have you separated the assessment of the key concept areas so that each is tested by one of the Coursework Assignments?**

This will ensure that all three conceptual areas are covered in a balanced way throughout the course, whatever is taught, thus freeing the teacher to concentrate on content and not on course design.

Whilst there is inevitably some overlap in the conceptual areas, the change of focus for each component will facilitate focused assessment outcomes, reduce planning and avoid unnecessary duplication.

### **I liked the flexibility of the old syllabus, as it was possible to produce three practical assignments for the coursework. It looks as though practical work is being given a lower priority in the new specification.**

It is true that only one of the three assignments places its main emphasis on practical skills. However, complementary exercises in practical pre-production and production for Assignments 1 and 2 are to be **strongly encouraged**, in the interests of good practice.

Not only will these exercises aid the students' understanding of the concepts studied for Assignments 1 and 2, but they will also provide useful preparation for the practical work for Assignment 3.

These exercises do not have to be included in the final portfolio.

### **Both Assignment 1 and Assignment 2 specify the study of two or more media texts. Might this not prove very difficult for some of my Foundation candidates?**

Not necessarily. If you look at the list of suggested assignments on page 33 of the OCR specification, you will see how this requirement can be applied. Experience shows that points of comparison offer students of any ability more opportunities for analysis.

Students can analyse one text first, and then write on the second text, bringing in points of comparison. Remember too, that a single continuous essay is not required for each assignment as students may write shorter responses. It is worth taking differentiation into account when designing your assignments with alternative tasks for different students as appropriate. There is no requirement that all students have to tackle an assignment in precisely the same way, even within a single teaching set.

Make sure that you include clear information about the task you have set and its outcomes on the Individual Task Assessment form (samples of the form can be found at the back of this booklet).



**The suggested length is 1000-1500 words. What about students who find sustained writing difficult?**

It is perfectly permissible to submit work which is divided into shorter sections with sub-headings. This may include any related practical exercises.

**Is it permissible for us to invent our own assignment titles, rather than follow the suggestions given in the specification?**

Yes, this is entirely possible for Assignments 1 and 2, as long as you check the title against the Assessment Objective being tested. However, Assignment 3 **must** be selected from the eight set practical briefs. Assignment 2 must include the study of cultural diversity in its discussion of Messages and Values (see AO2 on page 13) of the specification.

**Are students expected to work in a group for Assignment 3?**

Students can work either as an individual **or** in a group (maximum number five). Where students work in groups, individual contributions must be detailed in the student's own individual evaluation and teachers should confirm them on the Coursework Assessment Form.

**Why are we being given set briefs when we could select our own with the old syllabus?**

Experience shows that students work best with clear directions and some restrictions. The set briefs do not limit creativity, but offer students a discipline within which to work.

The genre of the television, radio programme or film is left open to the Centre's free choice. In addition, these briefs offer a clear progression and parity with the set briefs of the Foundation Production at OCR AS Level.

The briefs have been selected from Centres' most successful and popular choices of production work.

**Do all candidates from the same Centre have to undertake the same brief?**

No. Students in the same teaching groups in a Centre may select different practical briefs. The selection will depend on how appropriate the brief is to available resources, the individual student's interests and the teacher's expertise.

**20 marks are available for planning and evaluative commentary. Does this mean that we should include teacher observation in our assessment of the planning?**

Yes, although the section on planning in the evaluative commentary will form the main basis of your assessment. It is suggested that source material and evidence of planning be included in an appendix to help the Moderator to see how marks have been awarded.

**Some students produce first rate practical assignments but fall down on the evaluation. Could you give further guidance on how to write the evaluation?**

It is good practice to enable students to show their finished work to one or more audiences, so that they can consider the feedback when writing their evaluation. A structured questionnaire for the audience to fill in can help discussion.

The evaluative commentary should be between 500-800 words. Students might find it helpful to divide it into three sections: planning, production and evaluation. Although the commentary should not consist of a lengthy logbook, some Centres find it useful to encourage students to keep a log of their practical work, which can prove helpful when producing their reflective evaluation once the work has been completed.

