Oxford Cambridge and RSA Examinations

OCR GCSE IN MEDIA STUDIES   1918

Foreword to the second edition

This specification has been updated to provide clearer guidance for centres. There are no changes to the assessment or content and any changes have been sidelined.

Key Features

- A clear progression route to the revised OCR AS/A Level Media Studies specifications.
- Many sources of teacher support: subject specific website and e-community; exemplar coursework; 'trial answers' to exam questions, support booklet.
- Principal Examiners are teachers of Media Studies.
- Centre choice and flexibility retained.
- Cross-media topics are contemporary, (allowing students to engage theoretically with their own everyday media consumption) **and** include the study of historical contexts.
- Manageable and coherent exam format.
- Coursework combines media production with analysis of media language and cultural representation.

Support and In-Service Training for Teachers

- A full programme of training meetings arranged by the Training and Customer Support Division (telephone 01223 552950).
- Past question papers and mark schemes, available from OCR Publications Department (telephone 0870-870-6622, fax 0870-870-6621).
- Coursework guidance materials.
- Examples of marked work.
- Written advice on coursework proposals.
- A report on the examination, compiled by senior examining personnel after each examination session.
- Individual feedback to each Centre on the moderation of internally assessed work.
- An **OCR Media Studies** e-community comprising a website including frequently asked questions, administrative information, on-line documents, course outlines and schemes of work, resources guidance, classroom research, exemplar materials, on-line standardisation and a teachers' email network facility.

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SECTION A: SPECIFICATION SUMMARY

TIERS

The scheme of assessment consists of two tiers: Foundation Tier and Higher Tier. Foundation Tier assesses grades G to C and Higher Tier assesses grades D to A*. Candidates will be entered for either the Foundation Tier or the Higher Tier.

Grades	Foundation Tier G to C	Higher Tier D to A*
A*		Candidates study components 2 **or** 4, and 6 and 7.
A		
B		
C	Candidates study components 1 **or** 3, and 5 and 7.	
D		
E		
F		
G		

COMPONENTS

Component	Title	Duration	Weighting
1	Textual Analysis – Foundation (Moving Image Option)	1 hour 45 mins	25%
2	Textual Analysis – Higher (Moving Image Option)	1 hour 45 mins	25%
3	Textual Analysis – Foundation (Print Option)	1 hour 30 mins	25%
4	Textual Analysis – Higher (Print Option)	1 hour 30 mins	25%
5	Cross-Media Topics - Foundation	1 hour 30 mins	25%
6	Cross-Media Topics - Higher	1 hour 30 mins	25%
7	Media Portfolio	Coursework	50%
87	Media Portfolio Carried Forward	-	50%

QUESTION PAPERS

Components 1 and 2: Textual Analysis (Moving Image Option) – Unseen (1 hour 45 minutes)

The examination is 1 hour 45 minutes long (including 45 minutes for viewing and making notes on the moving image extract) and candidates are required to answer four questions, including sub-questions, on the unseen extract.

Components 3 and 4: Textual Analysis (Print Option) – Unseen (1 hour 30 minutes)

The examination is 1 hour 30 minutes long (including 30 minutes for viewing and making notes on the print extract) and candidates are required to answer **four** questions, including sub-questions, on the unseen extract.

Components 5 and 6: Cross-Media Topics (1 hour 30 minutes)

The examination is 1 hour 30 minutes long and candidates are required to answer **two** questions on one of **two** topics offered by OCR.

ENTRY OPTIONS

All candidates should be entered for 1918 with one of the following option codes:

Option Code	Title	Components to be Taken
FA	Foundation - Moving Image Option	1, 5, 7.
FB	Foundation - Print Option	3, 5, 7.
HA	Higher - Moving Image Option	2, 6, 7.
HB	Higher - Print Option	4, 6, 7.
FC	Foundation - Moving Image Option – Media Portfolio Carried forward	1, 5, 87.
FD	Foundation - Print Option - Media Portfolio Carried Forward	3, 5, 87.
HC	Higher - Moving Image Option - Media Portfolio Carried Forward	2, 6, 87.
HD	Higher - Print Option - Media Portfolio Carried Forward	4, 6, 87.

INTERNAL ASSESSMENT (COURSEWORK)

Component 7 comprises **three** assignments, each worth equal marks. Each assignment is worth 40 marks = 120 marks total.

SECTION B: GENERAL INFORMATION

1 Introduction

1.1 RATIONALE

Contemporary society is media-saturated. It is said that the distinction between reality and media-reality is becoming increasingly blurred. Every sphere of human experience- the personal, the economic, the political, the cultural, the moral and the aesthetic- is mediated. The institutions that produce media texts for consumption are seen as consciousness industries, shaping perceptions of ourselves and the world around us. There has been a significant increase in the growth of the management and manufacture of information, and its dissemination by the media, and an increasing predominance of visual communication and information in many areas of society.

In these contexts, a variety of literacy skills are needed to fully explore and enjoy the dynamic range of media texts now in circulation with critical autonomy and independence. Increased access to digital media offers us new and alternative technological opportunities for creativity and self-expression.

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

This specification supports the rationale of the study of the Media set out in the aims of the UNESCO Declaration on Media Education:

"We live in a world where media are omnipotent: an increasing number of people spend a great deal of time watching television, reading newspapers and magazines and listening to the radio. Children already spend more time watching television than they do attending lessons in school. We need to accept the impact of the Media and appreciate their importance as elements of culture in today's world. Arguments for the study of the media as a preparation for responsible citizenship are formidable now and with the development of communications technology ought to be irresistible.

The school and the family share the responsibility of preparing the young person for living in a world of powerful images, words and sounds. Children and adults need to be literate in all three of these symbolic systems. [We need] to develop the knowledge, skills and attitudes which will encourage the growth of critical awareness ... and should include the analysis of media products, the use of media as means of creative expression, and effective use of and participation in available media channels".

They also support the findings of the Film Education Working Group in 1999:

"The influence of this extraordinary means of expression continues to grow and change cinema and television, the dominant institutions which have controlled access to moving images for so long, are now being diluted by a proliferation of channels and platforms. The education, information and entertainment industries are becoming ever more dependent upon the communicative power of the moving image, whether delivered through cinemas, broadcast, video or online. The existence of an informed citizenry, essential to the democratic process, is increasingly sustained through the moving image media. This unique and vital language must surely, therefore, become part of basic literacy at the start of the third millennium."

Making Movies Matter, Report of the Film Education Working Group, 1999.

It is recognised that an active interpretation of media practices is a vital form of literacy essential for modern citizenship, as asserted by David Buckingham (*Changing Literacies: Media Education and Modern Culture*, Institute of Education paper 1993):

"The nature of literacy, or more accurately of Literacies, is culturally and historically diverse and changeable…we are currently living in a period, like earlier periods such as the Renaissance, where the pace of change appears to be accelerating. Any contemporary definition of literacy must therefore inevitably include the understandings and competencies that are developed in relation to 'new' media technologies as well as older technologies such as writing and print".

This specification builds on existing media awareness and will contribute to future learning, the necessity for which is established by Len Masterman's statement in Media Education and 1990's Europe (Council of Europe Press, 1994):

"*Interest in and attachment to the media begins, for most children, well before they attend school and continues throughout their adult lives. A media education which fails to recognise the implications of this will fall short of its fullest potentiality.*"

OCR has taken great care in the preparation of this specification and assessment material to avoid bias of any kind.

1.2 CERTIFICATION TITLE

This specification will be shown on a certificate as:

OCR GCSE in Media Studies.

1.3 LEVEL OF QUALIFICATION

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

Candidates who gain grades G to D will have achieved an award at Foundation Level.

Candidates who gain grades C to A* will have achieved an award at Intermediate Level.

Two GCSEs at grade G to D and two GCSEs at grade C to A* are equivalent to one three-unit GNVQ at Foundation and Intermediate Level respectively.

Four GCSEs at grade G to D and four GCSEs at grade C to A* are equivalent to one six-unit GNVQ at Foundation and Intermediate Level respectively.

1.4 RECOMMENDED PRIOR LEARNING

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

As the methods of teaching, learning and assessment for OCR GCSE Media Studies are primarily dependent on traditional literacy skills, candidates should be prepared for this before choosing the option. The subject has an element of practical work, but it should not be regarded, or advertised, as a predominantly practical subject dependent on practical skills. However, the practical element of the course will appeal to candidates who have technical and creative skills, or who wish to develop them.

Candidates will bring to the study of this specification a considerable degree of media literacy, together with their own preferences and opinions. Centres are encouraged to encourage candidates to access and assess this knowledge and experience, whilst contextualising it within an academic context.

1.5 PROGRESSION

GCSE qualifications are general qualifications, which enable candidates to progress either directly to employment, or to proceed to further qualifications.

Many candidates who enter employment with one or more GCSEs would undertake training or further part-time study with the support of their employer.

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

GCSE Media Studies is an established route of progression as it is a very useful preparatory study for candidates wishing to study the subject at AS or A Level. However it is not compulsory for entry at that level. OCR has taken care to develop a

coherent conceptual framework for its Media Studies specifications for candidates from 14-19, ensuring clear lines of progression from OCR's GCSE, to its AS and A2 specifications.

This progression has been achieved by the choice of concepts, topics and skills assessed in the specifications at all three levels, as well as by the specification's content, assessment objectives and assessment methods. As such, OCR's Media Studies specifications offer Centres the possibility of a complete 14-19 course of study and assessment of Media Studies.

The OCR AS/A Level equivalent concept areas are as follows:

OCR GCSE	OCR AS/A Level
Media Languages and Categories	Media Forms and Conventions
Media Messages and Values	Media Representations
Media Producers and Audiences	Media Institutions and Media Audiences

Centres might like to consider the opportunities for learning progression within the specification itself, when constructing their course plans and schemes of work. Suggested course plans are provided in the Specification Support Booklet and the following guidance is offered (but not compulsory):

Centres could start with the teaching and learning of textual analysis skills, their purposes and outcomes and associated terms and concepts, as an introduction to OCR GCSE Media Studies, for example, by analysis of print media texts progressing to analysis of moving image media texts.

Similarly, a line of progression may be followed with the teaching and learning of the key conceptual areas. For example, a course could start with the key conceptual aspect of **Media Languages and Categories**, progressing to **Media Producers and Audiences** and to **Media Messages and Values**, which might reflect the degree of difficulty associated with the teaching and learning of these conceptual areas at this level.

1.6 OVERLAP WITH OTHER QUALIFICATIONS

Media Studies complements most other subjects in the GCSE curriculum, especially the study of English and English Literature, where, in the English specifications, an element comprises assessment of the study of media texts. Therefore this specification offers a clear link with the media requirements of the National Curriculum for English. Components 1 and 2 relate clearly to the National Curriculum requirements for the study of media texts (print and moving image). There are opportunities in components to study cross-media topics with attention to still and moving image texts that would be suitable for the study of layout, presentation and their relationship to written content. Media Studies complements many arts and humanities subjects, such as Art and Design, History, Geography, Modern Languages and Business Studies as well as technology subjects such as Design and Technology and ICT. There may be some overlap in terms of topics studied and assessed, as most

GCSE subjects present opportunities to make reference to the role of the media in their subjects.

It is considered that knowledge and understanding of the role of the media in contemporary society is a key life skill which should be an essential part of the curriculum for every pupil and any useful cross-references between different subject areas by candidates are to be encouraged.

1.7   MEDIA PRODUCTION AND RESOURCES

Media production is a vital part of GCSE Media Studies. Through the active learning involved in practical production, candidates learn essential skills which inform their textual analysis and their theoretical understanding of the media.

OCR's GCSE Media Studies places a high priority on practical work. Centres should not embark on this specification without adequate equipment, resources and training. Candidates entering production coursework for this specification will be at a serious disadvantage if the teachers are unable to support them in the use of technology and software. They will be at an even greater disadvantage if there is insufficient technology for them to use at all. Funding should be available for both running repairs and for a rolling programme for equipment replacement which, with heavy use, will inevitably have a limited life.

Detailed advice on resources and production work is available on the OCR community website and in the Teachers' Guide. However, the following MINIMUM resources are necessary in order to deliver the GCSE course:

- Audio and video playback facilities for every class (VCR, large screen TV or video projector, DVD player, cassette and CD player).
- Internet access and library resources for independent learning and research.

For media production work, the Centre 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.

1.8   INSET

Centres are strongly advised to take advantage of OCR INSET. These courses aim to address the needs of all teachers, whether experienced or new to the specification. These courses offer:

- a detailed review of the overall structure of the qualification

- detailed information on the assessment of the qualification

- suggested schemes of work

- teaching and learning approaches for each component

- a demonstration of standards for the internal assessment of coursework

- opportunities to view and listen to a range of examples of practical work

- exemplification of standards for the externally assessed components

- opportunities to discuss good practice with other colleagues

- opportunities to feed back Centres' experiences to OCR

- bibliographies and resources to support teaching and learning

- opportunities to ask questions of experienced examiners

- recommendations on the provision of Media Studies equipment

- support for teachers' organisation of practical work.

