

GCSE (9–1)

# MEDIA STUDIES

J200

For first teaching in 2017

## Scheme of Work for Years 10 and 11

Version 1



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*'These draft qualifications have not yet been accredited by Ofqual. They are published (along with specimen assessment materials, summary brochures and sample resources) to enable teachers to have early sight of our proposed approach.*

*Further changes may be required and no assurance can be given at this time that the proposed qualifications will be made available in their current form, or that they will be accredited in time for first teaching in 2017 and first award in 2019'*



## INTRODUCTION

These schemes of work are designed to show how the examined components of the draft new specification for GCSE Media Studies (9-1) can be taught over a two year course. They have also been designed to be used in conjunction with the curriculum planner for Year 10 and Year 11. This approach to teaching the draft specification is put forward as an exemplar of one of the many different approaches that may be adopted by teachers.

# YEAR 10 SCHEME OF WORK

## for components: 01 Textual analysis and 02 Exploring media

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
1	Induction				
2	01/02/03 Theoretical Framework	Introduction to media language – audio-visual products	Learners to start glossaries of media studies terminology. Explain camerawork, editing, soundtrack and mise-en-scène and apply to a variety of products.	Range of TV, film and possibly radio products.	
3		Introduction to media language – print and online products	Explain layout, typography, colour, image and language-use and apply to a variety of products. Add key terms to glossary.	Range of newspapers, magazines and websites.	
4		Introduction to audience – how products address different audiences	Give examples of: <ul style="list-style-type: none"> <li>• direct and indirect address</li> <li>• personal/warm/inclusive address and impersonal/objective address.</li> </ul> Introduce mass and niche target audiences. Add key terms to glossary.	News for direct but objective address. Gardening programmes for direct and inclusive address. Drama for indirect address.	These are not set terms and can be tailored to the needs of the group – ‘friendly’ instead of ‘inclusive’, for example.

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
5		Introduction to audience – audience pleasures	<p>Introduce the term ‘uses and gratifications’ and add to glossary.</p> <p>Give examples of texts offering different audience pleasures and analyse these in products.</p> <p>Suggested pleasures:</p> <ul style="list-style-type: none"> <li>• entertainment</li> <li>• gaining knowledge</li> <li>• satisfying resolution</li> <li>• escape into a different world</li> <li>• relating to or identifying with a character</li> <li>• feeling of belonging or power.</li> </ul>	<p>UGC websites</p> <p>Serial drama, e.g. soaps</p> <p>Series drama</p> <p>Documentary</p> <p>Newspapers</p>	<p>More highly skilled groups may want to use the theory at this stage.</p> <p>This is an opportunity to introduce narrative via pleasures such as those of resolution and cliffhangers.</p>
6		Introduction to representation – who is and isn’t represented	<p>Discuss the social groups who might be present or absent in media products – age, race/ethnicity, gender, sexuality, disability.</p> <p>Why are these groups present or absent?</p>		<p>Learners could look at newspapers and draw a map of the world based on which nations are represented as an unthreatening entry to this topic.</p>
7		Introduction to representation – stereotyping and social groups	<p>What is stereotyping? Give examples of deliberate anti-stereotyping to point up stereotyping.</p> <p>Outline traditional stereotypes of age and gender and explore through media products.</p> <p>Add key terms to glossary.</p>	<p>C4 Paralympic advertising (e.g. <i>Meet the Superhumans</i> <a href="http://www.youtube.com/watch?v=tuAPPeRg3Nw">www.youtube.com/watch?v=tuAPPeRg3Nw</a>)</p> <p>Historical and contemporary products.</p>	<p>Emphasise that learners need to always make clear it is a stereotype being discussed not their opinion or fact.</p>
8	02 Media Forms – brief exploration And creative tasks	Television	<p>Explore:</p> <ul style="list-style-type: none"> <li>• key TV genres</li> <li>• TV narrative forms – single/series/serial</li> <li>• the role of the channel as a brand.</li> </ul> <p><b>Creative task:</b> pitch new TV series for specific audiences for specific channels.</p> <p>Add key terms to glossary.</p>	<p>Listings magazines or websites.</p> <p>Advertising for TV channels.</p>	<p>TV will be covered in detail later, so this is a good opportunity to develop the concept of narrative.</p>