**My students want to produce a sampler for a teenage magazine. Is it acceptable for them to use 'found' images?**

It is important to stress that visual/audio material should be original wherever possible. This is why the production briefs specify that the work should include some original photography and graphics.

However, it is recognised that some images may need to be 'found', particularly in the case of celebrity images for teenage magazines. Students should use 'found' images creatively, rather than replicate the context in which they were found.

One of the criteria for the assessment of the magazine sampler specifies the manipulation of photographs as appropriate to the context. These photographs may be digitally manipulated, cropped or resized. Where 'found' images are used, it is essential that the sources are credited and that evidence is provided of the original material in the appendix to the evaluative commentary.

Similarly, where 'found' material is used for the radio, film or television briefs, it should be limited and its source credited in the appendix. Where possible, the found material should be manipulated. (See the section on 'found' material in the specification on page 37.)

More guidance is also to be found in the assessment of the specimen coursework material.

**There seem to be pages and pages of mark schemes for the assessment of coursework. This seems unnecessarily unwieldy.**

This is a much-needed and welcome development in both the OCR GCSE and AS/A Level specifications. Separate mark schemes are **essential** for Assignments 1 and 2, as they test different assessment objectives.

Similarly, different mark schemes are supplied for each of the set briefs for Assignment 3 in order to clarify the assessment procedure and to ensure that the assessment objectives are tested. The task of assessment will, in fact, be much simpler.

Once you have selected the appropriate mark scheme for your student's practical assignment, you will find that the criteria for construction are closely matched to the assessment objectives and will directly support your decisions regarding your student's standard.

The OCR AS/A Level Media Studies specification contains detailed mark schemes for media production work. Consistency between the three levels within OCR Media Studies' provision and assessment was a key objective in designing this specification in order to be helpful to teachers entering students for all three levels.

Feedback regarding this aspect of the specification has been positive. Many teachers have said that it will help them with **teaching** practical skills as it makes it absolutely clear precisely which practical skills are being tested. Teachers might like to consider adapting these criteria into checklists of skills to use directly with their students in the teaching and learning process.



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## SECTION C: SUGGESTED SCHEMES OF WORK

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### 6 Sample Course Outline

Year 10

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This example is based on a choice of **Unseen Moving Image (Science Fiction)** and **News for Cross-Media Topic**.

COURSEWORK BASED WORK 50%	EXAM BASED WORK 50%
<b>AUTUMN TERM</b>	
<p>Introduction to Media Studies. Discussion based on research of friends', families' and students' consumption of the media.</p> <p>Summary of course content. Key Concepts introduced: <b>Media Languages &amp; Categories, Media Messages &amp; Values, Media Producers &amp; Audiences.</b></p> <p>Teach detailed textual analysis of still images, using video sleeves and film posters.</p> <p><b>Practical Exercise:</b> <i>Create a treatment for a new science fiction film and design a video cover, poster and storyboard for the opening sequence of your film.</i> (NB: This is a learning exercise, not a finished product.)</p> <p>Research <b>TV documentary</b> styles and audience viewing figures. Whole group analysis of clips from a range of documentaries. (<b>Media Languages &amp; Categories.</b>)</p>	<p>Teach skills and key terms for detailed textual analysis.</p> <p>Teach detailed textual analysis of moving image and sound, using trailers.</p> <p>Introduce genre of <b>Science Fiction</b>, with clips from a range of Science Fiction films from every decade. Set students to research genre of Science Fiction.</p> <p>Test textual analysis skills with unseen clips from a Science Fiction film.</p> <p>Watch documentary on Science Fiction genre.</p>

### SPRING TERM

Continue close analysis of documentaries.

**Practical Exercise:** In groups, students storyboard and shoot a two minute sequence from a documentary in a range of different styles.

**Assignment 1:** *Compare the main codes and conventions of two television documentaries and explain the effect they have on the presentation of the subject matter.*

Introduce next coursework topic, **Media Messages & Values**, by discussing cultural stereotypes, using advertising, news and film clips.