OCR is obliged to review the options for Components 1-6 every two years. These options are liable to change from time to time. Whilst OCR always sends this information to Centres, it is vital that Centres attend INSET sessions in order to receive guidance on how best to adapt to these changes.

In addition, the courses are supported, but not replaced, by the OCR e-community and the Teachers' Guide.

1.9 RESTRICTIONS ON CANDIDATE ENTRIES

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

Candidates who enter for this GCSE **may** however also enter for any GNVQ specification in the same examination series. They may also enter for any NVQ qualification.

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

Centres should be aware that candidates who enter for more than one 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.

The classification code for this specification is 5350.

1.10 CODE OF PRACTICE REQUIREMENTS

This specification will comply in every respect with the revised Code of Practice requirements for courses starting in September 2001.

1.11 STATUS IN WALES AND NORTHERN IRELAND

This specification has been approved by ACCAC for use by Centres in Wales and by CCEA for use by Centres in Northern Ireland.

Candidates in Wales and Northern Ireland should not be disadvantaged by terms, legislation or aspects of government that are different from those in England. Where such situations might occur, including in the external assessment, the terms used have been selected as neutral, so that candidates may apply whatever is appropriate to their own situation.

OCR will provide specifications, assessments and supporting documentation only in English.

Further information on the provision of assessment materials in Welsh and Irish may be obtained from the Information Bureau at OCR (telephone 01223 553998).

2 Specification Aims

This specification is designed to facilitate:

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

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

The aims of the specification are:

- to develop candidates' own prior knowledge and experience of the media, by learning the key approaches to studying the media, through the assessment of the conceptual framework;

- to develop candidates' knowledge and understanding of the ways in which meaning is constructed through the forms and conventions of the media;

- to develop candidates' critical knowledge and understanding of the various economic, cultural and ideological ways in which the media function in society and of the associated debates arising from its functions;

- to develop candidates awareness of historical contexts of media texts and the relationship between media representation and cultural diversity;

- to enable candidates to develop an informed understanding of the factors that influence media production processes, by engaging in the production and evaluation of their own practical media production;

- to develop practical media production skills, which offer opportunities for creativity, imagination, enjoyment and self-expression;

- to enable candidates to utilise ICT opportunities in their media production work.

3   Assessment Objectives

The assessment objectives have been developed to assess the candidate's ability in the following **skill areas** for learning Media Studies:

Skills	Assessment Objectives
Media Knowledge and Understanding	AO1 and AO2
Media Analysis and Interpretation	AO3, AO4 and AO5
Media Production and Evaluation	AO6(i) and (ii)
Quality of Written Communication	AO7

It should be acknowledged that the above **skill areas** overlap during the course of study of any media text or topic, as well as in the process of the candidates' own media production. However, the assessment objectives have been designed to assess particular emphases in each component.

Assessment Objective	Candidates will be assessed on their ability to demonstrate:	Component
AO1	knowledge and understanding of how the languages of media texts create meaning, by recognising the use of codes and conventions in a range of media texts	Component 7 – Assignment 1 (Media Portfolio - Coursework)
AO2	knowledge and understanding of how social and cultural messages and values are represented by analysis of a range of media texts	Component 7 – Assignment 2 (Media Portfolio - Coursework)
AO3	analysis and interpretation of how the languages of media texts create meaning, and are categorised by their codes and conventions, by responding to unseen material	Components 1 – 4 (Textual Analysis – Moving Image and Print Options)
AO4	comparative analysis and interpretation of the processes used to construct media texts, the institutions that produce them and the audiences that consume them,	Components 5 and 6 - (Cross-Media Topics)
AO5	comparative analysis and interpretation of the processes used to construct social messages and values, and their meanings in historical contexts	Components 5 and 6 - (Cross-Media Topics)

AO6(i)	knowledge of production and the use of technical skills in the construction of the candidate's own media text, from a specified production brief	Component 7 – Assignment 3a) (Media Portfolio - Coursework)
AO6(ii)	evidence of planning and evaluation, in a written commentary, of the candidate's own media production	Component 7 – Assignment 3b) (Media Portfolio - Coursework)
AO7	quality of written communication, including spelling, punctuation and grammar.	Component 7 – Assignments 1 and 2 (Media Portfolio Coursework)

The assessment objectives have been devised to demonstrate precisely what is assessed in each component. The progression from GCSE, to AS and to A2, may be seen by reference to the OCR AS/A Level Media Studies specifications.

Quality of written communication will be assessed in the written coursework component and guidance is provided in the marking criteria for all levels of attainment.

4 Scheme of Assessment

4.1 TIERS

The scheme of assessment consists of two tiers: Foundation Tier and Higher Tier. Foundation Tier assesses grades G to C and Higher Tier assesses grades D to A*. Candidates will be entered for either the Foundation Tier or the Higher Tier.

Under no circumstances will a candidate entered for the Foundation Tier be awarded a grade higher than grade C. Candidates on the Higher Tier who fail to achieve the minimum mark for the award of a grade D will normally be ungraded. There is however provision for those who narrowly fail to achieve this mark to be awarded a grade E.

Grades	Foundation Tier G to C	Higher Tier D to A*
A*		Candidates study components 2 **or** 4, and 6 and 7.
A		
B		
C	Candidates study components 1 **or** 3, and 5 and 7.	
D		
E		
F		
G		

4.2 COMPONENTS

Component	Title	Duration	Weighting
1	Textual Analysis – Foundation (Moving Image Option)	1 hour 45 mins	25%
2	Textual Analysis – Higher (Moving Image Option)	1 hour 45 mins	25%
3	Textual Analysis – Foundation (Print Option)	1 hour 30 mins	25%
4	Textual Analysis – Higher (Print Option)	1 hour 30 mins	25%
5	Cross-Media Topics - Foundation	1 hour 30 mins	25%
6	Cross-Media Topics - Higher	1 hour 30 mins	25%
7	Media Portfolio	Coursework	50%
87	Media Portfolio Carried Forward	-	50%

4.3 QUESTION PAPERS

Components 1 to 4 will be based on unseen media extracts. OCR will inform Centres of the theme for these extracts at least eighteen months prior to the assessment. The topics for 2006 and 2007 are:

Components 1 and 2 Television Sit-com

Components 3 and 4 Music Magazines

Components 5 and 6 will be based on a cross-media topic. The topics for 2006 and 2007 are News or Advertising. Further details are given in Section 5.4.

Components 1 and 2: Textual Analysis (Moving Image Option) – Unseen (1 hour 45 minutes)

This paper assesses candidates' skills in the textual analysis of the languages and conventions of media forms, using a short unseen moving image extract (AO3).

The examination is 1 hour 45 minutes long (including 45 minutes for viewing and making notes on the moving image extract) and candidates are required to answer **four** questions, including sub-questions, on the unseen extract.

The total marks for the paper is 60.

Guidance is given by OCR for the administration of the unseen examination (see Section 5.4.1).

Components 3 and 4: Textual Analysis (Print Option) – Unseen (1 hour 30 minutes)

This paper assesses candidates' skills in the textual analysis of the languages and conventions of media forms, using a short print extract (AO3).

The examination is 1 hour 30 minutes long (including 30 minutes for viewing and making notes on the print extract) and candidates are required to answer **four** questions, including sub-questions, on the unseen extract.

The total marks for the paper is 60.

Guidance is given by OCR for the administration of the unseen examination (see Section 5.4.2).

Components 5 and 6: Cross-Media Topics (1 hour 30 minutes)

This paper assesses candidates' ability to study a cross-media topic in relation to its production and audience context (AO4) as well as the social and historical significance of its messages and values (AO5).

The examination is 1 hour 30 minutes long and candidates are required to answer **two** questions on one of **two** topics offered by OCR.

Each question is marked out of 30 marks each, with a paper total of 60 marks.

4.4   WEIGHTING OF ASSESSMENT OBJECTIVES

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

Foundation Tier

	AO1	AO2	AO3	AO4	AO5	AO6i	AO6ii	AO7	Total %
Component 1/3			25						**25**
Component 5				12.5	12.5				**25**
Component 7 Media Portfolio	16	16				8.3	8.3	1.5	**50**
Overall %	**16**	**16**	**25**	**12.5**	**12.5**	**8.3**	**8.3**	**1.5**	**100**

Higher Tier

	AO1	AO2	AO3	AO4	AO5	AO6i	AO6ii	AO7	Total %
Component 2/4			25						**25**
Component 6				12.5	12.5				**25**
Component 7 Media Portfolio	16	16				8.3	8.3	1.5	**50**
Overall %	**16**	**16**	**25**	**12.5**	**12.5**	**8.3**	**8.3**	**1.5**	**100**

4.5   ENTRY OPTIONS

All candidates should be entered for 1918 with one of the following option codes:

Option Code	Title	Components to be Taken
FA	Foundation - Moving Image Option	1, 5, 7
FB	Foundation - Print Option	3, 5, 7
HA	Higher - Moving Image Option	2, 6, 7
HB	Higher - Print Option	4, 6, 7
FC	Foundation - Moving Image Option - Media Portfolio Carried forward	1, 5, 87
FD	Foundation - Print Option - Media Portfolio Carried Forward	3, 5, 87
HC	Higher - Moving Image Option - Media Portfolio Carried Forward	2, 6, 87
HD	Higher - Print Option - Media Portfolio Carried Forward	4, 6, 87

Options FC, FD, HC and HD are available for candidates re-sitting the qualification who wish to carry forward their coursework. This may be done once only and within a year of original entry.

4.6   INTERNAL ASSESSMENT (COURSEWORK)

Component 7 is assessed by internal assessment and is externally moderated by OCR.

It comprises a portfolio of **three** assignments, each worth 40 marks, giving a total of 120 marks.

The portfolio assesses candidates' ability to apply all of the key conceptual areas to the study of a range of media texts (AOs 1 and 2), including the production and evaluation of their own media text (AOs 6(i) and 6 (ii)).

Assignment 1 is a study of two or more media texts in the key conceptual area of Media Languages and Categories.

Assignment 2 is a study of two or more media texts in the key conceptual area of Media Messages and Values.

Assignments 1 and 2 should each be between 1000 and 1500 words in length. Candidates' use of written communication will also be assessed within these assignments (AO7).

Assignment 3 is the production and evaluation of a media text, for an audience specified by the candidate, from a choice of eight OCR-supplied briefs. This assignment may be undertaken either as an individual or as part of a small group. (Maximum of five students).

More detailed guidance on the media portfolio is given in Section 6.

4.7   ASSESSMENT OF WRITTEN COMMUNICATION AND ICT

Candidates are expected to:

- Present relevant information in a form that suits its purpose.
- Ensure text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.

Where appropriate they should also use a suitable structure and style of writing, with the application of subject-specific terminology (see Section 5.2 below), where appropriate.

Candidates are also expected to:

- Use ICT in the research, production and presentation of written coursework.
- Use ICT in the research, production and presentation of practical media production coursework.
- See Section 6.1 for suggestions.

4.8   DIFFERENTIATION

Differentiation is achieved by the tiering of the written papers. In the coursework component, differentiation is achieved by outcome as well as by the careful designing of coursework tasks appropriate to candidates' individual strengths. Guidance on suitable coursework tasks is given below in Sections 6 and 7.

4.9   AWARDING OF GRADES

The written papers have a total weighting of 50% and internal assessment a total weighting of 50%.

A candidate's marks for each of the components taken will be combined in the appropriate weightings to give the candidate's total mark for the specification. The candidate's grade will be determined by this total mark. Candidates on the Higher Tier who fail to achieve the minimum mark for the award of a grade D will normally be ungraded. There is however provision for those who narrowly fail to achieve this mark to be awarded a grade E.

4.10   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 specified in Section 5; 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.

Grade F

Candidates will demonstrate some ability in identifying and describing the use of codes and conventions in media texts, alongside a basic grasp of how social and cultural messages and values are communicated by media texts in historical contexts. They will show a basic knowledge and understanding of how media texts are categorised by their codes and conventions, but their work will be descriptive rather than analytical. Candidates will make basic attempts to identify and describe media production in terms of its organisational contexts, and there will be some recognition that media texts are aimed at audiences. Candidates will demonstrate basic competence and technical skills in planning, producing and evaluating their own media text. They will select and present some relevant examples for an intended effect and show a basic understanding and use of media terminology.