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
9		Film	<p>Explore:</p> <ul style="list-style-type: none"> <li>• key film genres</li> <li>• franchises</li> <li>• blockbusters and small scale films.</li> </ul> <p><b>Creative task:</b> pitch a new blockbuster film in an existing franchise and a British film for an older audience. Add key terms to glossary.</p>	Box Office Mojo <a href="http://www.boxofficemojo.com">www.boxofficemojo.com</a> shows highly contrasting release strategies in almost any week.	Film will be covered in detail later in the course.
10		Radio	<p>Explore:</p> <ul style="list-style-type: none"> <li>• music radio and talk radio</li> <li>• key radio genres.</li> </ul> <p><b>Creative task:</b> pitch new radio programmes for specific audiences on Radios 4 and 1.</p>	Listings magazines or websites.	Emphasise that most TV genres originated in radio, when that was the dominant medium, and still survive on Radio 4, for example.
11		Newspapers	<p>Explore:</p> <ul style="list-style-type: none"> <li>• the differences between red top, middle market and quality newspapers</li> <li>• the structure of news stories – headline, the five Ws, more detail</li> <li>• newspaper layout.</li> </ul> <p><b>Creative task:</b> write headlines and opening paragraphs about the same story for contrasting newspapers. Add key terms to glossary.</p>	Copies of print red top, middle market and quality newspapers.	'Middle market' might be a difficult concept for some learners, so perhaps concentrate on 'red top' v 'quality'?
12		Magazines	<p>Explore:</p> <ul style="list-style-type: none"> <li>• genres (lifestyle, special interest, fashion, house and home, music, technology, current affairs)</li> <li>• magazine layout.</li> </ul> <p><b>Creative task:</b> outline a double page spread for a specified magazine in terms of images to be used, headline and the first paragraph of the article.</p>	Copies of a range of magazines.	For genre analysis, learners could investigate how magazines are labelled and displayed in their local shop.

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
13		Advertising and marketing	<p>Explore:</p> <ul style="list-style-type: none"> <li>• basic Advertising Standards Authority (ASA) rules for advertising</li> <li>• types of advertisement (e.g. stress on product, brand, or lifestyle; print, audio-visual, linked, pop-up)</li> </ul> <p><b>Creative task:</b> pitch an advert; specify the product, the brand and brand values, the target audience.</p> <p>Add key terms to glossary.</p>	<a href="http://www.asa.org.uk">www.asa.org.uk</a>	Advertising and marketing will be dealt with in detail later. However, ASA rules are important for creative tasks as many learners break these inadvertently when designing adverts.
14		Online, social and participatory media	<p>Explore:</p> <ul style="list-style-type: none"> <li>• genres (podcasts, online newspapers, blogs, file sharing, wikis, virtual worlds, and social media such as personal websites and chat rooms)</li> <li>• website layout and structure.</li> </ul> <p><b>Creative task:</b> outline a website to promote a new TV series and write a headline and opening paragraph for a news website.</p> <p>Add key terms to glossary.</p>		Online, social and participatory media will be dealt with in detail later in the course.
15		Video games	<p>Explore:</p> <ul style="list-style-type: none"> <li>• genres (first person shooter, sports, massive online role playing, toys to life)</li> <li>• characters and missions</li> <li>• PEGI ratings.</li> </ul> <p><b>Creative task:</b> pitch a new video game to meet a PEGI rating aimed at a specific audience.</p> <p>Add key terms to glossary.</p>	<p>Computer games shops.</p> <p>GRA website: <a href="http://www.gamesratingauthority.org/GRA/">www.gamesratingauthority.org/GRA/</a></p>	This is a difficult area to exemplify in class – it might be best to share the learners' knowledge acquired through playing games.
16		Music video	<p>Explore:</p> <p>Variations in music videos with musical genres.</p> <p><b>Creative task:</b> pitch music videos for named artists in a specific musical genre aimed at specific audiences.</p>	Videos for Rock and pop, rap, jazz, folk and classical music.	The wide range of musical genres is suggested so learners can move beyond their own music video use.