**Assignment 2:** *Compare the representation of three characters in **Mon Pere Ce Heros** with its American remake **My Father The Hero**, focusing on cultural difference.*

Series of short tests using unseen Science Fiction film/s to practise textual analysis skills.

Tests on key terms and concepts.

Introduce **Cross-Media Topic: News**.

Ask students to start collecting useful material (some can come from the work on cultural stereotypes).

### SUMMER TERM

Analyse trailers from a range of genres.

**Assignment 3:** *Plan, storyboard and produce a video of a trailer for a new film. Write evaluative commentary. (Media Producers & Audiences.)*

Compare **presentation of news** on same day by analysing clips from terrestrial and satellite television, radio and newspapers. Research **Institutions**.

Set exam practice essay: Focusing on three different news texts, from more than one medium, compare the ways in which the different producers attempt to attract their audiences. (Question 1 in **Cross-Media Exam: Media Producers & Audiences**.) Summer exams.

This example is based on a choice of Unseen Moving Image (Science Fiction) and a choice of News for Cross-Media Topic.

COURSEWORK BASED WORK 50%	EXAM BASED WORK 50%
<b>AUTUMN TERM</b>	
<p><b>Practical Exercise:</b> Working in groups, students plan and shoot the first two minutes of a television news programme for a range of channels to demonstrate varying codes and conventions and their effect on presentation.</p> <p>Redraft or improve <b>coursework portfolio</b> if necessary.</p> <p><b>Practical Exercise:</b> In groups, produce the front page of a tabloid and a broadsheet newspaper on the same day. (<b>NB:</b> this is a learning exercise to help students with the Cross-Media Paper.)</p> <p>Or do an additional assignment to replace/improve upon earlier marks.</p>	<p>Continue work on <b>Cross-Media Topic: News</b>.</p> <p>Visit from journalist on news gathering and presentation.</p> <p>Comparison of news values. Teach representation of an issue in a range of news media.</p> <p>Set exam practice essay: Compare the ways in which the Vietnam War was represented in the news to the representation of the Falklands War. Remember to include detailed examples from more than one medium. (Question 2 of Cross-Media Paper: <b>Media Messages and Values</b> ).</p> <p>Timed test on textual analysis skills using unseen <b>Science Fiction</b> film/s.</p>
<b>SPRING TERM</b>	
<p>Internal deadline for completion of <b>coursework portfolio</b> – set it early.</p> <p><b>Internal coursework</b> moderation.</p> <p>Fill in <b>Individual Task Assessment Forms</b> and <b>Coursework Assessment Forms</b>.</p> <p>Marks must be with the <b>external Moderator</b> before 15<sup>th</sup> May.</p>	<p><b>Mock exam: Unseen Moving Image (Science Fiction) and Cross- Media Topic (News).</b></p> <p>Class debrief.</p> <p>Set individual targets.</p> <p>Go over areas which need consolidation.</p> <p><b>Exam practice and revision.</b></p>
<b>SUMMER TERM</b>	
<p><b>Exam preparation</b> for both Question Papers.</p>	<p><b>Exam preparation</b> for both Question Papers.</p>

## 8 Sample One Year Course Outline

This example is based on a choice of Unseen Print (Teenage Magazines) and a choice of Advertising for the Cross-Media Topic.

COURSEWORK BASED WORK 50%	EXAM BASED WORK 50%
<b>AUTUMN TERM</b>	
<p>Introduction to Media Studies.</p> <p>Discussion based on research of friends', families' and students' consumption of the media.</p> <p>Summary of course content. Key Concepts introduced.</p> <p>Teach detailed textual analysis of still images, using magazine advertisements.</p> <p><b>Coursework Assignment 3:</b> <i>Design an advertising campaign for a new fragrance, including brand name design, 2 full page magazine adverts and a billboard poster, using original photography and graphics. Include an evaluative commentary. (M P &amp; A.)</i></p> <p>Research <b>TV documentary</b> styles and audience viewing figures. Whole group analysis of clips from a range of documentaries. (M L &amp; C.)</p> <p><b>Assignment 1:</b> <i>Compare the main codes and conventions of two television documentaries and explain the effect they have on the presentation of the subject matter.</i></p>	<p>Teach skills and key terms (see Glossary, pages 67-72 of the specification) for detailed textual analysis.</p> <p>Teach detailed textual analysis of print, using a range of <b>Teenage Magazines</b>.</p> <p>Introduce <b>Cross-Media Topic: Advertising</b>. Ask students to start collecting useful material (some will come from the work on Teenage Magazines).</p> <p>Watch documentary on advertising: <i>Washes Whiter</i>.</p>