Grade C

Candidates will demonstrate a sound knowledge and understanding of the use of codes and conventions in media texts, alongside competence in analysing how social and cultural messages and values are communicated by media texts in historical contexts. They will show an ability to analyse and comment on the codes and conventions of media texts and how they are categorised, with an ability to compare texts through analysis and to comment on media producers and their organisational contexts.
There will be a sound understanding of the effects of techniques on texts and audiences. Candidates will demonstrate a thorough and conscientious approach to research, planning, producing and evaluating their own media text. They will select, present, and comment on relevant factual and textual examples as evidence of study and show a sound understanding and use of media terminology; using some technical terms, production techniques and conceptual aspects.

Grade A

Candidates will demonstrate detailed knowledge and understanding of the codes and conventions of a wide range of media texts, alongside an in-depth understanding of how social and cultural messages and values are communicated by a wide range of media texts in historical contexts, through insightful comparative analysis. They will show skill in analysing and interpreting the ways in which codes and conventions of media texts construct meanings, and the ways in which media texts are categorised. There will be a personal insight through comparative analysis of media texts and

informed comment on media producers and their organisational contexts, demonstrating skill at interpreting the influence of media producers, and other agencies, on the texts themselves. There will be skill evident in the analysis of the effects of techniques on texts and audiences, and the ability to use a range of imaginative and appropriate techniques in researching, planning, producing and evaluating their own media text. Evaluations will show informed personal engagement. Candidates will demonstrate the ability to undertake some independent research and study, and will thoughtfully and appropriately select, present and comment on relevant factual and textual examples as detailed evidence of such study. They will consistently and accurately use media terminology, including a wide range of technical terms, production techniques and conceptual aspects.

4.11 MARK SCHEMES

Question specific mark schemes, which relate to the specific content and assessment objectives for each component, are provided for each examination. The mark schemes for the written papers are provided with the report on the examination issued after each assessment session.

For coursework Section 7.3 contains detailed marking criteria for each of the three assignments in the media coursework portfolio.

SECTION C: SPECIFICATION CONTENT

5   Specification Content

5.1   THE CONCEPTUAL FRAMEWORK

The content of this specification has been determined by the development of a conceptual framework for studying Media Studies at GCSE Level.

The conceptual framework is determined by the inter-relation of the following in the construction of this specification:

- The Key Conceptual Areas (ways of studying texts).
- The Objects of Study (the texts that are studied).
- The Assessment Objectives (how the work is assessed, see Section 3).

Conceptual Area/Component	Components 1-4 Textual Analysis	Components 5 and 6 Cross Media Topics	Component 7 Media Portfolio
Media Languages and Categories	AO3 Moving Image (TV Sit-com) or Print (Music magazines)		AOs 1 and 7 Analysis of two or more media texts (genre, narrative, conventions)
Media Producers and Audiences		AO4 News or Advertising	AOs 6.i and 6.ii Production Brief
Media Messages and Values		AO5 News or Advertising (historical contexts)	AOs 2 and 7 Analysis of two or more media texts (representation and cultural diversity)

5.1.1 The Key Conceptual Areas

The three **key conceptual areas** comprise the main contemporary approaches to studying the media and, as such, are the essential foundation of Media Studies, which underpin the study of the subject for this specification.

The assessment objectives will be used to assess the following three **key conceptual** areas:

- **Media Languages and Categories**

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

- **Media Messages and Values**

The relationships between people, places, events, ideas, values and beliefs and their representations in the media; and the issues and debates arising from their representations (including self-representation). The significance of historical context and cultural representations.

- **Media Producers and Audiences**

The participants with roles in the production process, the institutions they represent and the processes of media production themselves. The relationship between the media and audiences, comprising individuals and social/cultural groups, involved in the consumption of media texts and their responses.

These **key conceptual areas** should be studied in relation to all fiction and non-fiction media texts and topics, as well as applied to the media texts produced by the candidates themselves. The assessment components are clearly related to all three conceptual areas so that any candidate will cover all three during the course, but with a change of focus in each component in order to avoid unnecessary duplication, as follows:

5.1.2 The Objects of Study – Media Areas

The objects of study include media texts (including candidates' own media texts) defined in the three media areas given below, as well as their associated institutions and audiences, related topics, issues and theoretical perspectives.

The term "media text" refers to a product, or artefact, of the processes of media production, including the candidate's own, that may be studied.

The objects of study are defined in these **three media areas**:

- **Audio/Visual Media**

Film, Television, Radio, Video and Photography

- **Print-Based Media**

Newspapers, Magazines, Comics/Cartoons and Posters

- **ICT-Based Media**

Digital word-processing, vision/sound editing and image manipulation technologies (software and hardware), including the communications technologies such as the Internet, CD-ROM, DVD, MPEG and interactive/multi-media.

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

The construction of the components of assessment ensures that, across the GCSE as a whole, candidates will study objects from **two** of the three media areas above and Centres are encouraged to look for opportunities to introduce candidates to objects of study from **all three** media areas. Candidates will also be able to examine cross-media objects of study including advertising, newsgathering and the music industry.

5.1.3 Subject-Specific Terminology

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

- Terminology specific to production processes, for all three media areas (audio-visual media, print-based media and ICT-based media).
- Terminology associated with the key conceptual areas of the subject (such as representation, semiotics, mise-en-scène etc.).

Useful terms and concepts for the teaching and learning of Media Studies are provided for guidance of Centres in Appendix A.

5.2   PRACTICAL MEDIA PRODUCTION

5.2.1 Media production is an essential component of OCR GCSE Media Studies. The purpose of production work is for candidates to relate theory and practice, by demonstrating knowledge and understanding of technical skills in their own production. Candidates engage in creative, imaginative activities that involve them directly in learning about decision-making and technical processes used in the media. These activities result in them learning essential skills, which inform their textual analysis and their theoretical understanding of the media.

Candidates are also required to reflect on, and account for, the decisions and processes used, in order to understand the links between theory and practice. In addition, candidates of all abilities enjoy the "hands-on" approach afforded by practical media production.

Centres are expected to design practice assignments that are creative, imaginative and challenging throughout the course, in order for the candidates to demonstrate their

understanding of the key concepts and as preparation for their final Assignment 3 in the Media Portfolio.

Some candidates may discover particular talents or production competencies that may encourage them to pursue study or training at a vocational level, but that is not the primary function of media production work at GCSE level.

5.2.2 Resources

Detailed advice on resources and production work is available on the OCR e-community website and in the Teachers' Guide. However, the following minimum resources are necessary in order to deliver the GCSE course:

- Audio and video playback facilities for every class (VCR, large screen TV or video projector, DVD player, cassette and CD player).
- Internet access and library resources for independent learning and research.

For media production work, the Centre 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

5.3   CHOICE OF TEXTS FOR STUDY

For all areas of the specification, Centres are encouraged to facilitate the study of as wide and diverse a range of texts as possible, including "classics", mainstream and alternative texts, as well as international, national and local texts, appropriate to candidates' ability and needs.

Furthermore, Components five and six Cross Media Topics demand the study of texts from a non-contemporary historical period, and Component seven Media Portfolio Assignment two requires candidates to analyse either texts from other cultures or the representation of cultural diversity in media texts.

Guidance on the suitability of texts may be obtained from the OCR Subject Officer, at INSET, or through the OCR Media Studies e-community. Support material will be made available to Centres in a Teachers' Guide.

5.4   COMPONENT CONTENT

The components are designed to assess the candidates' understanding of the three key conceptual areas of OCR GCSE Media Studies (see Section 5.1). Centres will choose **either** Components one and two (Moving Image Option) **or** Components three and four (Print Option).

5.4.1 Component 1 and 2: Textual Analysis (Moving Image Option) – Unseen

C1.1, C2.1a.

This paper assesses candidates' skills in the textual analysis of the languages and conventions of media forms, using a short unseen moving image extract (AO3).

The examination is 1 hour 45 minutes long (including 45 minutes for viewing and making notes on the moving image extract) and candidates are required to answer **four** questions, including sub-questions, on the unseen extract.

The total marks for the paper are 60.

Extract Source for 2006 and 2007: Television Sit-coms

The extract source will be reviewed by OCR for examination in 2008.

The four questions are related to the key conceptual area of **Media Languages and Categories**.

Knowledge, Skills and Understanding

Candidates will need to be able to identify, describe and analyse using media language the use of conventions in examples from the genre, comparing different texts from the genre in terms of how typical they are, and understanding different kinds of texts within the genre. They will need to reflect on the pleasures of the genre and its audience, how meanings are constructed for the audience and consider who might be excluded from the genre. In order to do this, it is expected that candidates will analyse in depth at least three different texts from the genre.

Areas of Study

- Identification of genre by codes and conventions.
- Analysis of how the forms and conventions of film make meanings for the audience.

The genre of the Extract Source (Television Sit-coms in 2006/7) may <u>not</u> be studied for Component seven: Assignments one and two, but it may be chosen as a genre for a production brief for Component seven: Assignment three, to demonstrate the application of theory to practice and reinforce candidates' conceptual understanding.

Guidance for Screening of the Moving Image Extract

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

- Timing

The total time of the examination is 1 hour 45 minutes, including 45 minutes viewing time.

The 45 minutes at the beginning will be for reading the questions, viewing and making notes on the extract, before the start of the examination.

- Screening the Extract.

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

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

- Note-making.

Notes on the moving image extract will be made on the answer booklet provided. Candidates will be allowed to read the questions before the extract is screened.

They should then watch the moving image extract, without making notes, for the first screening. They should then make notes for the three subsequent screenings.

There will also be instructions for candidates on the question paper.

5.4.2 Components 3 and 4: Textual Analysis (Print Option) – Unseen

C1.1, C2.1a, N1.1, N1.3.

This paper assesses candidates' skills in the textual analysis of the languages and conventions of media forms, using a short print extract (AO3).

The examination is 1 hour 30 minutes long (including 30 minutes for viewing and making notes on the print extract) and candidates are required to answer **four** questions, including sub-questions, on the unseen extract.

The total marks for the paper are 60.

Extract Source for 2006 and 2007: Music Magazines

The extract source will be reviewed by OCR for examination in 2008.

The four questions are related to the key conceptual area **of Media Languages and Categories**.

Knowledge, Skills and Understanding

Candidates will need to be able to identify, describe and analyse using media language the use of conventions in examples from the genre, comparing different texts from the genre in terms of how typical they are, and understanding different kinds of texts within the genre. They will need to reflect on the pleasures of the genre and its audience, how meanings are constructed for the audience and consider who might be excluded from the genre. In order to do this, it is expected that candidates will analyse in depth at least three different texts from the genre.

Areas of Study

- Identification of genre by codes and conventions.
- Analysis of how the forms and conventions of teenage magazines make meanings for the audience.

The topic of the Extract Source (Music Magazines for 2006/7) may not be studied for Component 7: Assignments 1 and 2, but it may be chosen as a topic for a production brief for Component 7: Assignment 3, to demonstrate the application of theory to practice and reinforce candidates' conceptual understanding.

Guidance for the Unseen Print Extract

Candidates have 30 minutes to read questions, study the extract and make notes on the answer booklet provided. Candidates may retain the print extract for the rest of the duration of the examination.

5.4.3 Component 5 and 6: Cross-Media Topics (1 hour 30 minutes)

News: C1.1, C2.1a, C2.1b, C2.2; N1.2, N1.3, N2.1.

Advertising: C1.1, C1.3, C2.1b; N1.1, N2.1, N2.2, N2.3; IT1.2, IT2.1.

This paper assesses candidates' ability to study a cross-media topic in relation to its production and audience context (AO4) as well as the social significance of its messages and values (AO5).

The examination is 1 hour 30 minutes long and candidates are required to answer **two** questions on one of **two** topics offered by OCR.

Each question is marked out of 30 marks each, with a paper total of 60 marks.

Cross-Media Topics for 2006 and 2007: Centres should prepare candidates in advance to answer on

Either:

News

- This refers to news broadcast on television, newspapers, radio and the Internet.

Areas of Study

- Codes and conventions of news in different media (candidates must study more than one medium).
- Production practices of news gathering and presentation.
- Scheduling and audience targeting methods.
- News values.
- Interpretation and analysis of issues of representation in news texts.
- Analysis of news in a non-contemporary context.

Or

Advertising

- This refers to advertising on television, cinema, print, radio and the Internet.

Areas of Study

- Codes and conventions of advertising in different media (candidates must study more than one medium).
- Production processes of advertising.
- Audience targeting methods.
- Interpretation and analysis of issues of representation in advertising texts.
- Analysis of advertising in a non-contemporary context.

The topics will be reviewed by OCR for examination in 2008.

Knowledge, Skills and Understanding

In order to cover the range and depth required for each topic, a minimum of **three** individual texts should be studied as examples for each topic. These must cover at least two media, and at least one text must be non-contemporary.

The specimen question papers demonstrate the difference in demand between Foundation and Higher Tier for this component.