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
17	01 Televisual Media language	Practical camerawork and lighting	<p>Camerawork/lighting exercises:</p> <ul style="list-style-type: none"> <li>using single light sources to illustrate low-key lighting such as uplighting, downlighting and side lighting)</li> <li>handheld and tripod shots</li> <li>low angle and high angle shots</li> <li>tracking and panning.</li> </ul>	<p>Set of cameras, or learners to use their phones.</p> <p>Set of LED lights and a room with black out facilities (e.g. a drama studio).</p>	<p>These practical exercises are designed to aid textual analysis of televisual media language in year 11.</p> <p>Low and high angle shots are commonly mistaken for each other, so a priority.</p>
18		Practical editing and soundtrack design	<p>Editing/soundtrack exercises:</p> <ul style="list-style-type: none"> <li>fast paced and slow paced editing</li> <li>experimenting with different music on the same edit</li> <li>applying sound effects.</li> </ul>	<p>Editing software on PCs, or video editing apps on phones.</p>	<p>There is no substitute for the experience of editing even a very short clip to aid understanding of media construction.</p>
19	01 Textual analysis and theoretical perspectives	Textual analysis skills – media language, audience and representation in relation to television using Propp, uses and gratifications theory and feminist approaches to representation	<p>Explanation of:</p> <ul style="list-style-type: none"> <li>Propp – especially the Proppian hero/villain roles</li> <li>uses and gratifications</li> <li>feminist approaches – concept of patriarchy.</li> </ul> <p>Textual analysis of TV extracts using these perspectives for media language, audience and representation.</p> <p>Add key terms to glossary.</p>	<p>TV drama extracts with salient gender roles and heroes and villains.</p>	<p>For more able groups, link pleasures to uses and gratifications categories: personal identity, social integration and interaction, entertainment, and surveillance (PIES).</p>
20	02 Media forms – media industries	Terminology explained with examples from the media forms: conglomerate, diversification, vertical integration, convergence, globalisation	<p>Define these terms and add to glossary.</p> <p>Collect examples of convergence – e.g. newspapers with online presence, computer games based on films or vice versa, BBC iPlayer and podcasts.</p> <p>Pick one media conglomerate (e.g. Disney, News Corporation, Viacom, Time Warner, Sony) and show:</p> <ul style="list-style-type: none"> <li>how it has diversified into a number of different media</li> <li>how it uses content from one part of the business to supply another (vertical integration)</li> <li>how its content (e.g. Hollywood films) aim at a global audience.</li> </ul>	<p><a href="http://www.mediadb.eu/en.html">http://www.mediadb.eu/en.html</a> lists corporations by revenue.</p>	<p>Examples do not need to be detailed – understanding and brief exemplification of the terms is the key.</p>



Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
21		Terminology explained with examples from the media forms: funding models, media freedom and regulation (including public service broadcasting) and the challenge posed by 'new' media	<p>Define these terms and add to glossary.</p> <p>Funding models: explain the difference between commercial (e.g. ITV) not-for profit (e.g. Channel 4) and publically funded (e.g. BBC) institutions.</p> <p>Media freedom and regulation:</p> <ul style="list-style-type: none"> <li>explain media freedom – discuss how a dictator could use control of the media to run a pretend democracy and 'win' elections – and that regulation has to be justified</li> <li>name the regulators</li> <li>why is TV more regulated than most other media forms (powerful domestic medium with historically little choice and public ownership)?</li> <li>how free are the BBC, ITV, C4 and C5 PSB channels (e.g. mixed genres, news in prime time, original content)?</li> </ul>		Breadth rather than depth is required here – learners should understand and be able to exemplify that there are different kinds of media funding, understand that there is some media regulation (online to be dealt with later), and be able to name the regulator for any media form that has one.
22	02 In-depth studies – media industries	Film media product(s) – nature, ownership, funding and regulation of the industry	<p>Comparing examples of big-budget blockbusters from Hollywood studios and low-budget small scale independent productions with artistic aspirations.</p> <p>Key British institutions: BBFC and BFI.</p> <p>Why are films regulated by certification?</p>	<p>Box Office Mojo gives listings of annual box office by studio which shows the dominance of the big six studios.</p> <p><a href="http://www.bbfc.co.uk">www.bbfc.co.uk</a></p> <p><a href="http://www.bfi.org.uk">www.bfi.org.uk</a></p>	
23		Print advertising and marketing media products – nature, ownership, funding and regulation of the industry	<p>Explore ASA rules in more detail – why is advertising heavily regulated?</p> <p>Analyse one chosen print advertising campaign in terms of how it fits the ASA guidelines (e.g. heavily regulated products such as alcohol).</p> <p>Funding: explain how the media sell audiences to advertisers who are paid by brands to reach these audiences.</p>		