<b>SPRING TERM</b>	
<p>Introduce next coursework topic, <b>Media Messages &amp; Values</b>, by discussing cultural stereotypes, using advertising, news and film clips.</p> <p><b>Assignment 2:</b> <i>Compare the representations of cultural difference in the two Bond films, <b>From Russia With Love</b> and <b>Tomorrow Never Dies</b>.</i></p> <p>Internal coursework <b>moderation</b>.</p> <p>Fill in <b>Individual Task Assessment Forms</b> and <b>Coursework Assessment Forms</b></p> <p>Marks must be with the <b>external moderator</b> <b>before 15<sup>th</sup> May</b>.</p>	<p>Mock exam on <b>Unseen Teenage Magazines</b>. Class debrief. Set targets. Tests on key terms and concepts.</p> <p><b>Exam Practice for Cross-Media Topic:</b> Compare three advertising campaigns for cars on television, cinema (including product placement in Bond films), radio, and magazines. (Q.1 in <b>Cross-Media Exam: M P &amp; A</b>)</p> <p>Focusing on three different texts, from more than one medium, compare the ways in which the different advertisers attempt to attract their target audiences. (Q. 2 in <b>Cross-Media Exam: M M &amp; V</b>.) Mock exam on Cross-Media topic: Advertising.</p>
<b>SUMMER TERM</b>	
<p><b>Exam preparation</b> for both Question Papers.</p>	<p><b>Exam preparation</b> for both Question Papers.</p>



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## SECTION D: COURSEWORK ADMINISTRATION PACK

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This Coursework Administration Pack is designed to accompany the OCR GCSE Media Studies specification for teaching from September 2001.

The forms in this pack are for use with the following specification:

- **Media Studies** (1918)

Guidance on the assessment of coursework will be found in Section D of the specification.

Centres are permitted to copy materials from this booklet for their own internal use.

Contents:

### **Compulsory Recording Materials**

Coursework Assessment Form

Individual Task Assessment Form

These materials will **not** automatically be sent out annually.

All forms may be photocopied and used as required. Additional copies may be downloaded from the OCR website [www.ocr.org.uk](http://www.ocr.org.uk).

## Compulsory Recording Materials

**Coursework Assessment Form:** One of these forms should be completed for each candidate in the sample sent to the Moderator. The form records the examination options for the candidate together with the marks awarded by the Centre for each of the three assignments in the candidate's media portfolio.

**Individual Task Assessment Form:** There is one *Individual Task Assessment Form* for each assignment in the candidate's media portfolio. Thus, three *Individual Task Assessment Forms* should be completed for each candidate and secured to the front of the appropriate assignment. *The Individual Task Assessment Form* records the details of the task/brief undertaken by the candidate and the teacher's comments and the marks awarded to each piece of work.

## Internal Standardisation

Where more than one teacher in the Centre has marked the coursework unit, the Centre must standardise the marking in order to ensure that candidates who have demonstrated the same level of attainment receive the same mark and that the rank order of the coursework marks for the Centre as a whole is appropriate.

## Internal Assessment Mark Sheet (MS1)

The total marks awarded to each candidate for the media portfolio must be transferred to the computer printed *Internal Assessment Mark Sheet* (MS1) which will be sent to Centres by OCR. Care must be taken to ensure that all mark calculations and transfers are correct. OCR cannot accept responsibility for the submission of incorrect total marks on form MS1.