The questions are related to the following key conceptual areas:

One question on **Media Producers and Audiences**

One question on **Media Messages and Values**

Candidates may not study the same topic for Cross-Media Topics and the Media Portfolio (Assignments one and two), but the topic may be chosen for a production brief for Component seven (Assignment three), to demonstrate the application of theory to practice and reinforce candidates' conceptual understanding.

SECTION D: COURSEWORK

6 Media Portfolio Assignments

6.1 NATURE OF THE MEDIA PORTFOLIO

Component seven is internally assessed and externally moderated by OCR.

It comprises a portfolio of **three** assignments, each worth 40 marks, giving a total of 120 marks.

The portfolio assesses candidates' ability to apply all of the key conceptual areas to the study of a range of media texts (AOs 1 and 2), including the production and evaluation of their own media text (AOs 6(i) and 6 (ii)).

Assignment 1 is a study of two or more media texts in the key conceptual area of Media Languages and Categories.

Assignment 2 is a study of two or more media texts in the key conceptual area of Media Messages and Values.

Assignments 1 and 2 should each be between 1000 and 1500 words in length. Candidates' use of written communication will also be assessed within these assignments (AO7).

Assignment 3 is the production and evaluation of a media text, for an audience specified by the candidate, from a choice of eight OCR-supplied briefs. This assignment may be undertaken either as an individual or as part of a group. Maximum group size is five.

More detailed guidance on the media portfolio is given in Section six.

6.1.1 Overlap Between Components and Media Portfolio

The candidate Coursework Assessment Sheet for the Media Portfolio requires that Centres record the examination topics studied by their candidates for Components one-six to ensure that there is no duplication.

They will also have to demonstrate, on the above sheet, that a minimum of **two** media areas have been studied for the examination as a whole, across both the examination and coursework components.

6.2 WRITTEN COURSEWORK: ASSIGNMENTS 1 AND 2

Candidates are required to produce two written assignments, each linked to a key conceptual focus chosen by OCR.

Assignment 1

C1.2, C1.3, C2.2, C2.3; IT1.1; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3.

One assignment on **two or more** media texts to study the key conceptual area of **Media Languages and Categories**.

It is marked out of a total of 40 marks, including 1.5% of the total marks for the assignment for written communication (AOs 1 and 7).

Assignment 2

C1.1, C2.1a, C2.3; IT1.1; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3.

One assignment on **two or more** media texts to study the key conceptual area of **Media Messages and Values**. These texts should be studied with particular focus on the representation of cultural diversity, or texts from other cultures.

It is marked out of a total of 40 marks, including 1.5% of the total marks for the assignment for written communication (AOs 2 and 7).

These assignments may include complementary exercises in media production, appropriate to the concept and Assessment Objective being assessed, which will contribute to the assessment. It is not expected that these exercises should be a complete media text. Suggestions for these exercises are given in Section 6.2.2 below, whilst more detailed guidance can be found via the Media Studies e-community and in the Teachers' Guide.

Centres should aim to develop assignments which, in the interests of effective differentiation, afford an opportunity for each individual candidate to achieve as high a level of attainment as possible, with the provision of alternative and extension tasks where appropriate.

Each assignment should be between 1000 and 1500 words in total; Centres are encouraged to present the assignment in a number of different sections if appropriate. These sections can comprise shorter written pieces and related media production exercises. Assignments 1 and 2 should be individually undertaken by the candidate.

It is expected that Centres will undertake more than two written assignments, in order that a candidate's strongest work may be submitted in the final Media Portfolio. There is no requirement that all candidates' portfolios should be identical, but Centres should ensure, by the careful design of each written coursework assignment, that each assignment meets the assessment objectives and is of a comparable level of demand.

Detailed guidance on marking the assignments is given in Section 7.

6.2.1 Exemplar Coursework Assignments (ASSIGNMENTS 1 AND 2)

Assignment titles should be set by the teacher; candidates should not invent their own titles as all coursework assignments should address the appropriate Assessment Objectives of the specification and enable candidates to demonstrate their understanding for the appropriate concepts.

For Assignment 1: Media Languages and Categories

- Compare the codes and conventions of two television documentaries. To demonstrate your understanding of the concepts, you will:
  - o Write an essay
  - o Write a proposal for a new documentary on an issue or event to be produced in a similar style to one of the documentaries you have studied.

- Compare the opening sequences of two films in two different genres, showing how genre and narrative are established. To demonstrate your understanding of the concepts, you will:
  - o Write an essay
  - o Design a DVD cover for a new film in one of the genres you have studied.

- Compare the content and presentation of one programme on Radio 2 and one programme on local independent radio. To demonstrate your understanding of the concepts, you will:
  - o Write an essay
  - o Produce a script for two minutes of a new radio show for a new station.

- Compare the codes and conventions used by the front covers of two different magazines. In order to show that you understand the codes and conventions used, you need to:
  - o Write an essay
  - o Produce a mock-up of a front cover of a new magazine aimed at a target audience of your choice.

- Compare a range of advertisements for a particular product. You should present the results of your comparison by:
  - o Writing an essay
  - o Producing a storyboard for a 30 second television advertisement for a new product which uses advertising codes and conventions.

- Compare how generic codes and conventions are used to create the identity and image of one tabloid newspaper and one broadsheet. The results of your study should be presented as:
  - A written essay
  - A mock-up of the front page of either a new tabloid or a new broadsheet newspaper.
- Compare the ways in which codes and conventions are used to create the identity and image of one entertainment website and one educationally based website. To demonstrate your understanding of the concepts, you will:
  - Write an essay
  - Produce a homepage for a new entertainment website.

For Assignment 2: Media Messages and Values

- Compare the representations of police and criminals in two or three TV police series.
  - You should present the results of your comparison in an essay.
  - You should also produce a storyboard for the opening sequence of a new police series.

- Investigate and compare the representations of ethnicity in two soap operas. To demonstrate your understanding of the concepts, you will:
  - Write an essay
  - Produce a treatment for the introduction of new character into an existing soap opera.

- Compare the representations of cultural difference in young men in two or three films. To demonstrate your understanding of the concepts, you will:
  - Write an essay
  - Write two or three scenes for a screenplay for a new film that has cultural difference as one of its themes.

- Analyse the ways in which asylum seekers are represented in a range of different newspapers. To do this you should:
  - Study and make notes on articles from the newspapers
  - Write an essay which summarises your findings.

- Compare the representations of Britishness in two or three media texts.

- Compare the representations of ethnicity in a range of print advertisements. To demonstrate your understanding of the concepts, you will:
  - Write an essay
  - Produce your own advertisement for a product of your choice, offering an alternative representation.

- Investigate the ways in which female sports stars are represented in a range of media.

- Examine how foreign countries and their citizens are represented in a range of websites. To demonstrate your understanding of the concepts, you will:
  - Write an essay
  - Produce the homepage of a new website that offers an alternative representation of Britishness.

It is expected that Centres will undertake more than two written assignments, in order that a candidate's strongest work may be submitted in the final Media Portfolio. There is no requirement that all candidates' portfolios should be identical, but Centres should ensure, by the careful design of each written coursework assignment, that each assignment meets the assessment objectives and is of a comparable level of demand.

Detailed guidance on marking the assignments is given in Section 7.3.

6.3   PRACTICAL MEDIA PRODUCTION COURSEWORK

6.3.1 Assignment 3

C1.2; IT1.2, IT2.2, IT2.3; WO1.1, WO1.2, WO1.3, WO2.1, WO2.2, WO2.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; PS1.1, PS1.2, PS1.3, PS2.1, PS2.2, PS2.3.

For Assignment 3, candidates are required to undertake **one practical media production** of a media text from a choice of eight briefs specified by OCR (AO6 (i)) plus evidence of planning and a written **Evaluative Commentary** (AO6 (ii)). The production should be related to the conceptual area of **Media Producers and Audiences**. It should be appropriate for an audience specified by the candidate (unless stated in the prescribed brief).

This assignment may be undertaken as either individual or group work (with a maximum group size of **five** candidates). It is important that the contribution of individuals to group work is clearly identified and accurately assessed by Centres, with sufficient evidence provided by the candidate her/himself in the Evaluative Commentary and by the Centre on the Coursework Cover Sheet. The commentary should be 500-800 words.

In the interests of effective differentiation, it is recommended that Centres encourage candidates to work on a brief that is appropriate to their individual interests and strengths, with the aim of achieving the highest level of attainment for the individual candidate.

The **eight production briefs** for Centres to choose from are given in 6.3.2 below. They include three production briefs for Audio/Visual Media, three for Print-based Media and two for ICT-based Media. Centres may decide that all candidates within a Centre, or teaching group, will undertake the same brief or they are free to offer several briefs, from those prescribed by OCR, as appropriate to available resources, the interests of candidates and the expertise of teaching staff.

Marks are awarded under the following categories:

- Construction   20 marks
- Planning and Evaluative Commentary   20 marks

  Assignment 3 Total   40 marks.

Centres are encouraged to give candidates as early an opportunity as possible to develop media production skills, as well as the accompanying skills of research, planning and evaluation as it would be unreasonable for candidates to encounter media production work for the first time when they start Assignment 3.

Centres should not see practical media production work as an isolated or "bolt-on" aspect of the GCSE specification, but as an integrated and important aspect of the teaching and learning of Media Studies. To that end, Centres are encouraged to look for opportunities to teach a linked practical activity or exercise with each written coursework assignment.

It offers candidates invaluable opportunities to gain confidence with a range of technology and production processes, which may increase their chances of high attainment in the assessment of Assignment 3. It also gives candidates an opportunity to experiment with technology and develop their imaginative and creative skills and may point to strengths and interests in media production work, which may be pursued by the candidate beyond GCSE.

Guidance on the use of original and "found" images may be found in Section 6.3.4 below.

Further details of internal assessment can be found in Section seven below.

6.3.2 Media Production Briefs for Assignment 3

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

Audio/Visual Media

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

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

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

Print-Based Media

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

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

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

ICT-Based Media

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

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

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

6.3.3 The Evaluative Commentary

Marks are awarded under the following categories:

Construction	20 marks
Planning and Evaluative Commentary	20 marks
Total	40 marks

Centres should reward candidates from their observation of the candidates' participation in planning, as well as from the evidence offered in the Evaluative Commentary.

The following is a guide to the points that should be made in the Evaluative Commentary. Each candidate must submit their own individual Evaluative Commentary, even if s/he worked as a member of a group. However, only one copy of the Appendix (see below) is necessary per group, although candidates can include evidence of their individual research and planning.

The Evaluative Commentary should be between 500-800 words and it is recommended that it be word-processed by the candidate.

The Production Brief should be clearly stated in the heading on each candidate's Evaluative Commentary, as should the title of the candidate's production. The Evaluative Commentary should be split into the following three parts in order to address the following points:

Part 1 Planning

1. The brief and aims of the production.
2. The genre of the production and the conventions followed.
3. If the candidate worked in a group, he/she must list the names of the other members of the group.
4. The institution that would produce the production and details on where and/or when the production would be seen/heard/bought/sold.
5. The target audience/s for the production (including age, gender, income bracket if relevant, and other interests).
6. Details of the background research carried out by the candidate. This should include the titles of TV or radio programmes, films, magazines, advertisements, or websites analysed and which of these were inspirations for the candidate's production. Details of any audience research carried out can be included.
7. A description of the stages of planning the production, including storyboarding, scriptwriting and outlines.

Part 2 Production Process

1. An account of the working process.
2. The allocation of roles within the group and an account of the candidate's individual contribution to the production.
3. Details on the technology used – cameras, publishing programs, audio recording equipment, etc.
4. The learning processes involved in using the technology.
5. Problems and how they were overcome.
6. An explanation of choices of mise-en-scène, shot, music, fonts, colour, logo, etc. and how these choices fitted in with generic conventions.
7. An explanation of how these choices were intended to attract the target audience.

Part 3 Evaluation

1. A close analysis of one or two pages/minutes/sequences/images that the candidate considers to be successful.
2. A comparison of the production with actual media texts.
3. An identification and analysis of any weaknesses in the production.
4. Responses from audiences to the production.
5. Proposed improvements and a reflection on what the candidate has learned.

The Evaluative Commentary should focus on the above points in a concise way rather than attempt a lengthy log book or running commentary on processes. Its main purpose is to provide a reflective evaluation as evidence of what has been learnt by the candidate, written after the project is completed and reviewed. It is not meant to be as substantial as the written Assignments for one and two of the Media Coursework Portfolio, hence the shorter word-length requirements.

The Appendix

Materials in the Appendix are required as evidence of planning for the external Moderator. Only one copy of the Appendix is required per group, although candidates may include evidence of their own individual research and planning.

Candidates are not expected to provide a detailed diary of the production, or to include every page of planning material produced during the production. Where questionnaires have been produced as part of audience research or response to the finished production, only one copy of the questionnaire is necessary.