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
24		Online media products – nature, ownership, funding and lack of regulation of the industry	<p>Explore dominant online corporations, e.g. Google, and investigate its sources of funding – e.g. AdWords and AdSense.</p> <p>Explore the difficulties of regulating online media – states are limited to blocking or making deals with suppliers (e.g. Google’s operation in China before 2010).</p> <p>Discussion: should people be free to troll? What, if anything, should be controlled?</p>		

### The last term is reserved for the practice media production – component 03.

Learners are each to undertake a mini-production and create a production log in order to develop practical skills in the chosen medium, understand the process as a whole, practise meeting deadlines, and practise creating their own material rather than using found footage.

This is an opportunity for centres and learners to assess the advantages and disadvantages of the chosen media form in relation to the learners’ skills and the facilities available. Learners should understand through experience the importance of:

- research and planning
- addressing the intended audience
- deliberately using representation strategies.

See sections 2e, 3a, and 3f in the specification for further details on non-exam assessment (NEA).

# YEAR 11 SCHEME OF WORK

## for components: 01 Textual analysis and 02 Exploring media

This scheme assumes that the component 03 production takes place in the autumn term (weeks 1-14) alongside the content of component 01 and uses the majority of the time available.

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
1	01 Genre	Introduction to genre, generic conventions, hybridity and intertextuality	Explore generic conventions across a range of genres and sub-genres for film, television and talk radio. Define and exemplify hybridity and intertextuality.	Cite film examples for hybridity (e.g. <i>Spiderman</i> as romance and superhero) and intertextuality (e.g. the <i>Scary Movie</i> franchise).	Use learners' understandings of genre as a starting point.
2		Introduction to the television crime drama – genre and sub-genres	Investigate television listings for varieties of crime drama – create 'family trees' or Venn diagrams for sub-genres of crime.	Listing magazines and/or websites.	Precise genre definition is less important than the ability to spot conventions.
3		The police drama – codes and conventions	Present discuss and test out generic conventions via practice textual analyses of police dramas in terms of genre (plus media language, representation, and audience).	Examples of police dramas, e.g. <i>Line of Duty</i> , <i>Happy Valley</i> .	Examples of police dramas, e.g. <i>Line of Duty</i> , <i>Happy Valley</i> .
4		The detective drama – codes and conventions	Present discuss and test out generic conventions by practice textual analyses of detective dramas in terms of genre etc.	Examples of detective dramas, e.g. <i>Sherlock</i> , <i>Endeavour</i> .	Lone detective (or a pair) outside an institutional setting – big overlap with murder mystery.
5		The gangster drama – codes and conventions	Present discuss and test out generic conventions via practice textual analyses of gangster dramas in terms of genre etc.	Examples of gangster dramas, e.g. <i>Peaky Blinders</i> , <i>Fargo</i> .	Sub-genre centres on hierarchy, rivalry, success and failure.
6		The murder mystery – codes and conventions	Present discuss and test out generic conventions via practice textual analyses of murder mysteries in terms of genre etc.	Examples of murder mysteries, e.g. <i>Poirot</i> , <i>Miss Marple</i> .	Clear conventions but less likely to offer interesting media language.