Once complete, the Board Copy of form MS1 should be despatched to OCR by the coursework mark submission date (found in the Key Dates poster issued by OCR for each assessment session).

The Moderator Copy should be despatched to the Moderator using the Moderator's address label supplied by OCR by the coursework mark submission date (found in the Key Dates poster issued by OCR for each assessment session).

The Centre Copy should be retained at the Centre.

## Samples of Work

If the Centre has entered ten or fewer candidates for a coursework component, the coursework for **all** candidates should be sent to the Moderator (along with the Moderator Copy of the MS1 form) by the coursework mark submission date (found in the Key Dates poster issued by OCR for each assessment session). Each candidate's portfolio should have a *Coursework Assessment Form* attached to the front and *Individual Task Assessment Forms* attached to each of the pieces of work which make up the candidate's portfolio.

Where there are more than ten candidates entered for a coursework component, the Centre should despatch the Moderator's Copy of form MS1 to the Moderator, but should retain all coursework within the Centre. The Moderator will contact the Centre in order to request a sample of work. Centres should respond promptly to requests for work from the Moderator and ensure that the appropriate *Coursework Assessment Form* and *Individual Assessment Forms* are attached to any work which is sent to the Moderator.

Samples of work should be packed securely to ensure safe delivery. Bulky covers should be removed as they will increase significantly the cost of postage.

Centres are advised to obtain a *Certificate of Posting* for samples sent to the Moderator.

Should the Moderator request further samples of work, Centres should respond with the minimum of delay.

**Please ensure that you comply with the requirements for the presentation of coursework for moderation as outlined on pages 38 and 39 of the specification.**

**In addition, please ensure that it is clear to the Moderator how the marks have been awarded for each assignment in relation to the marking criteria defined in the specification.**

Centres are advised to make copies of any coursework submitted to the Moderator as part of the sample, since some material may be retained by OCR.

Teachers are recommended to retain coursework in the Centre until after the results of the unit have been issued.

A report on the outcome of the external moderation process will be sent to Centres at the time that the results are issued.

## General Coursework Regulations and Procedures

General coursework regulations and procedures including those concerning lost or incomplete coursework, are detailed in the OCR *Handbook for Centres*.

## Coursework Assessment Form

### Instructions for Completion

- 1 One *Coursework Assessment Form* should be completed for each candidate in the sample sent to the Moderator.
- 2 Complete the four boxes at the top of the form with the Centre name, Centre number, candidate name and candidate number.
- 3 Tick the appropriate boxes in the Examinations Options grid to indicate which options the candidate has chosen for the examinations in the current assessment session.
- 4 Insert the essay titles for Assignments 1 and 2 in the appropriate boxes on the form together with the marks which you have awarded for each assignment out of 38 (for Assessment Objective 1 - Assignment 1) and (for Assessment Objective 2 - Assignment 2) and out of 2 for each assignment (for Assessment Objective 7). Record the total marks awarded for each assignment out of 40 in the appropriate boxes on the right hand side of the form.
- 5 Insert the number and title of the production brief chosen for Assignment 3 in the appropriate box on the form (see pages 35 and 36 of the specification for numbers and titles of the set briefs). Record the marks which you have awarded for construction (out of 20) and for planning and evaluation (out of 20) in the appropriate boxes on the right hand side of the form. Record the total mark out of 40 for Assignment 3 in the relevant box.
- 6 In the *Summative Teacher Comment* box, record the overall teacher comments and the overall marks (out of 120) for the candidate's media portfolio.

## Individual Task Assessment Forms

### Instructions for Completion

- 1 Three *Individual Task Assessment Forms* should be completed for each candidate and attached to the appropriate assignment in the candidate's media portfolio.
- 2 Complete the four boxes at the top of the form with the Centre name, Centre number, candidate name and candidate number.
- 3 Tick the appropriate boxes in the Examinations Options grid to indicate which options the candidate has chosen for the examinations in the current assessment session.
- 4 Insert the title of the Assignment in the appropriate box on the form.