The Appendix should demonstrate the stages of research and planning and support the Evaluative Commentary. The contents of the Appendix will vary according to the brief. The details below indicate what must be included in the Appendix in bold and also give suggestions for other additional material that could be usefully included.

The material should comprise documents produced during the planning stages and not retrospectively. These should be working documents, and their lack of finish should reflect this.

Audio/Visual Media

Brief 1: A sequence from a new television programme, in a genre chosen by the Centre, on video, with evidence of planning including an original (first draft) storyboard.

Appendix Brief 1
Required: original (first draft) storyboard.
Optional: script, cast list, shooting script, still tests shots, results of audience research.

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

Appendix Brief 2
Required: original (first draft) storyboard.
Optional: screenplay, cast list, shooting script, still test shots, results of audience research.

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

Appendix Brief 3

Required: original (first draft) sound script.

Optional: running order, cast list, station identity, results of audience research.

Print-Based Media

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

Appendix Brief 4

Required: evidence of original photography, such as rejected photographs.
Optional: first outline/mock-up, annotated print-outs of rejected pages, results of audience research.

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

Appendix Brief 5

Required: evidence of original photography, such as rejected photographs.
Optional: first outline/mock-up, annotated print-outs of rejected logos, slogans and pages, results of audience research.

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

Appendix Brief 6

Required: evidence of original photography, such as rejected photographs.

Optional: first outline/mock-up, annotated print-outs of rejected pages or articles, results of audience research.

ICT-Based Media

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

Appendix Brief 7

Required: evidence of original photography and graphic design, such as rejected photographs.
Optional: first outline/mock-up, annotated print-outs of rejected logos and pages, results of audience research.

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

Appendix Brief 8

Required: evidence of original photography and graphic design, such as rejected photographs.

Optional: first outline/mock-up, annotated print-outs of rejected logos and pages, results of audience research.

See the Teachers' Guide for detailed guidance for students on each brief.

6.3.4 Guidance on Use of Original and "Found" Material

Visual/audio and written material used in candidates' practical media production should be original, where possible, as the construction of such material affords an opportunity to credit attainment in the assessment of candidates' work.

It is acknowledged that real media industry practices frequently do not use only original material, but the aims of practical media production for GCSE assessment should be remembered. The purpose of practical media production for OCR GCSE Media Studies is not to replicate real media industry practices (as this would be unreasonable and impossible in an educational context).

However, simulation of such practices and processes may be useful, where appropriate. It is acknowledged, particularly in the case of the use of star/celebrity images is concerned, that some images have to be "found" and this is perfectly acceptable, although candidates are encouraged to use them creatively.

For the purposes of the assessment of candidates' work for Assignment 3, original images are defined as

Either:

- Visual/audio material taken by the candidates themselves, with proof supplied in the appendix to the Evaluative Commentary, in terms of the original pre-cropped or pre-manipulated photographs and audio recordings.

Or

- "Found" material (i.e. from existing sources) that has been edited/digitally manipulated, again, with evidence provided in the Evaluative Commentary's appendix of the original material.

For the purposes of the production of the relevant film, television and radio briefs, it is expected that non-original material should also be limited and its source credited carefully in the appendix to the Evaluative Commentary, wherever it has been used. Again, substantial use of 'found' material should involve some manipulation by the candidate and provision of the original material in the appendix to the Evaluative Commentary.

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

Detailed marking criteria are provided in Section 7.

The prescribed briefs will be reviewed by OCR for the examination in 2008.

7   Regulations for Internal Assessment

7.1   SUPERVISION AND AUTHENTICATION OF MEDIA PORTFOLIO

OCR expects teachers to supervise and guide candidates who are undertaking work which 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 internally assessed tasks, teachers are expected to:

- Offer candidates advice about how best to approach such tasks.
- Exercise continuing supervision of work in order to monitor progress and to prevent plagiarism.
- 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. Centres are required to sign and submit to the OCR Moderator a Centre Authentication Form in confirmation of this requirement.

Internally assessed work should be completed in the course of normal curriculum time and supervised and marked by the teacher. Some of the work, by its very nature, may be undertaken outside the Centre e.g. research work etc. As with all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work.

7.2   PRODUCTION AND PRESENTATION OF INTERNALLY ASSESSED WORK

Although it is possible that not every candidate's work will be requested by OCR, the Centre must be prepared to send all of the work as instructed, by the due date and to the appropriate Moderator (both supplied by OCR).

Each item in each candidate's submission must be clearly labelled with the details of the candidate and the Centre, to ensure that if any work is separated from its portfolio, it may be reunited and returned to the Centre complete.

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

7.2.1 Written Coursework (Assignments 1 and 2)

Candidates must observe certain procedures in the production of internally assessed work.

- Any copied material must be suitably acknowledged.

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

- Work submitted for moderation must be marked with the:
     Centre number
     Centre name
     Candidate number
     Candidate name
     Specification code and title
     Assignment number
     Assignment title.

- All work submitted for moderation must be kept in a flat card file (not a ring binder) and identified by the teaching group, if there is more than one at the Centre.

- Candidates are encouraged to use ICT to draft and present their written coursework assignments; however, Centres are encouraged to be especially vigilant on ensuring the authenticity of any word-processed coursework.

- Assignments should not be encased together in plastic wallets as it important that the Moderator is able to read every page with ease, without rearranging the candidates' work.

7.2.2 Practical Media Production Coursework (Assignment 3)

Videos must be in VHS format and audio-tapes must be in cassette form. CDs may be used for audio work. Where candidates produce video or audio-tape artefacts as part of a group activity, it must be clearly indicated - both on the video/audio cover and on the tape itself - which candidates have contributed to the exercise. All tapes must be cued to the appropriate place to assist the moderation process.

It is not recommended that Centres produce compilation tapes of several candidates' work on VHS or audio cassette as this is not helpful to the Moderator when locating the work of individual candidates.

If digital material is to be entered (e.g. website pages) material must be available for moderation in the form of a hard copy and on CD ROM.

No print item should be larger than A3 size. All coursework must be carefully packaged to withstand their carriage from Centre to moderator and back.

7.3   MARKING CRITERIA FOR WRITTEN COURSEWORK

Centres should be sure to provide evidence on the Individual Task Assessment Form and the Coursework Assessment Form of teacher assessment and standardisation. Candidates' work should be annotated to demonstrate assessment.

7.3.1 Mark Scheme for Written Coursework Assignment 1

Assignment 1 is marked out of 40.

Candidates will demonstrate:

Level 1 :(0 - 9 marks)

- Basic knowledge and understanding of the texts studied.
- Description, rather than analysis and interpretation of the texts.
- Basic understanding of how texts use media language to create meaning.
- Basic knowledge and understanding of the codes and conventions used according to generic categorisation of media texts.
- Minimal use of accurate 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: (10 - 18 marks)

- Some knowledge and understanding of the texts studied.
- Some analysis and interpretation of the texts.
- Some understanding of how texts use media language to create meaning.
- Some knowledge and understanding of the codes and conventions used according to generic categorisation 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: (19 - 27 marks)

- Good knowledge and understanding of the texts studied.
- Sound analysis and interpretation of the texts.
- Good understanding of how texts use media language to create meaning.
- Good knowledge and understanding of the codes and conventions used according to generic categorisation 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
- Appropriate use of examples to support points made.
- Some personal insights and engagement with objects of study and concepts.

Level 4: (28 - 38 marks)

- Detailed knowledge and understanding of the texts studied.
- Thoughtful and insightful analysis and interpretation of the texts.
- Very good understanding of how texts use media language to create meaning.
- Very good knowledge and understanding of the codes and conventions used according to generic categorisation 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 detailed examples to support points made.
- Personal insights and engagement with objects of study and concepts.

7.3.2 Mark Scheme for Written Coursework Assignment 2

Assignment 2 is marked out of 40.

Candidates will demonstrate:

Level 1: (0 - 9 marks)

- Basic knowledge and understanding of the texts studied.
- Basic 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 knowledge and understanding of how cultural representations are constructed in media texts.
- Minimal use of accurate 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.
- Basic understanding of cultural issues in representation.

Level 2: (10 - 18 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 and identification of those messages and values.
- Some knowledge and understanding of how cultural representations are constructed in 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.
- Competent use of examples to demonstrate understanding of cultural issues.

Level 3: (19 - 27 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 and identification of those messages and values.
- Good knowledge and understanding of how cultural representations are constructed in 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.
- Appropriate use of examples to support points made.
- Some personal insights and engagement with objects of study and concepts, related to a clear understanding of cultural issues.

Level 4: (28 - 38 marks)

- Detailed 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 and identification of those messages and values.
- Very good knowledge and understanding of how cultural representations are constructed in media texts.
- Accurate use of technical terms and medium-specific terminology, as appropriate.
- Very good understanding of the interpretation of representations by audiences, including the candidate her/himself.
- Confident comparison of media texts, as appropriate.
- Appropriate use of detailed examples to support points made.
- Personal insights and engagement with objects of study and concepts, related to an enlightened response to cultural issues.

7.3.3 Mark Criteria for Written Communication

The marks for written communication (AO7) should be split and added to the total marks for each of Assignments 1 and 2 on their respective coversheets and the total mark out of 40 should be transferred to the Coursework Assessment Form for the Media Portfolio.

Below threshold performance (0 marks)

- Frequent errors in spelling and punctuation to the extent that meaning is difficult to understand; poorly structured, often incomplete or very brief.

Threshold performance (1 mark)

- Candidates spell, punctuate and use the rules of grammar with reasonable accuracy; they use a limited range of specialist terms appropriately.

Intermediate performance (2 - 3 marks)

- Candidates spell, punctuate and use the rules of grammar with considerable accuracy; they use a good range of specialist terms with facility.

High performance (4 marks)

- Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy, deploying a range of grammatical constructions; they use a wide range of specialist terms adequately and with precision.

7.4   MARKING CRITERIA FOR COURSEWORK ASSIGNMENT 3: THE EIGHT PRODUCTION BRIEFS

Marks are awarded under the following categories:

- Construction   20 marks
- Planning and Evaluative Commentary   20 marks

Where candidates have worked as members of groups, the teacher is asked to clearly indicate on the individual coursework assignment cover sheet the differences in the contributions made by each individual to the group's work.

7.4.1 Marking Criteria for Construction

Construction is marked out of 20 marks and assesses the candidate's use of technical skills in the construction of their own media text (AO6 (i)) in response to one of the **eight** media production briefs offered by OCR, undertaken as either an individual or group production.

Set Brief 1

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

Level 1: (0 - 5 marks)

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

- The ability to hold a shot steady.
- Framing a shot appropriately.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise-en-scène.
- Editing so that meaning is apparent to the viewer.
- Using editing, captions and other effects selectively and appropriately.
- Using sound with images and editing appropriately.
- Overall, the sequence is unlikely to be readable as the opening title sequence of a television programme in a particular genre.
- Where the candidate has worked in a group, there will be only **minimal** evidence of a contribution to construction.

Level 2: (6 - 10 marks)

There will be **limited evidence** in the work 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 editing, captions and other effects selectively and appropriately for the task set.
- Using sound with images and editing appropriately for the task set.
- The sequence overall is likely to show some features of the opening title sequence of a television programme in a particular genre, but not consistently.
- Where the candidate has worked in a group, there will be **limited** evidence of a contribution to construction.

Level 3: (11 - 15 marks)

The candidate will be expected to demonstrate **proficiency** in the following technical skills:

- Hold a shot steady, where appropriate.
- Frame a shot, including and excluding elements as appropriate.
- Use a variety of shot distances as appropriate.
- Shoot material appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Edit so that meaning is apparent to the viewer.
- Use editing, captions and other effects selectively and appropriately for the task set.
- Use sound with images and editing appropriately for the task set.
- Produce a sequence which is readable as the opening title sequence of a television programme in a particular genre.
- Where the candidate has worked in a group, there will be evidence a **strong** contribution to construction.

Level 4: (16 - 20 marks)

The candidate will be expected to **consistently** demonstrate most the following technical skills:

- Hold a shot steady, where appropriate.
- Frame a shot, including and excluding elements as appropriate.
- Use a variety of shot distances as appropriate.
- Shoot material appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Edit so that meaning is apparent to the viewer.
- Use editing, captions and other effects selectively and appropriately.
- Use sound with images and editing appropriately for the task.
- Produce a sequence which is clearly the opening title sequence of a particular genre.
- Where the candidate has worked in a group, there will be evidence of an **excellent** contribution to construction.

Set Brief 2

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

The following criteria apply equally, in most cases, to video and photo-storyboard trailers, but the criteria should be selected as appropriate, depending on which option is used. Where photo-storyboard is used, it is expected that candidates will provide annotations for camera and sound and editing terms.