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
7		Other crime dramas – serial killers, small time criminals, con artists etc  Review overall conventions for crime dramas	Explore television schedules for other crime dramas. Discuss and test out the 'repertoire of elements' of all crime dramas, e.g. narrative enigma and resolution centred on crime and/or investigation, social realist location and naturalistic mise-en-scène, themes of rivalry/teamwork, trust/betrayal and conflicts between working life and private life.	Listing magazines and/or websites.	A small set of well-understood conventions is perhaps more useful for learners than a long list of any possible conventions.
8	01 Television channels for textual analysis	BBC1 – ethos and scheduling	Review BBC1 schedules: <ul style="list-style-type: none"> <li>In terms of the BBC1 ethos: that it 'unites and inspires the nation with high quality programmes across a range of genres'.</li> <li>In terms of patterns across the week.</li> </ul>	'Strategic report' part of the BBC Annual Report. Listing magazines and/or websites.	Learners should know the patterns across most evenings on BBC1 and be clear on its 'flagship channel' status.
9		BBC2 and BBC4 – ethos and scheduling	Review BBC2 schedule in terms of its ethos to be 'a mixed genre channel with programmes of depth and substance'. Review BBC4 schedule in terms of its ethos to be 'British television's most intellectually and culturally enriching channel'. Review both schedules in terms of patterns across the week.	'Strategic report' part of the BBC Annual Report <a href="https://downloads.bbc.co.uk/annualreport/pdf/2014-15/bbc-annualreport-201415.pdf">downloads.bbc.co.uk/annualreport/pdf/2014-15/bbc-annualreport-201415.pdf</a> Listing magazines and/or websites.	Learners should be able to explain scheduling on BBC2 or BBC4 as more niche scheduling, so should explore why programmes on these channels would not play so well on BBC1.
10		ITV (and ITV3) – ethos and scheduling	Review ITV schedules: <ul style="list-style-type: none"> <li>In terms of the ITV ethos to provide accessible and quality mass programming.</li> <li>In terms of patterns across the week.</li> </ul>	<a href="http://www.itv.com/">http://www.itv.com/</a> Listing magazines and/or websites.	Learners should understand ITV's pattern of scheduling and its commercial imperative to target mass audiences and ITV3's use of drama repeats to target more upmarket, older audiences.

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
11		Channel 4 – ethos and scheduling	Review C4 schedules: <ul style="list-style-type: none"> <li>in terms of the C4 ethos of being ‘innovative and distinctive’</li> <li>in terms of patterns across the week.</li> </ul>	C4 annual report eg <a href="http://annualreport.channel4.com/">http://annualreport.channel4.com/</a> Listing magazines and/or websites.	Learners should understand C4’s unique PSB and commercial funding position.
12		Channel 5 (and 5 USA) – ethos and scheduling	Review C5 schedule in terms of its ethos to be ‘Spirited TV with an Emotional Heart’. Review C5 and 5USA schedules in terms of patterns across the week.	See press coverage of Channel 5 rebrand in 2016 e.g. <a href="https://www.marketingweek.com/2016/02/09/channel-5-rebrands-to-give-its-diverse-content-the-credit-it-deserves/">https://www.marketingweek.com/2016/02/09/channel-5-rebrands-to-give-its-diverse-content-the-credit-it-deserves/</a> Listing magazines and/or websites.	C5’s ethos is less clear, so concentrate on scheduling.
13		Practise textual analysis from a ‘terrestrial’ channel	Practise textual analysis of television crime dramas in terms of genre, media language, representation, media industries and audience.	3-4 minute extract from TV crime drama; see Specimen Assessment Materials for component 01.	
14		Sky 1 – ethos and scheduling	Review schedule: <ul style="list-style-type: none"> <li>in terms of Sky’s ethos to be ‘inventive, creative, entertaining and challenging’ and its non-PSB status</li> <li>in terms of patterns across the week.</li> </ul>	Listing magazines and/or websites.	Worth covering a ‘non-ex-terrestrial’ channel as a point of contrast to the PSB channels.
15	02 In depth studies – detailed comparisons	Historical comparison within one media form	Media Language and representation analysis of either: <ul style="list-style-type: none"> <li>One or more 1950s print advertisements and contemporary examples</li> </ul> Or <ul style="list-style-type: none"> <li>A contemporary film and one from the 1950s using trailers and, if time, key scenes (e.g. exposition and resolution scenes).</li> </ul>	Many old print ads are available, for example at: <a href="http://www.businesspundit.com/10-most-sexist-print-ads-from-the-1950s">http://www.businesspundit.com/10-most-sexist-print-ads-from-the-1950s</a>	Select products with clearly contrasting representation and media language strategies that reflect their historical context. The number of products depends on the amount of analysis they yield – there is no requirement for more than one from each era.