- 5 In the *Teacher Comment* box, record the teacher comments on the assignment together with the marks awarded for each element of the assignment in the appropriate boxes. Add the marks for each element together and record the total mark for the assignment in the *Total* box. In the *Level* box, you should record the level into which the marks for the assignment fall (refer to pages 40 to 59 of the specification).

## **Coursework Enquiries**

Coursework enquiries for Media Studies should be sent to OCR at the following address:

Administrative Officer (Art and Media Team)

OCR

Mill Wharf

Mill Street

BIRMINGHAM

B6 4BU

Correspondence should be marked 'Coursework Enquiry 1918'.





**GCSE  
MEDIA STUDIES (1918)  
COURSEWORK ASSESSMENT FORM**

<b>Centre Number</b>		<b>Centre Name</b>	
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<b>Candidate Number</b>		<b>Candidate Name</b>	
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**Examination Option (Tick Box)**

Paper 1	Unseen Moving Image	
<b>OR</b> Paper 2	Unseen Print	
Paper 3	Cross-Media Topic: News	
<b>OR</b> Paper 3	Cross-Media Topic: Advertising	

<b>Assignment 1: Media Languages and Categories</b>  Title:	Mark	/38	
	Written Communication	/2	
	Total	/40	

<b>Assignment 2: Media Messages and Values</b>  Title:	Mark	/38	
	Written Communication	/2	
	Total	/40	

<b>Assignment 3: Media Producers and Audiences</b>  Title:	Construction	/20	
	Planning and Evaluation	/20	
	Total	/40	

<b>Summative Teacher Comment:</b>	Total	/120	
	Level		



**GCSE  
MEDIA STUDIES (1918)  
INDIVIDUAL TASK ASSESSMENT FORM  
Assignment 1**

<b>Centre Number</b>		<b>Centre Name</b>	
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<b>Candidate Number</b>		<b>Candidate Name</b>	
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**Examination Option (Tick Box)**

Paper 1	Unseen Moving Image	
<b>OR</b> Paper 2	Unseen Print	
Paper 3	Cross-Media Topic: News	
<b>OR</b> Paper 3	Cross-Media Topic: Advertising	

**COURSEWORK ASSIGNMENT 1:**

**Key Conceptual Area: Media Languages and Categories**

**Title / Brief description of Task**

**Teacher Comment:**

	Mark	/38	
	Written Communication	/2	
	Total	/40	
	Level		



**GCSE  
MEDIA STUDIES (1918)  
INDIVIDUAL TASK ASSESSMENT FORM  
Assignment 2**



<b>Centre Number</b>		<b>Centre Name</b>	
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<b>Candidate Number</b>		<b>Candidate Name</b>	
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**Examination Option (Tick Box)**

	Paper 1	Unseen Moving Image	
<b>OR</b>	Paper 2	Unseen Print	
	Paper 3	Cross-Media Topic: News	
<b>OR</b>	Paper 3	Cross-Media Topic: Advertising	

**COURSEWORK ASSIGNMENT 2:**

**Key Conceptual Area:      Media Messages and Values**

**Title / Brief description of Task**

**Teacher Comment:**

	Mark	<b>/38</b>	
	Written Communication	<b>/2</b>	
	Total	<b>/40</b>	
	Level		



**GCSE  
MEDIA STUDIES (1918)  
INDIVIDUAL TASK ASSESSMENT FORM  
Assignment 3**

<b>Centre Number</b>		<b>Centre Name</b>	
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<b>Candidate Number</b>		<b>Candidate Name</b>	
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**Examination Option (Tick Box)**

	Paper 1	Unseen Moving Image	
<b>OR</b>	Paper 2	Unseen Print	
	Paper 3	Cross-Media Topic: News	
<b>OR</b>	Paper 3	Cross-Media Topic: Advertising	

**COURSEWORK ASSIGNMENT 3:**

**Key Conceptual Area:      Media Producers and Audiences**

**Title / Brief description of Task**

**Teacher Comment:**

	Mark	<b>/20</b>	
	Written Communication	<b>/20</b>	
	Total	<b>/40</b>	
	Level		