Level 1: (0 - 5 marks)

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

- The ability to hold a shot steady.
- Framing a shot appropriately.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise-en-scène.
- Editing so that meaning is apparent to the viewer.
- Using editing, captions and other effects selectively and appropriately.
- Using sound with images and editing appropriately.
- Overall, the trailer is unlikely to be readable as the opening title sequence of a new film in a particular genre.
- Where the candidate has worked in a group, there will be only **minimal** evidence of a contribution to construction.

Level 2: (6 - 10 marks)

There will be **limited evidence** in the work 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 editing, captions and other effects selectively and appropriately for the task set.
- Using sound with images and editing appropriately for the task set.
- The sequence overall is likely to show some features of a trailer for a new film in a particular genre, but not consistently.
- Where the candidate has worked in a group, there will be **limited** evidence of a contribution to construction.

Level 3: (11 - 15 marks)

The candidate will be expected to demonstrate **proficiency** in the following technical skills:

- Hold a shot steady, where appropriate.
- Frame a shot, including and excluding elements as appropriate.
- Use a variety of shot distances as appropriate.
- Shoot material appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Edit so that meaning is apparent to the viewer.
- Use editing, captions and other effects selectively and appropriately for the task set.
- Use sound with images and editing appropriately for the task set.
- Produce a sequence which is readable as the trailer for a new film in a particular genre. .
- Where the candidate has worked in a group, there will be evidence a **strong** contribution to construction.

Level 4: (16 - 20 marks)

The candidate will be expected **consistently** to demonstrate most the following technical skills:

- Hold a shot steady, where appropriate.
- Frame a shot, including and excluding elements as appropriate.
- Use a variety of shot distances as appropriate.
- Shoot material appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Edit so that meaning is apparent to the viewer.
- Use editing, captions and other effects selectively and appropriately.
- Use sound with images and editing appropriately for the task.
- Produce a sequence which is clearly a trailer for a new film in a particular genre.
- Where the candidate has worked in a group, there will be evidence of an **excellent** contribution to construction.

Set Brief 3

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

Level 1: (0 – 5 marks)

There will be **little evidence** in the following technical skills:

- Record material appropriate to the task set.
- Use a microphone and/or mixing equipment to ensure sound is appropriate for the task set.
- Edit and sequence material so that it communicates meaning to the listener.
- The extract from the programme may not be finished and may show little evidence of the conventions of the genre.
- Where the candidate has worked in a group, there will be only **minimal** evidence of a contribution to construction.

Level 2: (6 – 10 marks)

There will be **limited evidence** in the following technical skills:

- Record material appropriate to the task set.
- Use a microphone and/or mixing equipment to ensure sound is appropriate for the task set.
- Edit and sequence material so that it communicates meaning to the listener.
- Use generic conventions effectively.
- Where the candidate has worked in a group, there will be limited evidence of a contribution to construction.

Level 3: (11 – 15 marks)

The candidate will be expected to demonstrate **some** ability in the following technical skills:

- Record material appropriate to the task set.
- Use a microphone and/or mixing equipment to ensure sound is appropriate for the task set.
- Edit and sequence material so that it communicates meaning to the listener.
- Use generic conventions effectively.
- Where the candidate has worked in a group, there will be **strong** evidence of a contribution to construction.

Level 4: (16 – 20 marks)

The candidate will be expected **consistently** to demonstrate the ability to:

- Record material appropriate to the task set.
- Use a microphone and/or mixing equipment to ensure sound is appropriate for the task set.
- Edit and sequence material so that it communicates meaning to the listener.
- Use generic conventions effectively.
- Where the candidate has worked in a group, there will be evidence of an excellent contribution to construction.

Set Brief 4

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

Level 1: (0 - 5 marks)

There will be **little** evidence in the following technical skills:

- The appropriate use of IT for the task set.
- Understanding of conventions of layout and page design.
- Awareness of the need for variety in fonts and text size.
- Accurate use of language and register.
- Appropriate integration of illustration and text.
- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulating photographs as appropriate to the context for presentation.
- The product may be unfinished and may not be recognisable as a magazine for a teenage or children's audience.
- Where the candidate has worked in a group, there will be only **minimal** evidence of a contribution to construction.

Level 2: (6 - 10 marks)

There will be **limited evidence** in the following technical skills:

- The appropriate use of IT for the task set.
- Understanding of conventions of layout and page design.
- Awareness of the need for variety in fonts and text size.
- Accurate use of language and register.
- Appropriate integration of illustration and text.
- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulating photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.
- The final product is unlikely to be particularly sophisticated and may not give a clear sense of being a magazine for a teenage or children's audience.
- Where the candidate has worked in a group, there will be **limited** evidence of a contribution to construction.

Level 3: 11-15 marks

The candidate will be expected to demonstrate **some** ability in the following technical skills:

- Use IT appropriately for the task set.
- Show understanding of conventions of layout and page design.
- Show awareness of the need for variety in fonts and text size.
- Accurate use of language and register.
- Appropriately integrate illustration and text.
- Frame a shot, including and excluding elements as appropriate.
- Use a variety of shot distances as appropriate.
- Shoot material appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulate photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.
- Create a minimum of four pages which meet the set brief and are readable as elements from a magazine for a teenage or children's audience.
- Where the candidate has worked in a group, there will be evidence of a **strong** contribution to construction.

Level 4: (16 - 10 marks)

The candidate will be expected **consistently** to demonstrate the following technical skills:

- Use IT appropriately for the task set.

- Show understanding of conventions of layout and page design.

- Show awareness of the need for variety in fonts and text size.

- Accurate use of language and register.

- Appropriately integrate illustration and text.

- Frame a shot, including and excluding elements as appropriate.

- Use a variety of shot distances as appropriate.

- Shoot material appropriate to the task set.

- Select mise-en-scène including colour, figure, lighting, objects and setting.

- Manipulate photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.

- Create a minimum of four pages which meet the set brief and are readable as elements from a magazine for a teenage or children's audience.

- Where the candidate has worked in a group, there will be evidence of an **excellent** contribution to construction.

Set Brief 5

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

Level 1: (0 – 5 marks)

There will be **little evidence** of the following technical skills:

- Using IT appropriately for the task set.

- Showing understanding of conventions of layout and page design.

- Choosing appropriate fonts and text size.

- Appropriately integrating illustration and text.

- Framing a shot, including and excluding elements as appropriate.

- Producing images appropriate to the task set.

- Selecting mise-en-scène including colour, figure, lighting, objects and setting.

- Manipulating photographs as appropriate to the context for presentation, including within text within particular IT programmes, cropping and resizing.

- Creating a coherent campaign across the different advert locations.

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

Level 2: (6 – 10 marks)

The candidate will demonstrate **limited** ability in the following technical skills:

- Use IT appropriately for the task set.
- Show understanding of conventions of layout and page design.
- Choose appropriate fonts and text size.
- Appropriately integrate illustration and text.
- Frame a shot, including and excluding elements as appropriate.
- Produce images appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulate photographs as appropriate to the context for presentation, including within text within particular IT programmes, cropping and resizing.
- Create a coherent campaign across the different ad locations.
- Where the candidate has worked in a group, there will be **limited** evidence of a contribution to construction.

Level 3: (11 – 15 marks)

The candidate will be expected to demonstrate **some** ability in the following technical skills:

- Use IT appropriately for the task set.
- Show understanding of conventions of layout and page design.
- Choose appropriate fonts and text size.
- Appropriately integrate illustration and text.
- Frame a shot, including and excluding elements as appropriate.
- Produce images appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulate photographs as appropriate to the context for presentation, including within text within particular IT programmes, cropping and resizing.
- Create a coherent campaign across the different ad locations.
- Where the candidate has worked in a group, there will be **strong** evidence of a contribution to construction.

Level 4: (16 - 20 marks)

The candidate will be expected **consistently** to demonstrate the following technical skills:

- Use IT appropriately for the task set.
- Show understanding of conventions of layout and page design.
- Choose appropriate fonts and text size.
- Appropriately integrate illustration and text.
- Frame a shot, including and excluding elements as appropriate.
- Produce images appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulate photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.
- Create a coherent campaign across the different ad locations.
- Where the candidate has worked in a group, there will be evidence of an excellent contribution to construction.

Set Brief 6

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

Level 1: (0 - 5 marks)

There will be **little** evidence in the following technical skills:

- The appropriate use of IT for the task set.
- Understanding of conventions of layout and page design.
- Awareness of the need for variety in fonts and text size.
- Accurate use of language and register.
- Appropriate integration of illustration and text.
- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulating photographs as appropriate to the context for presentation.
- The product may be unfinished and may not be recognisable as a front cover and article for a local newspaper.
- Where the candidate has worked in a group, there will be only **minimal** evidence of a contribution to construction.

Level 2: (6 - 10 marks)

There will be **limited evidence** in the following technical skills:

- The appropriate use of IT for the task set.
- Understanding of conventions of layout and page design.
- Awareness of the need for variety in fonts and text size.
- Accurate use of language and register.
- Appropriate integration of illustration and text.
- Framing a shot, including and excluding elements as appropriate.
- Using a variety of shot distances as appropriate.
- Shooting material appropriate to the task set.
- Selecting mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulating photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.
- The final product is unlikely to be particularly sophisticated and may not give a clear sense of being a front cover and article for a local newspaper.
- Where the candidate has worked in a group, there will be **limited** evidence of a contribution to construction.

Level 3: (11 - 15 marks)

The candidate will be expected to demonstrate **some** ability in the following technical skills:

- Use IT appropriately for the task set.
- Show understanding of conventions of layout and page design.
- Show awareness of the need for variety in fonts and text size.
- Accurate use of language and register.
- Appropriately integrate illustration and text.
- Frame a shot, including and excluding elements as appropriate.
- Use a variety of shot distances as appropriate.
- Shoot material appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulate photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.
- Create a convincing front cover and article for a local newspaper.
- Where the candidate has worked in a group, there will be evidence of a **strong** contribution to construction.

Level 4: (16 - 10 marks)

The candidate will be expected **consistently** to demonstrate the following technical skills:

- Use IT appropriately for the task set.
- Show understanding of conventions of layout and page design.
- Show awareness of the need for variety in fonts and text size.
- Accurate use of language and register.
- Appropriately integrate illustration and text.
- Frame a shot, including and excluding elements as appropriate.
- Use a variety of shot distances as appropriate.
- Shoot material appropriate to the task set.
- Select mise-en-scène including colour, figure, lighting, objects and setting.
- Manipulate photographs as appropriate to the context for presentation, including within text, within particular IT programmes, cropping and resizing.
- Create a convincing front cover and article for a local newspaper.
- Where the candidate has worked in a group, there will be evidence of an **excellent** contribution to construction.

Set Brief 7

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

Level 1: (0 – 5 marks)

There will be **little** evidence in the following technical skills:

- Combine some or all of images, text, sound and video as appropriate for the task set.
- Use IT effectively to facilitate the combination of such material.
- Produce material so that it communicates clearly to the 'reader' and so that s/he can move between the various elements of the product smoothly.
- Use the conventions of web publishing.
- Where a candidate has worked in a group, there will be evidence of a **minimal** contribution to construction.

Level 2: (6 – 10 marks)

There will be **limited evidence** in the following technical skills:

- Combine some or all of images, text, sound and video as appropriate for the task set.
- Use IT effectively to facilitate the combination of such material.
- Produce material so that it communicates clearly to the 'reader' and so that s/he can move between the various elements of the product smoothly.
- Use the conventions of web publishing.
- Where a candidate has worked in a group, a **limited** contribution to construction will be evident.

Level 3: (11 – 15 marks)

The candidate will be expected to demonstrate **some** ability to:

- Combine some or all of images, text, sound and video as appropriate for the task set.
- Use IT effectively to facilitate the combination of such material.
- Produce material so that it communicates clearly to the 'reader¹ and so that s/he can move between the various elements of the product smoothly.
- Use the conventions of web publishing.
- Where a candidate has worked in a group, a **proficient** contribution to construction will be evident.

Level 4: (16 – 20 marks)

The candidate will be expected **consistently** to demonstrate the following technical skills:

- Combine some or all of images, text, sound and video as appropriate for the task set.
- Use IT effectively to facilitate the combination of such material.
- Produce material so that it communicates clearly to the 'reader' and so that s/he can move between the various elements of the product smoothly.
- Use the conventions of web publishing.
- Where a candidate has worked in a group, an **excellent** contribution to construction will be evident.

Set Brief 8

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

Level 1: (0 – 5 marks)

There will be **little** evidence in the following technical skills:

- Combine some or all of images, text, sound and video as appropriate for the task set.
- Use IT effectively to facilitate the combination of such material.
- Produce material so that it communicates clearly to the 'reader' and so that s/he can move between the various elements of the product smoothly.
- Use the conventions of web publishing.
- Where a candidate has worked in a group, there will be evidence of a **minimal** contribution to construction.