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
16			Key contrasts and comparisons in representation and media language, with reference to the social contexts. Practise exam questions on historical comparison.		Questions on historical comparison can only be about media language, representation, or a combination of the two.
17		Film product(s)	Media language, audience, industries and representation analysis.		Film is a good opportunity to pick a culturally significant product for a niche audience.
18		Print product(s)	Media language, audience, industries and representation analysis of print advertising and marketing.		Does not have to be overt advertising, but that seems the easiest option.
19		Online product(s)	Media language, audience, industries and representation analysis.		Pick online media products with user-generated content for contrast in audience and representation.
20		Media industries comparison and audience comparison	Detailed comparison and contrast across all three forms – discuss which two forms are the best exemplars for each of these.  Revision using practice exam questions.	See Specimen Assessment Material for component 02 for guidance.	Learners need to be able to compare two forms for any of these areas, though there may be stipulations about different types of industries or audiences, for example.
21		Media language comparison and representation comparison	Detailed comparison and contrast across all three forms – discuss which two forms are the best exemplars for each of these  Revision using practice exam questions.	As above.	As above.
22	02 In depth studies – differences between the three media forms	Media Language: the impact of technology and how far genre has developed	Media language and technology: explore the advantages and disadvantages of each.  Development of genre: link development of genre in each to the conditions of reception, especially the choice given to audiences.		Technology should be explored at a general level, for example: print's ability to provide detail, film's ability to provide immersion, and online's ability to provide immediacy.

Week	Component and topic outline	Topic detail	Suggested teaching and homework activities	Suggested resources	Points to note
23		Audience: uses and gratifications offered by each form	Revisit uses and gratifications theory and evaluate how well each of the forms offers these uses and gratifications.		For example: online may be best for surveillance and finding reinforcement for personal values, film for escapism and entertainment.
24		Audience: possibilities for audience activity or passivity	Explore examples (and, if possible counterexamples) for film audiences' passivity, online audiences' activity and print audiences' in-between status.		Counterexamples might include audience participation films, highly enigmatic or interactive print advertising and strongly positioning websites.
25		Audience: possibilities for targeting audiences	Survey websites and search engine results to investigate if advertising is clearly targeted at specific users; look at the range of titles to illustrate the segmentation in the magazine market; discuss how films are targeted at audiences by their promotion.		This may be best explored in terms of how easy it is for producers to sell their audiences to advertisers (either as mass audiences or niche audiences).
26		Industries: opportunities for regulation and global reach	Revisit the regulatory regimes for the three media forms and why online media are so unregulated. Look at global box office for a blockbuster film, the global reach of online products such as Netflix, for example, and compare to the less international market for print advertising vehicles.	<a href="http://www.boxofficemojo.com">www.boxofficemojo.com</a> Websites for international magazines. Timeline on Netflix website <a href="https://media.netflix.com/en/about-netflix">https://media.netflix.com/en/about-netflix</a>	
27		Representation: opportunities for self-representation or challenging stereotypes	Explore examples and counterexamples for stereotyped representations in film, print and online products.		Independent film-making or Bollywood or Nollywood for self-representation in film? Campaign websites for specific groups? Print advertising in specialist magazines aimed at niche audiences?
28+	Revision and exam practice				



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