Level 2: (6 – 10 marks)

There will be **limited evidence** in the following technical skills:

- Combine some or all of images, text, sound and video as appropriate for the task set.
- Use IT effectively to facilitate the combination of such material.
- Produce material so that it communicates clearly to the 'reader' and so that s/he can move between the various elements of the product smoothly.
- Use the conventions of web publishing.
- Where a candidate has worked in a group, a **limited** contribution to construction will be evident.

Level 3: (11 – 15 marks)

The candidate will be expected to demonstrate **some** ability to:

- Combine some or all of images, text, sound and video as appropriate for the task set.
- Use IT effectively to facilitate the combination of such material.
- Produce material so that it communicates clearly to the 'reader[1] and so that s/he can move between the various elements of the product smoothly.
- Use the conventions of web publishing.
- Where a candidate has worked in a group, a **proficient** contribution to construction will be evident.

Level 4: (16 – 20 marks)

The candidate will be expected **consistently** to demonstrate the following technical skills:

- Combine some or all of images, text, sound and video as appropriate for the task set.
- Use IT effectively to facilitate the combination of such material.
- Produce material so that it communicates clearly to the 'reader' and so that s/he can move between the various elements of the product smoothly.
- Use the conventions of web publishing.
- Where a candidate has worked in a group, an **excellent** contribution to construction will be evident.

7.4.2 Marking Criteria for Planning and Evaluation Commentary

The total marks for Planning and Evaluative Commentary are 20. AO6 (ii) is the focus of assessment in Assignment 3), the ability to demonstrate appropriate planning and evaluation of the candidate's own production of a media text.

This category is to be marked on the basis of both teacher observations of the project and of material included in the candidate's individual Evaluative Commentary.

Where candidates have worked as members of groups, the teacher is asked to clearly indicate on the Coursework Assignment Cover Sheet the differences in the contributions made by individuals to the group's work.

Level 1 (0 - 5 marks)

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

The evidence of planning will be minimal. The evaluation of the finished media text will be minimal, descriptive and basic medium-specific terminology will be used.

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

Level 2: (6 - 10 marks)

The production will show some evidence of planning, though it may not, for instance, have reached completion within the allocated time scale. The candidate will have undertaken some minimal research into similar media texts, technical skills, generic codes and conventions and a potential target audience. The use of actors, settings, props and technical resources will be evident in the work itself.

Where time-based media are used, there will be evidence of prior planning, though this may not necessarily be in the form of storyboards or scripts. For print or ICT-based work, there is likely to be some minimal evidence of drafting.

Some appropriate evidence of planning will be provided. 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 appropriate medium-specific terminology.

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

Level 3: (11 – 15 marks)

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

There will be evidence of planning and some reference to the monitoring of technical decisions and revisions made. There will be some discussion of how the brief related to research into similar media texts and target audiences.

There will be a proficient evaluation of the degree to which the finished media text has met the original brief, with evidence of a sound grasp of medium-specific terminology.

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

Level 4: (16 – 20 marks)

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

There will be ample evidence of planning and a detailed evaluation of the monitoring of decisions and revisions made. There will be detailed discussion of how the brief related to research into similar media texts and target audiences. There will be a thorough evaluation of the success of the finished media text in meeting the original brief, with evidence of an accurate command of appropriate medium-specific terminology.

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

7.5 MODERATION

All internally assessed work is marked by the teacher and internally standardised by the Centre. Marks are then submitted to OCR by a specified date, 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 internally assessed 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 which is presented to the Moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in Section 7.3.

Where it is not clear within a project folder, by the candidate's own presentation of work, where the marks have been awarded, annotation must be carried out by the person marking the work.

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7.6 MINIMUM REQUIREMENTS FOR INTERNALLY ASSESSED WORK

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 criteria and marking instructions and the appropriate mark awarded, which may be zero.

SECTION E: FURTHER INFORMATION

8   Opportunities for Teaching

8.1   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 production coursework. Candidates will also 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 methods of delivery and access by audiences.

This section offers guidance on opportunities for using ICT during the course. Such opportunities may or may not contribute to the provision of evidence for IT Key Skills. For further information about Key Skills see Section 9.

ICT Application/Development	Opportunities for Using ICT During the Course
Find information from a variety of sources, selecting and synthesising the information to meet the requirements of the specifications.	Use of the Internet, CD-ROM and DVD for independent or group learning for a coursework or examination topic.
Production and presentation candidates' own media production work.	For all six media production briefs for Component 7: Assignment 3 by use of any of the following: • Digital photography, DTP software, digital image manipulation, digital audio/video editing, digital video projection, scanning of images, colour printing, webpage/site design and construction.
Production and presentation of candidates' own written work.	Word-processing and drafting of candidate's written coursework for Component 7: Assignments 1 and 2.
Presentation of group or individual work by candidates to an audience.	Using a digital video projector to present research findings (using spreadsheets, tables and graphs), written and production work developed on video or on PC/laptop to the class for discussion and evaluation.

8.2   CITIZENSHIP

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

This section offers guidance on opportunities for developing knowledge, skills and understanding of citizenship issues during the course.

Citizenship Programme of Study	Opportunities for Teaching Citizenship Issues During the Course
1b) Pupils should be taught about: the origins and implications of the diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding.	• Study of a range of television programmes and adverts that show representations of ethnic minorities for Written Coursework Assignment 2. • Practical media production – opportunities for representation of diverse national, regional, religious and ethnic identities, including self-representation.
2a) Pupils should be taught to: research a topical political, spiritual, moral, social or cultural issue, problem or event by analysing information from different sources, including ICT-based sources, showing an awareness of the use and abuse of statistics.	Research for Written Coursework Assignment 2.
2b) express, justify and defend orally and in writing a personal opinion about such issues, problems or events.	Research for Written Coursework Assignment 2.
2c) contribute to group and exploratory class discussions, and take part in formal debates.	Research for Written Coursework Assignment 2.

8.3   SPIRITUAL, MORAL, ETHICAL, SOCIAL AND CULTURAL ISSUES

This specification provides an opportunity for candidates to:

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

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

- Develop knowledge, awareness and reasoning concerning values and attitudes of society in all written and practical work.
- Develop an understanding of the role of the mass media in the context of national and European citizenship.

There is a great deal of potential for extensive consideration of Spiritual, Moral, Ethical, Social and Cultural (SMESC) issues in the preparation of candidates for **all** components.

Centres are encouraged to look for a wide variety of opportunities to consider these issues, especially in the context of the experience or perspectives of the candidate her/himself.

The Media Studies key conceptual area of **Media Messages and Values** is entirely compatible with consideration of these issues as it is predicated on the premise that the media are an important and influential social agent for the communication and interpretation of the values and attitudes of society and its cultures.

Media texts themselves, as either fictional or non-fictional narratives, reflect every aspect of human experience and aspiration. By introducing candidates to a wide and varied range of challenging and interesting media texts, they should be encouraged to contemplate these issues and relate them to their own lives and experiences and reflect on the formation of their own ideas, values, beliefs and aspirations.

8.4 HEALTH, SAFETY AND ENVIRONMENTAL ISSUES

Health and Safety Issues

Teachers of GCSE Media Studies should ensure that they comply with their Centre's policies on the health and safety and environmental issues (e.g. recycling of educational resources). This is especially important in relation to the supervision of candidates in their care in the use of all electrical equipment, including computers and audio-visual materials, as well as photographic developing chemicals (if used).

Environmental Issues

OCR has taken account of the 1988 Resolution of the Council of the European Community and the Report *Environmental Responsibility: An Agenda for Further and Higher Education*, 1993 in preparing this specification and associated specimen assessments.

Environmental issues may also be considered in teaching, as an adjunct to Citizenship. There are several opportunities for candidates to consider the treatment of environmental issues when studying the cross-media topics of **advertising** and **news**, as well as in its role as an important thematic aspect of the genre of **science fiction** in film and television texts.

From this perspective, candidates should be encouraged to consider their own ideas, values and beliefs regarding the importance of environmental issues in their own community and lifestyle choices.

8.5   THE EUROPEAN DIMENSION

OCR has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen assessments. European examples should be used where appropriate in the delivery of the subject content. Relevant European legislation is identified within the specification where applicable.

There is potential for consideration of a European dimension in the preparation of candidates for all components and Centres are encouraged to choose a wide variety of texts and institutions for study.

- Component 5 and 6 offers an opportunity to consider European advertising and news texts broadcast on British television.

- Component 7 offers the opportunity of studying European media texts and institutions, as well as the production of the candidate's own media text, within a European media market.

- As part of study undertaken for the teaching and learning of the key conceptual area of **Media Messages and Values**, candidates must consider issues of cultural or non- western diversity.

- Centres are strongly encouraged to consider European alternatives to mainstream Hollywood cinema for the study of film for Coursework Assignments 1 or 2.

9   Key Skills

Key skills are central to successful employment and underpin future success in learning independently. Whilst they are certified separately, the Key Skills guidance for this qualification has been designed to support the teaching and learning of the content. Opportunities for developing the generic Key Skills of Communication and Information Technology are indicated through the use of a key symbol ▬ in Section 5. The wider Key Skills of Working with Others, Problem Solving and Improving Own Learning and Performance may also be developed through the teaching programmes associated with the specification.

The following matrix indicates those Key Skills for which opportunities for at least some coverage of the relevant Key Skills unit exists.

	Communication	Application of Number	IT	Working with others	Improving Own Learning and Performance	Problem Solving
Level 1	✓	✓	✓	✓	✓	✓
Level 2	✓	✓	✓	✓	✓	✓

10   Resources

OCR endorses the following textbook for use with this specification.

GCSE Media Studies.
Publisher: Longman
ISBN: 058 232 8330

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

Regular updates on recommended textbooks, resources and web sites will be available at OCR Training events.

11   Arrangements for Candidates with Special Needs

For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Inter-Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration.*

In such cases, advice should be sought from the OCR Special Requirements team (Tel: 01223 552505) as early as possible during the course.

12 Support and Training for Teachers

- A full programme of training meetings arranged by the Training and Customer Support Division (telephone 01223 552950).

- Specimen question papers and mark schemes, available from the Publications department (telephone 0870 870 6622, fax 0870 870 6621).

- Past question papers and mark schemes, available from the Publications department (telephone 0870 870 6622, fax 0870-870-6621).

- Coursework guidance materials.

- Examples of marked work.

- Written advice on coursework proposals.

- A report on the examination, compiled by senior examining personnel after each examination session.

- Individual feedback to each Centre on the moderation of internally assessed work.

- An **OCR Media Studies e-community** including a website with frequently asked questions, administrative information, on-line documents, course outlines and schemes of work, resources guidance, classroom research, exemplar materials, on-line standardisation and a teachers' email network facility.

- The Teachers' Guide.

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

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

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

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

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

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

Centres may contact OCR for further guidance on any aspects of this specification.

Appendix A: Useful Terms and Concepts - Guidance for Centres

The following is not intended to be definitive, but represents the potential breadth and depth of study to be encouraged in Media Studies at GCSE, AS and Advanced GCE.

Introduction

It is hoped that what follows might be useful, particularly to new teachers, or teachers new to Media Studies, in outlining possible areas of study and the kinds of terms and concepts to be covered.

Please Note:

It is certainly <u>not</u> expected that candidates should be familiar with all of the following terms and concepts. Many terms are too advanced for GCSE level of study, however, they are provided here for Centres to differentiate between what is and is not appropriate for the levels of their candidates, for themselves. It may also be useful for Centres to consider this information to anticipate the demands of AS and Advanced GCE studies. Rote learning of terms and theories without understanding or analysis is to be strongly discouraged.

Centres need to use the following guidance in the context of the **assessment objectives** for GCSE, as well as the requirements of each specific Component.

Centres are to refer to Section 5 of the full specifications for details of the three **key conceptual areas:**

- Media Languages and Categories.
- Media Messages and Values.
- Media Producers and Audiences.

Ideally, Centres will construct their own lists and worksheets to support their candidates from the many useful glossaries and media dictionaries widely available, but a summary is provided here.

Textual Analysis

Textual analysis – essentially, the skills required to read media texts for academic purposes - (with accurate use of the language of critical analysis and medium-specific production terms) is the starting point of Media Studies in this specification.

It is important that candidates do not only **describe** or **identify** any of the following concepts and theories, they should be encouraged (according to their ability) to **analyse** and **interpret** them, explaining and giving **concrete textual examples** of their **functions** and **effects**.

Centres should check the appropriateness of any term to their specific text; most media products have a list of production and publishing credits which could be used for additional research.

- Whilst the application of critical and academic theory is <u>not</u> assessed at GCSE level, the following point is worth noting:

It is very important that candidates are clear about precisely which terms are used by **media producers** and which are used by **critics** and **academics**. There is often confusion and inaccuracy in the application of terminology, for example, where candidates write as though a famous film director had sat down with a copy of a piece by Todorov, Mulvey or Gramsci before making their film to ensure that it conformed to the theory, or that the editor of *The Sun* refers to Galtung and Ruge before deciding what the day's headlines are. Centres need to teach candidates the context and origin of terms, concepts and theories carefully.

Terms Common to all Media

Form - this term means the **structure**, or skeleton, of a text and the **narrative** framework that it is constructed on. For example, a feature film commonly has a three-act structure. Some structures are determined by a **genre** and its corresponding **codes** and **conventions**.

For example the form of a television soap opera dictates that it should have a continuous, never-ending and multi-stranded narrative, whose episodes commonly end with either a cliff-hanger or a moment of realisation. The form of a magazine or a newspaper refers to the sections and the order of the articles. It also refers to the means by which a medium communicates, through its **formal** properties of written, verbal, aural and non-verbal communication, still and moving images, graphics etc. **Form** works together with **style** and **genre** to create meaning for an audience but it is considered helpful to candidates if they are isolated for close analysis.

Style - this refers to the "look" of a media text, its surface appearance. It can be created, as appropriate to the medium, by colour, typography, graphic design and layout, vocabulary, photography or illustration, mise-en-scène, lighting, music, camera angle, movement, framing, dialogue, editing etc.

Most print texts have a "house style", many film makers have an identifiable style, as do some television channels or scheduling zones, as well as that used by particular programme makers and writers. Style is very important in creating image, tone and mood as well as attracting and retaining an audience.

Audience - all those who consume or interact with media products. A **target** audience may be identified as either **mass** (or **mainstream**) or **niche** and the product may be **marketed** to reach that audience; alternatively an audience may be **constructed** (e.g. a BBC 2 Comedy Zone audience, a *Guardian* reader, an American indie-film fan). Various demographic models exist, either by social or economic status (ABC1 etc. or the more recent 1a, b, c etc.), by lifestyle ("aspirer", "seeker" etc.) or media consumption preferences.

Candidates should study the purposes and processes of market research. They should also examine the audience's complex and dynamic relationship with media products, rather than seeing the audience as a passive and homogeneous entity. They should also have explored the **"pleasures"**, or **uses and gratifications**; the audience has from a text and the various functions it performs for them, as well as its **effectiveness** or **impact** (emotional, visual, ideological etc).

Particular audiences might have their own **dominant/hegemonic**, **negotiated** or **oppositional** readings. They might not accept the maker's **preferred** meaning. The nature of the meanings for, interpretations by and functions of, a particular text in relationship to different audiences should be examined by the candidates.

Ideology - often referred to as the system of **ideas**, **values** and **beliefs** which an individual, group or society holds to be true or important; these are shared by a culture or society about how that society should function. That which is seen to be shared, or perpetuated, by the most influential social agents (the churches, the law, education, government, the media etc.) may be described as **dominant ideology**.

For example, ideas about such topics as work ("It is important to have a job"), money ("It is important to save money, buy insurance or a pension"), relationships ("Children should have parents, a man and a woman, who are married"), gender ("Women are naturally better at raising children") are all **ideological** viewpoints and correspond to a particular power relationship, political perspective or agenda that has developed over time.

A common focus for ideological debate is the way in which people are represented. However, study should focus on other less tangible or obvious values behind the images, such as materialism, celebrity, consumerism and patriotism, for example, which may be indirectly expressed. Ideas that are different from these may be called, **oppositional**, **alternative**, **subversive**, **subordinate** or **counter**. The process by which dominant ideology is maintained is called **hegemony**. There are various schools of ideological theory, however, the most important point for candidates to grasp and explore (rather than quote academics without understanding) is that all media texts, and audiences, bear evidence of ideologies of one kind or another, whether **directly** or **indirectly**.

Genre - this is the classification of any media text into a category or type, e.g. news, horror, documentary, soap opera, docu-soap, science-fiction, lifestyle etc. Genres tend to have identifiable **codes** and **conventions** (often common character types, settings, narratives and iconography or audio codes) which have developed over time and for which audiences may have developed particular **expectations,** which may either be fulfilled or denied/diverted by the producer. Candidates should consider **typicality** and **subversion**, as well as **sub-genres** or **generic hybrids**. The significance of genre to audiences and producers, publishers, broadcasters should also be carefully considered.

Representation - the process of making meaning in still or moving images and words/sounds. In its simplest form, it means to present/show someone or something. However, as a concept for debate, it is used to describe the process by which an image etc. may be used to represent/stand for someone or something, for example a place or

an idea. Inherent in this second definition is the notion that there may be a responsibility on the part of the producer for any representation, with regard to accuracy, "truth" and the viewpoints and opinions that such a representation may perpetuate.

Therefore, debates commonly focus on the nature, **positive** or **negative**, **radical** or **reactionary**, of representation of minorities (according to race, sexuality, disability) and how they might not be beneficially served, politically or ideologically, by **stereotypes**/**archetypes**. These minorities may also be referred to as belonging to **social groups** (to include gender, social class, nationality, regionality, age, sexuality etc.). The concept of representation is not, however, exclusively related to that of social or cultural minorities.

Study of the concept of representation should be linked to ideology and should examine the history of the construction of particular stereotypes and its purposes, the processes of representation and its effects. The concept is a complex and dynamic one and candidates should be discouraged from simplistic and stereotypical responses, which solely see representation as a negative process.

Realism is the dominant mode of representation in television, mainstream films and print, and study should focus on the reasons for this and on how realism is constructed, as well as any alternative/avant-garde modes. The mode of **social realism**, as it has developed since the nineteenth century could also be studied, in relationship to television and film documentary, documentary drama and drama.

Intertextuality – often related to **post-modernism** and its culture and criticism. The notion being that we now understand texts by their relationship or reference to another text, or that a text is successful principally because of its intertextual references (e.g. *The Simpsons, Scream*). The effect on the audience of recognising intertextuality should be carefully examined (e.g. of flattering their ability to recognise references and feel superior, or to feel part of a group who share the same "joke").

Other terms and concepts – the following terms and concepts may also be studied: for example, textual analysis (semiology - signifier/signified or deconstruction - denotation and connotation, encoding and decoding), mediation, content analysis, qualitative/quantitative analysis, metonymy, popular culture, sub-culture, the patterns of ownership (vertical integration etc.), censorship and regulation of the press, television, radio, film and video (and the names and functions of these companies and bodies - see the annual publications, *The Guardian*'s **Media Guide** and the **BFI Film & Television Handbook** for details and addresses), the market context of and competition for any media product, alternative, emergent, independent, mainstream, convergence, discourse, critical perspectives (Marxist, feminist/masculist, psychoanalytic, aesthetic, post-modern, structuralist etc.), agenda-setting, social/ historical/ political/ cultural context of media texts.

Television

Mise-en-scène - literally everything that is "put in the scene", or frame, to be photographed (appropriate to the time/era portrayed). This usually includes production design, set, location, actors, costumes, make-up, gesture, proxemics/blocking, extras, props, lighting, shot composition/framing, use of colour, contrast and filter, and sometimes also includes camera angle, movement and sound. Lighting is often included within mise-en-scène.

Narrative - the way in which a **plot** or **story** is told, by whom and in what order. Flash backs/forwards and ellipsis may be used as narrative devices.

Camera/Lighting Terms, for example - cinematography, extreme close-up, medium close-up, medium shot, long shot, establishing shot, two-shot, pan, whip pan, zoom/reverse zoom, track, tilt, crane, dolly, canted frame, point-of-view, steadicam, handheld, camera set-up, high angle shot, aerial shot/bird's eye view, low angle shot/worm's eye view, film stock, video and digital video formats, lenses (wide angle, telephoto), focus, depth of field, blue screen/chroma key, high/low key and fill lighting, back-lighting.

Editing Terms, for example - continuity editing, shot-reverse shot, dissolve, superimpose, wipe, fade in or out, fade to black/to white, sound mixing, dubbing, ambient sound, diegetic/non-diegetic sound, synchronous/asynchronous sound, slow motion, eyeline match, match on action, rhythm, 180 degree rule, motivated editing, montage, jump cut, take, sequence, cross-cutting, SFX, CAD, digital editing techniques.

Production roles, for example - e.g. the screenwriter (adaptation or original screenplay), producers, the director, director of photography, editor, soundtrack composer, production designer, grips etc.

Production processes - the stages of production (includes pre- and post-), distribution and exhibition.

Other important terms and concepts - scene, sequence, continuity announcers, channel identity ("idents"), trailers, channel loyalty, sponsorship, scheduling, broadcast flow, inheritance factor, hammocking, striping and stranding, time-shifting, production values, public service broadcasting, ratings, BARB, producer/broadcaster, publisher or commissioner/broadcaster, vertical integration, public-access television, commissioning, franchise, pay-per-view, subscription, mode of address, storyboard, digital editing and delivery systems, terrestrial, satellite, cable, marketing, cross-media ownership, regulation, advertising revenue.

Film

Mise-en-scène - literally everything that is "put in the scene", or frame, to be photographed (appropriate to the time/era portrayed). This usually includes production design, set, location, actors, costumes, make-up, gesture, proxemics/blocking, extras, props, lighting, shot composition/framing, use of colour, contrast and filter, and sometimes also includes camera angle, movement and sound. Directors in French films are called *metteurs-en-scène*. Lighting is often included within mise-en-scène.

Narrative - the way in which a **plot** or **story**, as it may commonly be known as, (see D. Bordwell and K. Thompson for a more detailed explanation of the difference between these terms) is told, by whom and in what order. Flash backs/forwards and ellipsis may be used as narrative devices.

Camera Terms, for example - cinematography, extreme close-up, medium close-up, medium shot, long shot, establishing shot, two-shot, pan, whip pan, zoom/reverse zoom, track, tilt, crane, dolly, canted frame, point-of-view, steadicam, handheld, camera set-up, high angle shot, aerial shot/bird's eye view, low angle shot/worm's eye view, film stock, video and digital video formats, lenses (telephoto, wide angle), focus, depth of field, blue-screen, back projection, high/low key and fill lighting, back lighting.

Editing Terms, for example - continuity editing, shot-reverse shot, dissolve, superimpose, wipe, fade in or out, fade to black/to white, sound mixing, dubbing, ambient sound, diegetic/non-diegetic sound, synchronous/asynchronous sound, slow motion, eyeline match, match on action, rhythm, 180 degree rule, montage, motivated editing, jump cut, take, sequence, cross-cutting, SFX, CAD, digital editing techniques.

Production processes - the stages of production (includes pre- and post-), distribution and exhibition.

Production roles, for example - e.g. the screenwriter (adaptation or original screenplay), producers, the director, director of photography, editor, soundtrack composer, production designer, grips etc.

Other important terms and concepts - scene, sequence, set piece, framing, composition, plot, sub-plot, theme, story, diegesis, production values, high-concept, marketing and promotion, trailers, budget, product placement, public relations, spin-offs, merchandise, vertical integration, direction and acting style, *leitmotif*, image system, auteur theory, enigma/quest/resolution, equilibrium/disequilibrium/restoration of equilibrium, complication, conflict, binary opposition, structuralism, protagonist, agent of change, chiaroscuro lighting, high/low key (lighting), high/low contrast (lighting), symbolism, icon, iconography, foreshadowing, hyper-realism, surrealism, casting, star persona.

Print

News gathering - the process by which news is collected from its source (primary or secondary) in order to be treated or packaged for presentation.

News values - the process by which news stories or features are selected and their priority and style of presentation, also referred to as **gatekeeping**. These are sometimes categorised as "hard" or "soft". Galtung and Ruge's definitions (recency, currency, negativity etc.) are commonly used to categorise news values in greater detail. The news values are usually determined by the producers and editors to reflect the values of the target audience, what they are interested in reading about or looking at. However, it could be asserted that they also influence and determine the agenda of the readers.

Editing - copy and picture editing. The processes by which copy (and pictures) are selected, written, re-written and re-organised to be fitted into pages to construct a magazine or newspaper.

Production roles, for example - publisher, editor-in-chief, editors of specific desks (features, news, art, picture, music, forward planning, political, fashion etc.), sub-editors, art director, advertising director/manager, press officers, sales directors.

Other important terms and concepts – tabloid/red tops, broadsheet, local, national, free newspapers, supplements, bias, propaganda, mode of address, tone, register, news agency, stringer, masthead, cover/sell lines, spine, strapline, byline, typography, ghosting, drop shadow, house style, photography, photo enlarging and cropping, typeface, layout, double-page spread, standfirst, gutter, white space, copy, body copy, caption copy, editorial, leader/lead article, advertorial, front page solus, feature, headline, sub-headline.

Please refer to the OCR Media Studies website for details of useful resources.